

**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
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**Lecture - 5**  
**Interplay of Languages and Forms of Writing**

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In the last lecture, we had talked about multilingualities and a three paradigms of hybridities were presented before you, I want to develop this discussion further specially in terms of hybridities and the three paradigms that we presented before you. One of the key issues there was the issue of English and translations, I want to sort of widen the discussion a bit, because actually the issue of translation and I think I had briefly refer to it last time also.

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Understanding Creativity and Creative Writing

## Multilinguality, Plurality & Writing

### Translation/s

- a creative issue in writing in any Indian language due to the plurality of the Indian context

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This is an issue which is equally applicable to writing or you can say creative writing in any Indian language, because of our plural context.

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Understanding Creativity and Creative Writing

## Multilinguality, Plurality & Writing

### Translation/s

a creative issue: flavour of many languages

- e.g. Chandradhar Sharma Guleri's story *Usne Kaha Tha*

The story of a young soldier who dies on the battlefield.

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And therefore, when I began to think about this some more immediately in my consciousness a story that I had actually read as a you know college going student, it surfaced in my consciousness, and this is story by Chandradhar Sharma Guleri and the title of the story is [FL].

There is just remarkable sense of you know mixture of languages, and a sort of certain milieu where people speak different languages, but they interact the each other very actively. In the story title [FL] I remember vividly that when the soldier Lehana singh, he thinks about the best moments of his life as he is dying on the battle front, he remembers meeting this young girl in Amritsar 1890s of Amritsar, where every time he met this young girl in the market place he asked her [FL], and I remember as a reader of that text i, I am Hindi speaking, if I did not know what that phrase meant. And it sort of a strange be, and at the same time it woke me up to a description of another town, another place time, different characters, and their beautiful subtle sensibility their desire, their earning for love, and suddenly this phrase it sort of animated the whole text in very different way because the language was not fully accessible to me.

And therefore, as I said this question of translated text or a mixture of various languages, this issue of hybridity or code mixing is equally applicable to any kind of language or any kind of writing specially in the Indian context, because even if you are writing in Hindi or Marathi, Tamil or Telugu; it sort of also brings you close to the way people live. And therefore, I want to place this idea before you that when we talk about multilinguality plurality or writing, we really are not thinking only about the English language although we have conducted this discussion or we are conducting this discussion in English, but what we have to say about these ideas or attitudes and also the creative work comes out of it, this is equally applicable to all our languages.

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**Understanding Creativity and Creative Writing**

**Multilinguality, Plurality & Writing**

**Translation/s  
a creative issue**

- e.g. Mohan Rakesh's story *Uski Roti*  
& Mani Kaul's film on the same

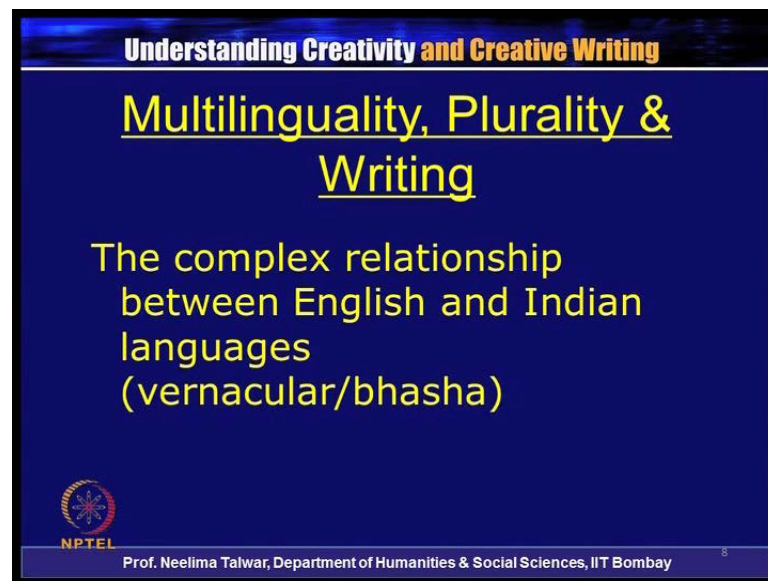
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So, this to me was a really very important thought, and actually in the slide that I showed you I have referred to thought [FL] by Mohan Rakesh, and other short story, that is stabbed in the Punjabi country side, and the character or the main character is a bus driver and this is about his wife who brings him his roti which means his food actually everyday.

