

**Partition of India in Print Media and Cinema**  
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**Lecture - 19**  
**Womanhood and Motherhood - III**




Good morning class and welcome back to my course Partition of India in Print Media and Cinema. We are going to talk today about Womanhood and Motherhood, a topic that we have been discussing in our previous lecture; we will further build on this topic.

So, the idea of woman as goddess has inspired the anti colonial struggles; it has been a beaconing image and symbol. Especially at the turn of the century we see that the image, the symbol [of the goddesses] as someone that inspires the swadeshi. [For] the freedom fighter [the goddess] has loomed large in the belief system and it had its own mass appeal.

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### Woman as Goddess

- The term "the Goddess" is misleading: the Hindu pantheon includes a number of female deities, who are traditionally divided into two categories: benign goddesses and fierce goddesses, based on a set of characteristics such as character, appearance, mobility, kinship, residence, worshippers, priests, and so on.
- However, "The Goddess" is usually either Kali or Durga, who are imagined and embodied as deities without consorts and symbolise the total **Shakti**, or the cosmic, feminine principle of power.

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When we talk of the goddess, we need to understand that the term Hinduism is a relatively new coinage. A better term to facilitate our understanding of the [Hindu] goddess would be [through reference to] the Sanatan Dharma.

Like we already discussed before, the idea of the goddess is a pre-Aryan concept that has been appropriated and utilized for new socio-cultural meanings.

The goddess as such is a very sweeping term; we understand that the Hindu pantheon includes a number of female deities depending on the qualities that we worship. The goddess could be divided traditionally [in terms of different qualities/traits]. She could be understood as the benign or the less forceful or as someone that is more fierce.

The less forceful would be a figure such as Lakshmi and the more forceful, the ones that inspire the nationalist heroes [and] the fighters are mainly Kali and Durga. Based on the characteristics, their appearance, their mobility, their residence, their priests and modes of worshipping; we could largely classify goddesses as benign and fierce.

In the context of the anti-colonial movements, freedom movements, the goddesses that were invoked were usually either Kali or Durga. We see these two figures coming back again and again in writings, in so many different artworks, and this was regardless of any community. So, from Bengal we had eminent poet Kazi Nazrul Islam, he was from the Muslim community; he was a Bengali Muslim, but he wrote so many songs and poems on goddess Kali, a goddess that is worshipped especially in the eastern part of India.

So, we see that these two goddesses, Kali and Durga, are invoked at the time of war and they are embodied as deities without consorts. That makes their image more omnipotent, omniscient; they are not imagined as goddesses with consorts. This symbolizes the total shakti, the feminine principle of power in entirety; the feminine cosmic principle of power in its entirety.

We see that the symbolic representation of the Indian nation as a mother that is suffering, that needs to be salvaged is the force that shapes the image of Bharat Mata.

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## Woman as Goddess

- The symbolic representation of the Indian nation as a beloved, suffering, deified mother: **Bharat Mata**, i.e. "Mother India," a character portrayed by nationalist Bengali writer **Bankim Chandra Chatterjee** in his novel, *Anandamath* published in 1882, which coincides with the first political participation of Indian women as a group.
- As her iconography demonstrates, **Bharat Mata** has a lot in common with Durga. She rides a lion (or tiger) and has the same matronly, smiling appearance as Durga. Durga is the most popular of all the fierce mother-goddess avatars.

A grieving, mourning almost enslaved mother that needs to be freed, that actually inspires the call for freedom among the Swadeshis. We have already talked about the extremists and the moderates.

We see that among the extremists, there is this tendency to break off from the western style of thought; there is a revivalist tendency where they want to celebrate the Indian tradition. Here we see, especially among the extremists, among the swadeshis (the ones that were called terrorists)... that they would invoke, they would worship the goddess especially Durga or Kali, and that is the imagination that also speaks to and inspires the figure of Mother India.