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The manner in which Hindi is constructed in this short story is also very, very evocative of the Punjabi country side, and the sensibility of the Punjabi characters. May be you can dip into it and explore this story and the film in order to understand, how there are these beautiful subtle blends that have borne in realistic riding in India, and also it will perhaps make you realize that there is something to Ejaz Ahmed statement when he says that you know that English in itself cannot bridge the cultural gap between the original Indian language, and the translated text, where as I think when a writer writes about the Indian milieu and he is dipping in to or she is dipping into the Indian ethos, the transition from one Indian language to another Indian language is easier. So, this is point of view an experience that you can also consider before deciding, whether you want to write in English, Hindi or your mother tongue this is an important question.

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Now, this other view point although in one hand that is Ejaz Ahmed had said that there is this cultural gap between the original and the translated text so far as translation into English are concerned although he also acknowledges English as a very big archival resource from that point of view. The other point of view about this comes from Rushdie, and we have already talked about it. So, I want repeated it, but what seems interesting to me is the fact that actually everything sudden done our relationship with English is not an easy one, even if we agree and we know historically that English has more less become an Indian language and Rushdie in a recent pairs review, interview addition that he has edited, he talked about the malleability of English an indeed through his creative work he has shown how English can be used to convey the vitality of the Indian context.

So, in other words, I think his claims and his ideas are very important, because on the one hand we have an uneasy relationship with in English, he may not have and uneasy relationship with English, but I think a large majority of us have an uneasy relationship, because on the one hand if the language is considered as a vehicle of modernity and nation building.




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## Post-Independence project of Modernity

Debates and viewpoints

- ❖ English as the vehicle of modernity and nation-building
- ❖ Simplification of the issue will take away from pushing us in creative directions.

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And we see that all the national discourse in India has emerged out of English, even if we agree with that sort of prescription the fact remains that it has also become the language of social academic and economic mobility. So, in some way it does threaten the Indian languages, I think if we simplify this issue too much we do not understand or we cannot understand, the fissures that are opened between our own languages and English, and these are fissures that actually push us in creative directions.


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## Post-Independence project of Modernity

Debates and viewpoints

- ❖ Rise of the vernacular as the vehicle for new secular nationalist consciousness
- ❖ Nationalist discourse
- ❖ Languages on the margins

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So, I would say that the other view point that has been articulated regarding this language issue, and about the significance of English in India as a vehicle of a modernity the other point of view has been articulated by Amit Choudhary who feels that, actually it is the rise of the vernacular which became a vehicle for a new secular nationalist consciousness. My other take on this issue about languages, about using English, as an Indian language is again a question about the fact that whether we talk about English or we talk about the vernacular, and the nationalist discourse we have to remember that there always have been languages on the margins that one not part of this discourse.

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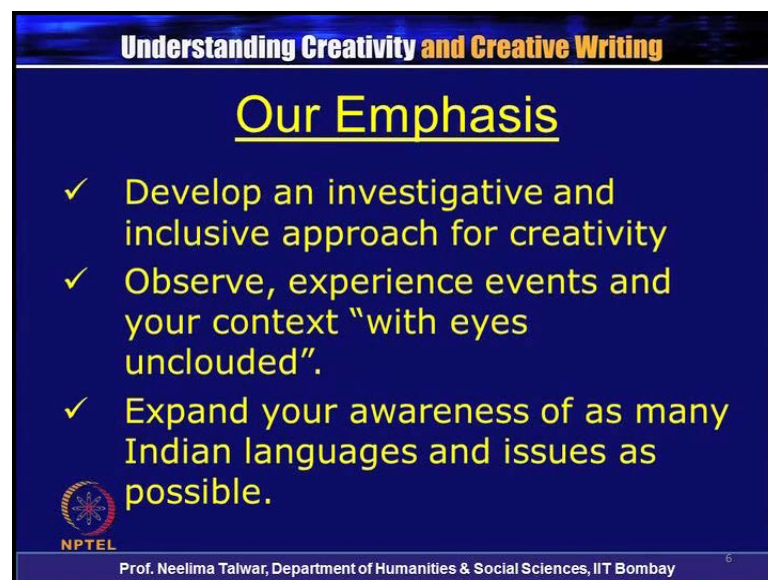
I think gradually the seen is changing, but I would like you to that keep that in mind. So, the question of how to expand ones vision or understanding to accommodate such a vast variety of issues, that is something that actually needs a lot of you know self assessment and introspection, and that is where the creativity can start to bubble.

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So, our emphasis in all this, you know discussion is the growth or development of investigative, and inclusive approach for creativity.

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If one sort of remains engaged with the word at large, then I think the sense of isolation when one begins to probe ones own identity, and ones own desire for self expression that will actually find greater depth and space within one self. So, that seems to be an intuitive and also in some ways you can say combination of intuitive an objective aspects of our understanding, and we hope you will be able to judge whether it indeed works for



you or not. So, what we are again suggesting is to observe experience events and your context with eyes unclouded, expand your awareness of as many Indian languages and issues as possible.

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**Indian Writing in English**

- Experimental use of the English language in novels
- Exploring and redefining cultural identity by retaining a sense of plurality

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From this we want to shift our attention to Indian writing in English, and also the experimental use of English in novels. In particular the reason we have actually singled out novels is related to the very, very special aspect of this genre many scholars many, many of them. And I think Kundera talks about some writers also who hold the opinion that the novel does not really have roots in Indian tradition, I think Kundera also pointed out and maybe I will talk about Milan Kundera later on, but right.

Now I will concentrate on this point of view that he mentions, I think in testimony betrayed ah in which he says that, now there is almost a transnational history of a novel, and that it has grown very vigorously in non western or non European countries that was his point of view. And he makes a remark which I want to place before you, because when we begin to dip in to writing we are dipping in to various genres with this assumption that whether you want to be an essayist or you want to be an academician or you want to be a creative writer reading of this enriched work is extremely important. So, we are not really looking at just a particular kind of result in terms of your creative endeavors, when we introduce you to these experiments I want you keep that in mind.

Because in the first module I have tried very, very clearly to release possibilities for different kinds of students who want to pursue creativity in any occasion any field. So, from that point of view the novel form its sort of according to Kundera it is a response to new historical situations with their new existential content in other words it sort of gives, you space gives the writer the space to look at things that may be a not addressed in our analytical or our political or our social discourses its a very, very different kind of cultural space.

And it is also a space where I suppose there is maximum amount of freedom for ones imagination although from Rushdie's case, we know the that freedom can also be curtail at any point in time due to political of forces. So, it is not really a simple realm of absolute freedom, but certainly it is a very different kind of space So, now in terms of a Indian writing in English, I would like to go back to the first page of Rushdie's midnight's children, which we have read I do want to also share this. Second idea that this exploration of Indian reality in a plural set up it also redefines, it is a way of redefining once cultural identity.

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**Salman Rushdie:**  
**"conversation with the world"**

- Creative Process while writing *Midnight's Children*
- Saleem Sinai's birth intertwined with the birth of modern India; first-person narrative
- The first page: quote from The Paris Review Interview

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Now, going back to that particular first page, and you know I am fully aware of the complexities that a text like midnight's children demands, but in this early stage of our discussion I have stayed with that first page, and the choice of the first page in which Saleem Sinai's birth and how deeply it was intertwined with birth of modern India, that


is placed before us right from as I said page one line one this actually choice was determined by the pairs review interview that Rushdie gave. And this pairs review interview series, we recommend to anybody who's interested in writers important, and great writers of are time in this interview other interviewer was able to sort of post questions that actually elicited some really fine responses from Rushdie for us who want to learn to write of a you, who is who wants to see these modules are you know seeks sources of inspiration some tips from writers. I think there is much that one can learn from this particular interview, and I will just read the response selectively.

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**Salman Rushdie**

- Why choose the first page?
- Response to the language mixture.
- What can we learn from it?

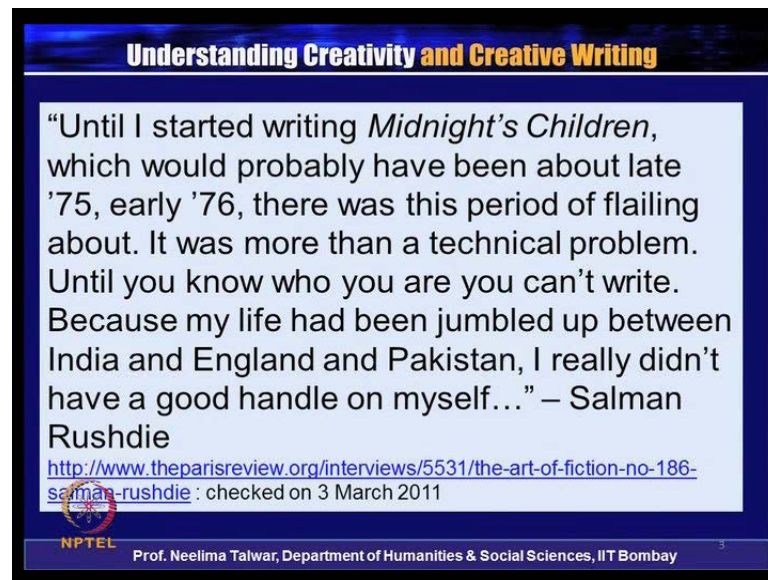
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So, what I am trying to do is to one point out, why we choose that first page statue little bit about ones own response to the language mixture, that plays out on that page, and also then see what one can learn about writing from it. So, the first thing that his says response to the interviewer question about his own early writing, and I would just come to the midnight's children before that he said I have three books that I have discarded more or less and I will read this now.