For the first time, we see the character of Mother India being portrayed by nationalist Bengali writer Bankim Chandra Chatterjee for his novel Anandamath. In Anandamath, we see the Sanyasi revolution, so the urge for reforming, the urge for reviving the [Indian] tradition. The revivalist tendency is something that we see a lot among the extremists. And before going for their so-called terrorist missions against the British Raj, they would invoke goddesses such as Durga and Kali.

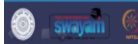
In Anandamath, we see the composition of Vande Mataram for the first time, and in the end of Vande Mataram (I have repeated this earlier also, I remember), we talk about "Tvam Hi Durga," so the nation imagined as Durga. As we see the iconography of Bharat Mata demonstrates; she is very similar.. her imagination, her portrayal is very similar as that of Durga.

So, the entire nation, the geopolitical land, the geopolitical space of India is imagined as Durga; she rides either a lion or a tiger, and she has a matronly smiling appearance and is the fierce mother that represents the terrible, the bhayankar or the terrible for the enemy and yet she is offering/ bestowing abhay or fearlessness to her children, the inhabitants of India.

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## Woman as Goddess

- **Bharat Mata** is a popular theme in Indian nationalism, shown on banners and flags and by painters like **Abanindranath Tagore** and **Amrita Sher-Gill**.
- In the words of **S. Ramaswamy**, she is shown as a woman whose body defines the subcontinent's borders from 1930 onwards, and she is unmistakably "the fetish object of Indian nationalism."
- As a result, she moves, appeals to, and mobilises both women and men in the widest meaning of the term.



Bharat Mata acts as a moving force, an inspirational force for Indian nationalism and she is recurrently shown on banners and flags, and we see her painting as imagined by artists, such as Abanindranath Tagore and Amrita Sher-Gill. Even after independence, we see this concept of the sacrificing mother, bringing up virile sons in so many of these Bollywood films. The Bollywood is deeply influenced and inspired by the idea of Bharat Mata.

We have a film called Mother India made a few years after the partition and there, we see that the mother is single-handedly bringing up the children. When we talk of Mother India, we have a range of meanings; she to begin with is docile, she is a provider, she is resourceful and yet in the absence of the consort, in the absence of the husband like we see in the film, the woman (as Bharat Mata) is single-handedly undertaking so many tasks.

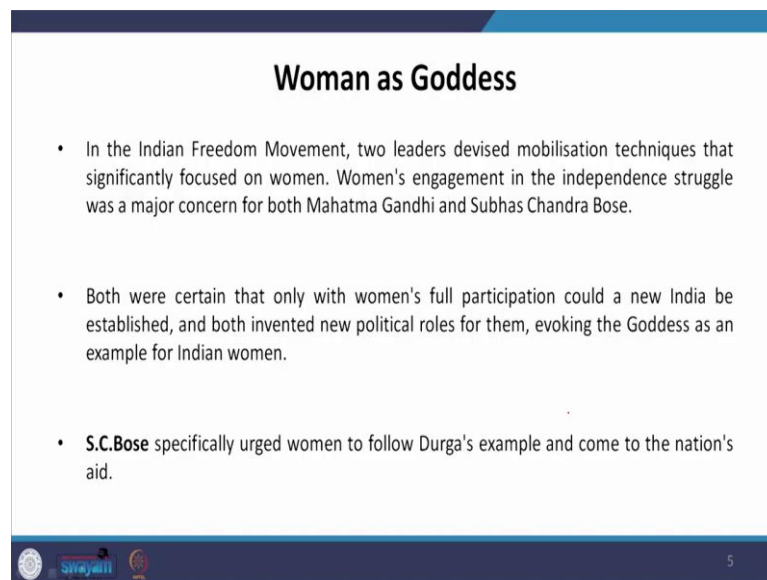
She is tilling the land, like a male (traditionally it is supposed to be a male's job to work on the farms and in the land), and yet she is also cooking and tending her children; she is bringing them up and she is also rendering justice. We could call it as a feminist standpoint that she takes towards the end of the film, where her son has molested a woman; he has allegedly molested a woman, the audience know that it is a false allegation. Nonetheless, she decides to kill the son.