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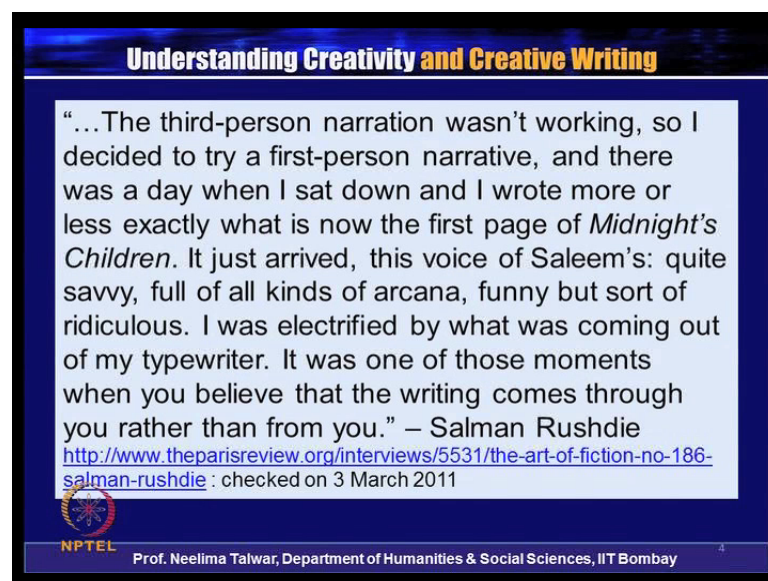
“Until I started writing *Midnight’s Children*, which would probably have been about late ’75, early ’76, there was this period of flailing about. It was more than a technical problem. Until you know who you are you can’t write. Because my life had been jumbled up between India and England and Pakistan, I really didn’t have a good handle on myself...” – Salman Rushdie

<http://www.theparisreview.org/interviews/5531/the-art-of-fiction-no-186-salman-rushdie> : checked on 3 March 2011

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Until I started writing midnights children, which would probably have been about late 75, early 76, there was this period of flailing about. It was more than a technical problem and I want you to pay attention to the best of the statement until you know who you are you cannot write, because my life had between jumbled up between India and England and Pakistan, I really did not have a good handle on myself. This is what he said and then he went on to point out that you know one day after many years of struggle, he actually suddenly at sat down and started a writing by discarding.

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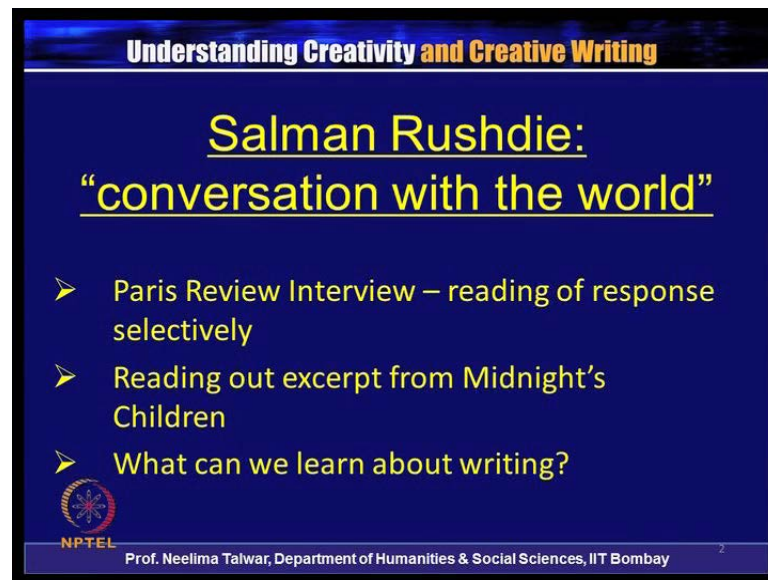
“...The third-person narration wasn’t working, so I decided to try a first-person narrative, and there was a day when I sat down and I wrote more or less exactly what is now the first page of *Midnight’s Children*. It just arrived, this voice of Saleem’s: quite savvy, full of all kinds of arcana, funny but sort of ridiculous. I was electrified by what was coming out of my typewriter. It was one of those moments when you believe that the writing comes through you rather than from you.” – Salman Rushdie

<http://www.theparisreview.org/interviews/5531/the-art-of-fiction-no-186-salman-rushdie> : checked on 3 March 2011

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The third person narration which was not working for him, and I think have a quote here for you. So, if the copy write permissions are taken we will place the quote before you, otherwise you can look at this selective reading you know you can hear the selective reading that I have to offer today. So, he said that the third person narration which is what he was trying out it did not really worked for him. So, he says I decided to try of first person narrative, and there was a day when I sat down, and I wrote more or less exactly what is? Now the first page of midnights children it just arrived this voice of Saleems Qulite Savvys full of all kinds of Arcana funny, but sort of ridiculous I was electrified by what was coming out of my typewriter, it was one of those moments when you believe that the writing comes through you rather than from you.

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The slide is titled "Understanding Creativity and Creative Writing" in orange text at the top. Below the title, the name "Salman Rushdie:" is written in yellow, followed by the phrase "conversation with the world" in yellow and underlined. A list of three bullet points in yellow text follows: "Paris Review Interview – reading of response selectively", "Reading out excerpt from Midnight's Children", and "What can we learn about writing?". At the bottom left is the NPTEL logo, and at the bottom right is the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay". A small number "2" is visible in the bottom right corner of the slide.

So, actually you know this again seemed extremely important very interesting, and also it takes us back to another quotation we had shared with you earlier, where it was pointed out that if the mind is ready, I think it was from Louis pastor that if the mind is ready which means one working on that one idea with great deal of conviction great deal of passion, and commitment then there is a kind of a sense of a release possible you never know which way experimental work will take you. So, success is not guaranteed, but the process in itself is. So, exciting and it is process that I want you to begin to understand and explore, because the end result will depend on many, many factors including the kind of fashion or conviction or capability that you have, but certainly the process will remain very, very reach and it will be very exciting for you.



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**Understanding Creativity and Creative Writing**

## Salman Rushdie

Immediate response:

The flavour of Hindustani words in English; the subtext broke through in multiple ways in the sentence "I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha, and even Piece-of-the-Moon..." the last word *Chand-ka-tukda* being accessible to all the film-goers!

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So, now this particular statement that I read and the interview that you should read later on your own I want share my own response to the first page, as I was reading the first page actually I would just come to the last two or three last sentence almost last, but one sentence because as I was reading it the flavor of Hindustani words in English it, just sort of broke through you know the flavor the subtext it broke through in multiple ways the statement or the sentence of that time referring to reads like this. I Saleem Sinai later variously called Snotnose Stainface baldy Sniffer Buddha, and even piece of the moon this kind of a suddenly evoked very amused amusing responses, because these are words that are used in a very teasing manner, you know to tease somebody with the mixture of affection and ridicule, and its sort of evoked the subtext the cultural text.

And in that sense what Ejaz Amehad has to say about the cultural gap between English, and the Indian context I think instead of actually taking away from the English text for me, a sort of it really worked very well it, estrange me amused me brought brought forth my own references frame of references, and I think in terms of other words they are not really very polite words when you translate them in Hindi. So, I want really try the translation, but the last phrase piece of the moon Chand ka Tukda, I am sure it is accessible to all of you through films that you see and the metaphor similar kind that is he evoke time in again. So, in other words I found this very exciting and although it does a strange you, but what you do with that fissure creatively, that is also a very important challenge that one can place before once self.

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## Salman Rushdie

Linguists have described this as code mixing

- Hybridisation as a sub-category of code mixing
- English integrated in the Indian context
- Heteroglotic “dialogic interrelation of different registers and dialects...” -- Bakhtin