That is the range of meanings all concentrated around the Bharat Mata. She is the suffering mother who also renders justice, she doles out love and care; it has a very

populist and emotional appeal no doubt. In the words of S. Ramaswami, Bharat Mata is shown as a woman whose body defines the subcontinent's borders from 1930 onwards, and she is unmistakably the fetish object of Indian nationalism.

She appeals to and mobilizes both men and women alike, and she covers the widest meaning of the term. When we talk in the context of Indian freedom movement, two leaders have at least been deeply influenced and inspired by the figure of the Bharat Mata and they devised this symbol towards mobilizing the women. The meaning of Bharat Mata was used significantly...the figure of the Bharat Mata was invoked as a way of involving women in the mass struggle against the Britishers.

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### Woman as Goddess

- In the Indian Freedom Movement, two leaders devised mobilisation techniques that significantly focused on women. Women's engagement in the independence struggle was a major concern for both Mahatma Gandhi and Subhas Chandra Bose.
- Both were certain that only with women's full participation could a new India be established, and both invented new political roles for them, evoking the Goddess as an example for Indian women.
- **S.C. Bose** specifically urged women to follow Durga's example and come to the nation's aid.

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So, women's engagement was a major concern for Mahatma Gandhi and Subhash Chandra Bose. They were actually telling the Indian people that unless women fully participate in the making of the new India, the process would remain incomplete.

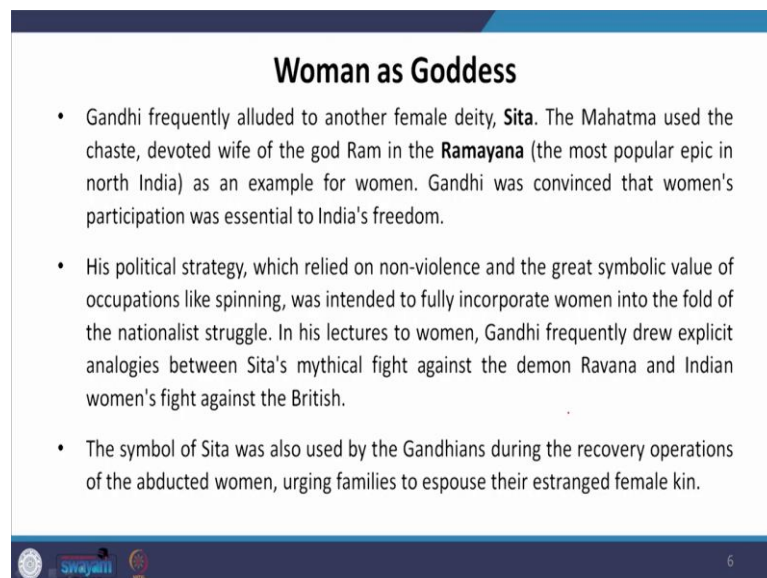
They actively invented new roles that were hitherto not performed by women, and they evoked the figures of Durga and Kali as examples for Indian women; especially in the formation of Indian National Army, Bose significantly urges women to come out follow the example of Durga and serve the nation... come to the nation's aid.

We see a kind of irony here, where women are no longer bound literally to the domicile space anymore. However, it is the ideology of the domestic space; it is the values of the domestic space that women need to carry for their service in the public arena.

All the women are coming out joining the job force, they are joining anti-colonial struggles, they are participating in marches; the values that they embody and carry have a lot to do or they are very much analogous to the traditional rules that they would serve or the traditional functions that they would fulfill within the domestic space. So, besides Kali and Durga, we also see that Gandhi is repeatedly alluding to another female figure, which is Sita.

Gandhi would talk about the devoted wife of Ram, Lord Rama from Ramayana and Ramayana is supposed to be the most popular epic in the northern part of India.

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**Woman as Goddess**

- Gandhi frequently alluded to another female deity, **Sita**. The Mahatma used the chaste, devoted wife of the god Ram in the **Ramayana** (the most popular epic in north India) as an example for women. Gandhi was convinced that women's participation was essential to India's freedom.
- His political strategy, which relied on non-violence and the great symbolic value of occupations like spinning, was intended to fully incorporate women into the fold of the nationalist struggle. In his lectures to women, Gandhi frequently drew explicit analogies between Sita's mythical fight against the demon Ravana and Indian women's fight against the British.
- The symbol of Sita was also used by the Gandhians during the recovery operations of the abducted women, urging families to espouse their estranged female kin.