Strategies of writing/translating

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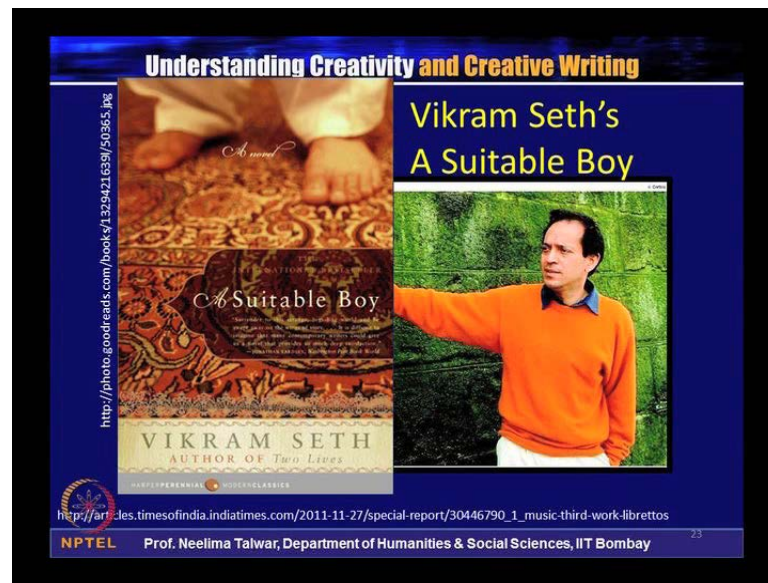
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Now, this (( )) process where two languages are intermixed as I indicated to you earlier, this is described as code mixing and hybridization is a sub category of code mixing, and actually using many, many ideas that have been explained very illustratively by Neelam Shrivastava in a paper titled languages of the nation in Salman Rushdie, and Seth; the full title of this essay, and the you know resources or the journal in which this article is published; this has been shared with you towards the end of this lecture when we give you the reading list.

So, many of these insights have been taken from Neelam Shrivastava's article, but basically we are interested in showing the possibilities of code mixing, and some of the other ways of looking at this is through the theory of Bakhtin which I will not go into, because many many theoretically incise that Impinjona analysis, it is really not possible to explain each one of these, but at the same time if it is possible, later on I will weep that discussion expand that discussion in the other modules.

So, this theoretically concept is related to the dialogic interrelationship of different registers, and dialects in which gravitate within the orbit of a national language; that is a statement from Bakhtin. So, what that means, is again the interplay of various languages. So, there is no formula for it it show the life of the people, but what again I am trying to argue for is to allow yourself the possibility or watching more watching the complex interplay of languages ideas and also cultural differences . So, now there is.


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I think need to turn towards another example of similar kind of writing in English, where the Indian ethos is evoked, and evoked quite powerfully, but at the same time the methodology is different. The title heteroglotic (( )) was used; the concept of heteroglotic from Bakhtin was used for Rushdie, because he tries to keep the multiplicity alive and he actually does not remain a loop in terms of the language his invested in creating the charge of that language the moments of history the existential issues of history that he wants to evoke. And therefore, his kind of writing is slightly different from the kind of writing that Vikram Seth has undertaken in suitable boy.

We are taking only about midnight's children and suitable boy is not possible to talk about the complete works of both, because there is such a lot of variety, and we would need a full course to handle; those kinds of details, but this instead of translating the differences in a predictable manner. As I said Rushdie has retained the sense of multiplicity plurality and his played around it with this to the great joy of the readers.

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**Understanding Creativity and Creative Writing**

**Vikram Seth: other experiments**

***A Suitable Boy***

- Omniscient, third-person narrator
- Multilingual reality captured in a monologic form
- Code mixing: English & other Indian languages (Hindi, Urdu, Bengali and the rustic dialect spoken in Debaria)
- Detailed exploration & analysis of these examples in the next modules.

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In a suitable boy there is omniscient third person narrator and the multilingual reality is captured in monologic form, and as I said from these ideas have been taken from Neelima Shrivastava's article essay, because she speaks about these issues with great clarity. And we have been looking for material that you can relate to and understand without excessive difficulty.

So, according to her again you know she pointed out that the code mixing in suitable boy, it occurs in terms of English and other Indian languages such as Hindi, Urdu, Bengali; and the rustic dialect spoken in Debaria. I will try and present a reading of suitable boy an excerpt from suitable boy in English, and its Hindi translation, because seemingly Vikram Seth likes the Hindi translation, because he feels that the particular translation that he had in mind had captured the sense of the people; the sense of that language exactly in the way he wanted to recreate and represent in a suitable boy.

Today I am gonna read out to you word extract from Vikram Seth's novel a suitable boy, and subsequent translation in an Hindi by Gopal Gandhi, Vikram Seth being from India, and though he chose to write in English seeing the translation has very interesting ramifications Vikram Seth himself is known to be quoted; that this translation has actually conveyed what he meant to say a lot more effectively he could have he would had had he written in Hindi. So, here is the extract in English 19.7 Jagtaram reacted to who Harish's wedding invitation with visible shock not. So, much because Harish

getting married an Inbrahmapurat that, but because he should have thought of inviting him move does he was he had to refused the two words did not mix he new it, it was a fact of life that a Jative from Ravi Daspur should be presented a guest at a wedding at the house of doctor Kishan Chand Seth would cost social distrust, that he did not want to be center of it would injure his dignity apart from the practical problems of what to wear an what to give he new that he would feel no joy, and only intense awkwardness at being present on the occasion Harish reading his mind only partially said with bust tact your not to bring a gift I have never been a believer of gifted weddings, but we must come.