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[Gandhi] would always refer to Sita as an example for women. Now, they were convinced that women's participation was absolutely crucial for India to win her freedom.

His political strategy relied on non-violence. If Subhash Bose and his INA were invoking Durga and Kali more, then Gandhi adopted the non-violent methods [and] would see Sita as a great symbol for women, a symbol of tolerance that actually enabled the male kin to serve the nation better. So, here we understand that rather than a substantive role, what is asked of women is basically to cooperate with the men.

He also relies on other symbolic values such as preoccupation with spinning; spinning is a way of meditation, he is referring to the charkha a lot, charkha and you know becoming self-sufficient, the dignity of labour. M K Gandhi was referring to the quiet non-violent modes of strength and power, the power of the mind and this is something he would say a lot in his speeches regarding the abducted and raped women.

He would say that with one's spiritual strength, one can be non-violent and still be extremely determined and tide over the difficult times (referring to) the absolutely devastating situations that the women were going through. So, in his lectures to women Gandhi frequently drew analogies between Sita's mythical fight against the demon Ravana and Indian women's fight against the British.

The purity of Sita is something that he wants the Indian women to emulate and learn from. So, the symbol of Sita was used by the Gandhians, like I have already said, during the recovery operations of the abducted women, and to think of abducted and raped, molested women as Sita was a way of urging their families to espouse the estranged female kin.

The woman as goddess has two very significant purposes; one vital purpose was the mass appeal - till a certain point, the nation as goddess would appeal to the masses regardless of their community. So, it fulfilled the vital purpose for any movement through mass mobilization, and this was used in the context of the nationalist fight. (Refer Slide Time: 17:27)



## Woman as Goddess

- The Goddess thus appears to fulfil one vital purpose for any movement: mass mobilisation, in the context of the nationalist fight. For her likeness to the most popular image of **Durga** and her empathetic appeal as a mother that needs to be salvaged, Bharat Mata is a national symbol that deeply touches both men and women.
- Sita, on the other hand, is a prominent goddess who Gandhi invokes primarily for the sake of women. Sita is portrayed as a **role model for women** who want to participate in the national struggle for freedom.
- Sita portrays the ideal codes of gendered conduct for women that would enable the Ramrajya, the concept of a governance that is just for all its subjects.

We see that with her semblance with Durga, she has her empathetic appeal as a mother that needs to be saved by the sons. So, here we see a mother-son kinship. So many of the patriotic songs written by poets in different languages and from different regions, talk about this mother that needs to be salvaged by the son. She has so many sons; then what does she [fear]?, what is she afraid of?, they will salvage her.

We understand that all the women are seen after the image of the goddess; they coexist, support the cause that men have taken up. The direct children of the mother India are the sons, the virile sons. She is a national symbol, Bharat Mata is a national symbol that deeply touches both men and women and we are looking at the populist appeal, it is very popular.

And then we have the figure of Sita who is invoked mainly for the sake of women, especially women that are seen as violated and helpless. Sita is the role model of women, and those are the values that [women] need to emulate while participating in the nationalist struggle for freedom. Sita portrays the ideal codes of gendered conduct for women.

So, we are talking about freedom, but in a very controlled fashion; we are talking about the domestic values being transported to the public arena. And through these values, one could enable the Ramrajya according to M K Gandhi. Ramrajya is the idyllic concept, it is an ideal, the idyllic governance that renders justice to one and all, it is just for all the subjects.