We are colleagues, I would hear if your not coming and angering invitation is also for your wife if she's. So, wishes to come it is only with the greatest reluctance Jagatram agreed the red, and gold invitation mean while was been passed on one hand to hand between the boys of the family have not they left, anything for a daughter asked Harish as a last of the bananas disappeared oh her dust is been washed away said Jagatram quietly, what asked Harish shocked Jagatram shook his head, what I am meant to say he began to say, but his voice was choked what happened for heaven shake she got an infection my wife said it was serious, but I thought children get a high fever.


So, quickly and comes down just as quickly and so I delayed it was a money to the doctors here well high handed to us your poor wife, my wife said nothing she said nothing against me what she thinks, I do not know after a pausehe quoted two lines do not break the thread of love Raheem as head said, what breaks want join if joined it knots a thread when Harish commiserated Jagatram Merelysugged in in his breath to his teeth, and shook his head again. Now, I am going to read out the text in the translation [FL].



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**Understanding Creativity and Creative Writing**

**Mahasweta Devi: Talking to the tribals and the oppressed**



Has written novels, short stories, drama, essays

<http://en.wikipedia.org/wiki/File:Mahasvetadevi.jpg>

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The other example which I want to place before you and remember, in the last lecture we talked about the subaltern point of view, on the one hand and the outlook of globalization, on the other hand and if you notice in terms of my titles to the talk I have tried to highlight it. For example, if we go back to the title of Rushdie's segment I have given the title conversation with the world, you know way this is from his editorial comment to the vintage book in which she actually tries to promote the idea. And I think this idea comes from his placement or his space in the Indian diaspora, but he sort of argues for a global outlook an outlook where writing Indian writing actually is a mode of conversation with the world, and in terms of his notion of the world, it is the international set up in addition to our own Indian set up. So, as a contrast you will notice that both the writers are very important.

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**Understanding Creativity and Creative Writing**

**Mahasweta Devi: Talking to the tribals and the oppressed**

Creative process:

- **Writer-activist**  
"A responsible writer, standing at a turning point in history has to take a stand in defense of the exploited. Otherwise history would never forgive him..." - Mahasweta Devi

**From short stories to plays**

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But Mahasweta Devi she wants to talk to the tribal's and the oppressed, that is her world sort of say. And in terms of a creative process and as is aid all the writers that we are taking about are deeply engaged with the every (( )) of reality, they are the kind of the people who are very open minded and they have been very investigative in their approach; for example, if you want to understand about different kind of writers I think imaginary home lines of Rushdie by written by Rushdie is in excellent example oh how deeply he has tried to understand different kinds of writers, and their location in their own historical context, and how they are or writing emerged as a dialogue with the world at large.

Now, in terms of the Mahasweta Devi, this is an very different kind of a outlook and the very, very important one for reasons that you will understand yourself, but she wants to talk to the tribal's and the oppressed, she is not thinking of any other audience although her initial writing was published in Bengali literary magazines sort of say. So, it is not as if she has given up on other kinds of readers, but her conscience and her sole is stirred by the condition of the tribal's their beauty also. And therefore, then let us see what she has to say by way of the creative process in the interview to Samicbando Padaghya which we have listed that book, I think the this is an editorial kind of comment that he has return on and he also quoted this interview, this is her five plays.

So, in that she says to him responsible writer standing at a turning pointed history has to take a stand in defense of the exploited otherwise history would never forgive him. So, there is that this sense of responsibility towards history, towards people to stand up in defense of the exploited. The particular interview that I have mention, it is as I said this is an editorial interview, and also it refers to her plays. Now, Mahasweta Devi actually started writing novels and short stories and then she wrote plays at the behest of Samic Bando Padaghya.

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**Understanding Creativity and Creative Writing**

**Mahasweta Devi: Talking to the tribals and the oppressed**

- Exploration of traditional folk forms like the *alkap* "with its rich treatment of social themes in an idiom of repartees."
- Code mixing: Bengali & dialects of Khedia-Shabara tribals of Purulia etc.

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But she sort of continued to keep some kind of a hold on her investigative approach and keep using that word, because in terms of middleclass writing of Mahasweta Devi also, you know she wrote about areas of conflict where the middleclass was in direct concentration with the subaltern, and in the plays that she wrote she picked up stories where this concentration was brought brought out and also the failures of our systems our political system was brought out by at the in such a way that the voice of the exploited remain very, very authentic; it was not you know reduce to particular stereo type or carry catcher. So, the same desire impelled her towards not only translating some of those short stories or adapting them in a naturalistic frame work, but at the same time she began to explore traditional folk forms like, the *alkap* with its rich treatment of social themes in an idiom of repartees.

Now, the genre that I am referring to therefore is different here, I am referring to her plays although she is not known as a playwright, you know playwright, but at the same time I am referring to her plays, because in some way she shifted to writing of plays and also searching for this model of public participation, because short story writing and novel writing date, of course of her cultural and public space, but it was very different and she felt that this kind of engagement public engagement or community oriented engagement that she wanted this form was very participatory important.

We will go in to this other modules again, but I think I do kind of possibility, while we are exploring writing and you much will depend what you want to say who you want to say something to etcetera. So, she is sort of began to explore many of these folk forms. So, they were already there because oral for a kind of thinking and writing orality is very strong in many, many tribal, groups. So, and also in other cultures, so then the code mixing that is present in Mahasweta Devi. So, again in terms of this code mixing I bring back this whole issue of code mixing within Indian languages, and that is why I had shared the example of *usne kaha tha*, and here again we find that the code mixing that is available in Mahasweta Devi is a combination of Bengali, and the dialects of the tribal's depending on which particular text we are talking about.

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**Understanding Creativity and Creative Writing**

**Mahasweta Devi: Talking to the tribals and the oppressed**

Use of the folk imagination:  
"legends, mythical figures  
and mythical happenings in a  
contemporary setting"

For example, in *Water*, the  
protagonist, Maghai Dome is  
a traditional water diviner.

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We will perhaps dip in to *Water*, but let us also see what she has to say about why she dipped into this material, because she feels that she wants to use the folk imagination

through its legends, mythical figures, mythical happenings, but phi places them in a contemporary setting. I think all of this is very visible in water her play where maghai dome is the protagonist, and he is a traditional water diviner. We can't go in to the details again, but she has placed Maghi other traditional water diviner in the framework of contemporary needs and aspirations of the domes of that Commu you know he belongs at the dome community.

And the fact they are exploited by the land lord of that particular village by asking Maghai dome to divine water, but he does not allow them to use that water. So, there is very contemporary problem that she has placed in the play and she has explored, how to balance this deep indigenous source of the knowledge that Maghi dome represents and the modern possibilities, you know interventionists modern possibilities that actually need to respect, this indigenous base of knowledge, and at same time offer democratic contemporary solutions to the exactness of marginalizes communities.

So, this third paradigm again of you know the code mixing in the Indian language brings us back to Ejaz Ahmed's contention the I think here there is you know its relevant, because the kind of new sense that Mahasweta Devi brings to her original text, I think that is not accessible in the English translation. Now, whether its the limitation of the translator or it is the limitation of this process or whether you need strategic translation, and not just straight translations of a certain kind all this actually needs to be examined.

Student: My name is Jim Mathew Kochity, and I will be reading Maghi domes dialogue from Mahasweta Devi's water, when the king bhagirat brought the dow when the king bhagirat brought the holy ganga down from the heavens basumati the mother earth asked ganga give me a little bit of it sister to keep hidden in my bowels, ganga told basumati hold thenether ganga in your bowels. So, nether ganga flowed in to the secret depths of the mother earth, my earliest ancestor had come all prepared to offer pooja to the holy (( )) at the (( )), but by the time he arrived bhagirat had already left with ganga. So, he strafed himself up with booze gathered all that he had brought with him to offer to the holy river, and offered pooja to the nether ganga; once he closed his eyes to do obscene the drunken stupor to cover and he fell asleep.

When he opened these eyes, there was no sign any longer of ganga, it was emptiness all around, he was just a dome after all and knife and so easily fooled. So, he thought I must



have dreamt it all then from the bowels of the earth, the nether ganga herself; the mother darti of all the hidden waters spoke, you are my chosen priest I am the goddess the nether ganga whenever men dig for a well or a pond, you will gather the offerings pray for water and go around looking for where the water lies hidden till I tell you where to dig. And ever since that has been our work, how can we charge for water it is forbidden, and that is why we are fated to go hungry.