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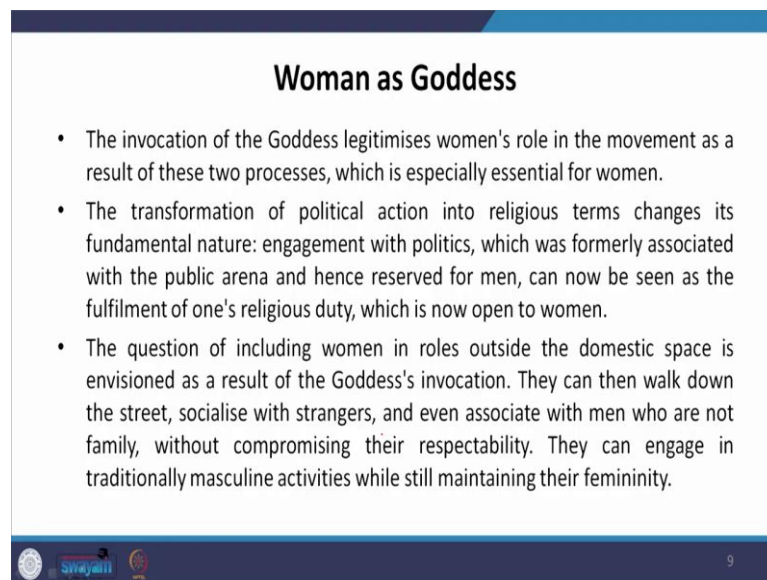
## Woman as Goddess

- The mobilisation caused by the Goddess's invocation uses two separate, if unified, methods. To begin with, the continuous battle against the imagined evil is recast through symbols and terms that are popular among the masses. Durga (through Bharat Mata) and Sita offer their potency to the nationalist cause by endowing it with an emotional appeal.
- Second, the Goddess's invocation turns a **political goal into a sacred one**. The ongoing conflict is given a religious dimension, reducing the conflict to a battle of good against evil.
- Nation-worship is viewed as a *yajna* or holy cause that is meant to protect and inspire the inhabitants – children of the nation

So, the mobilization caused by the goddesses' invocation have two separate and yet unified methods, methods that converge; in the first place, it is with the continuous reference to a battle against an imagined evil, we see a recasting of symbols and terms that are popular among the masses. Sita and Durga offered their potency to the nationalist cause through endowing it with an emotional appeal. So, the emotive content in these symbols are something one needs to understand, no one can ignore them.

And then goddess' invocation turns a political goal into a sacred one; we see religion and politics getting interspersed and one is serving the purpose of the other. So, they are almost exchangeable; the ongoing conflict is given a religious dimension, a spiritual appeal. So, we see this nationalist struggle being converted into a conflict between the good and the evil. Nation worship is almost like a yajna. It is a holy cause that is meant to protect the inhabitants, the children of the nation. Invocation of the goddess legitimizes women's role in the movement. As a result of these two processes which is especially essential for women...and transformation of political action into religious terms changes its fundamental nature.

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**Woman as Goddess**

- The invocation of the Goddess legitimises women's role in the movement as a result of these two processes, which is especially essential for women.
- The transformation of political action into religious terms changes its fundamental nature: engagement with politics, which was formerly associated with the public arena and hence reserved for men, can now be seen as the fulfilment of one's religious duty, which is now open to women.
- The question of including women in roles outside the domestic space is envisioned as a result of the Goddess's invocation. They can then walk down the street, socialise with strangers, and even associate with men who are not family, without compromising their respectability. They can engage in traditionally masculine activities while still maintaining their femininity.

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When engaging with politics that was formally associated with the public arena and something that had only men as major participants; there is a sudden change in the public space, we see that women start participating. The politics that was only a kind of

homosocial discourse had started including women; it had opened its arms and it had opened possibilities for women.

One sees that fulfilling political duty becomes akin to fulfillment of one's religious duty. The question of including women in roles outside of the domestic space is the power that is possible only as a result of invoking the goddess. Women can participate in politics only through invoking and emulating the goddess; there is a degree of freedom offered.

As a result, we see that women can walk on the street. They can socialize with strangers and associate even with the opposite gender that are not from family, that they are not familiar with, and even then women would not compromise their dignity, their respectability. So, the traditionally masculine activities were opening up for the women. But then the image of the goddess was very important, so women should be molded through those values, in terms of those values.

We see in this context a very important novel written by Rabindranath Tagore, *The Home and the World*, in Bengali it is called *Ghare Baire*. [In this novel] we see a very ordinary-looking household woman called Bimala, who wants to become visible within the lattice of the nation. Amid all the struggles and tumultuous situations in the society, she has the wish to render some service.

We see her wish being recognized by Sandeep, who appears to be a fierce nationalist, and he sees the goddess Jagaddhatri (the one that holds the earth) in Bimala. The extraordinary quality is being discovered in the ordinary woman. However, we see something problematic about the fierceness in Sandeep's nationalism; at one point he is asking himself, "Am I simply constructed in language, am I just a book constructed of flesh and blood?"

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## Woman as Goddess

- Bimala (Tagore) prefigured Manto's women in whom one could see the completion of that project of making the nation visible by a surrealist juxtaposition of images.
- In "Ghare Baire" (The Home and the World) Bimala's wish to be recognised by Sandeep, the fierce nationalist, as goddess Jagaddhatri, one who holds the earth, than a mere friend's wife, and she moans her ordinary looks for not being extraordinarily stunning.
- Sandeep sees himself as: "Am I simply constructed in language? Am I just a book constructed of flesh and blood?" (Das)

So, after a point he becomes the kind of leader that wants to hear the echo of his own speeches. He is narcissistic, he is obsessed and fixated with his own ideas, and Sandeep would imagine Bimala, who is his friend's wife, as the icon. So, Sandeep invokes his devotional stream towards the nation through iconization of Bimala as goddess.

He would see Bimala as the mother nation. There is a deep intimate relationship between the two, where Vande Mataram actually changes in the case of Bimala and Sandeep to Vande Priyam (nation as beloved) and Vande Mohinim (nation as enticing one). In comparison, Bimala's husband Nikhilesh is comparatively a more understated person. (Refer Slide Time: 26:34)

## Woman as Goddess

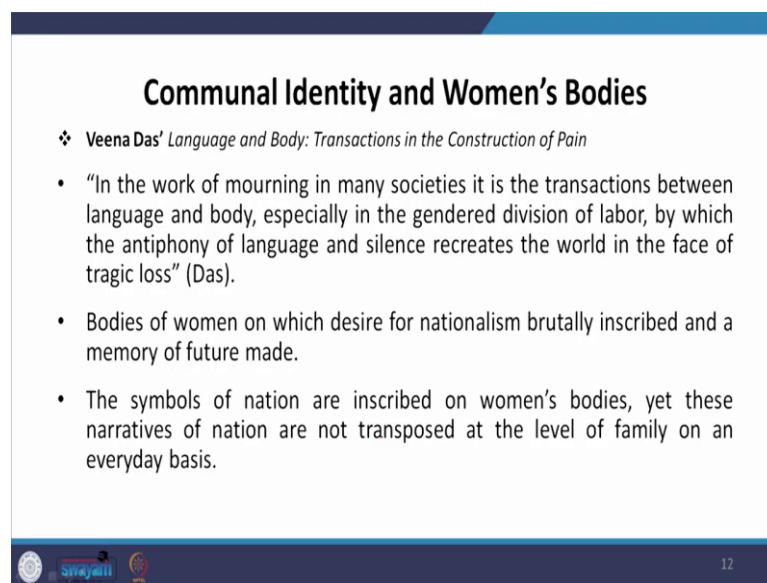
- Sandeep invokes devotional stream towards nation through iconization of Bimala's figure as goddess.
- Upon seeing Bimala, Sandeep changes **Vande Mataram** (nation as mother) to **Vande Priyam** (nation as beloved), and **Vande Mohinim** (nation as the enticing one).
- Sandeep's imagination of nation in and as the woman is forceful and deeply invested with emotionality and rhetoric; in comparison, Nikhilesh's view of nation and nationalism is far less romantic, identifying with the real coordinates of the common people and rendering mundane services to them, and therefore does not dwell of an abstract concept or deification of the nation as goddess

He is a zamindar and we see that while Sandeep's imagination of nation and that of the woman is extremely forceful, [it] is deeply invested with emotionality and rhetoric; comparatively, Nikhilesh's view of nation and nationalism is far less romantic. It is actually tied to the real coordinates of the real people, of the common masses and (based on) rendering mundane services to them.

[Nikhilesh's nationalism] is much more ordinary, it is not extremely romanticized and so, it does not appeal Bimala. She is more attracted to the idea of the nation that is being catered by Sandeep. For Nikhilesh, [Bimala] would still be extraordinary through her ordinary (traits), she need not be the goddess in order to be dear to him, but Sandeep actually puts her on the pedestal of the goddess and that is what enthralls Bimala.

We see that unlike Sandeep, Nikhilesh need not deify the nation or his own wife; he need not have an icon in front of him to have to serve the nation.

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**Communal Identity and Women's Bodies**

- ❖ **Veena Das'** *Language and Body: Transactions in the Construction of Pain*
- "In the work of mourning in many societies it is the transactions between language and body, especially in the gendered division of labor, by which the antiphony of language and silence recreates the world in the face of tragic loss" (Das).
- Bodies of women on which desire for nationalism brutally inscribed and a memory of future made.
- The symbols of nation are inscribed on women's bodies, yet these narratives of nation are not transposed at the level of family on an everyday basis.

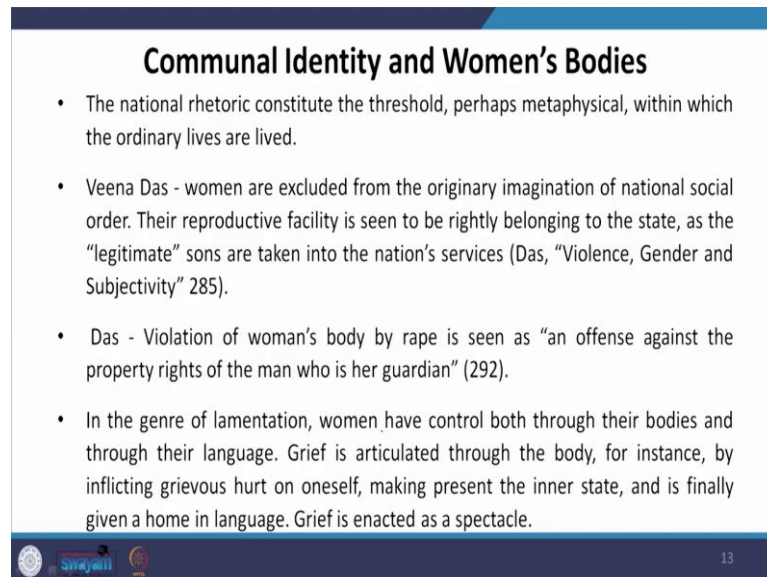
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Moving to Veena Das' understanding of mourning, when we talk of communal identity and women's body, Veena Das says "In the work of mourning in many societies it is the transactions between language and body, especially in the gender division of labor, by which the antiphony of language and silence creates the world in the face of tragic loss."

Bodies of women on which desire for nationalism was brutally inscribed bore the memory of future. The symbols of nation would be inscribed on women's bodies and yet,

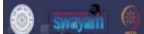
these narratives of nation are not transposed at the level of family. There is a kind of rift, where women are at the same time goddess and yet they are recipients of violence and discrimination at an everyday level, a kind of gap that is incommensurable and cannot be bridged.

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**Communal Identity and Women's Bodies**

- The national rhetoric constitute the threshold, perhaps metaphysical, within which the ordinary lives are lived.
- Veena Das - women are excluded from the originary imagination of national social order. Their reproductive facility is seen to be rightly belonging to the state, as the "legitimate" sons are taken into the nation's services (Das, "Violence, Gender and Subjectivity" 285).
- Das - Violation of woman's body by rape is seen as "an offense against the property rights of the man who is her guardian" (292).
- In the genre of lamentation, women have control both through their bodies and through their language. Grief is articulated through the body, for instance, by inflicting grievous hurt on oneself, making present the inner state, and is finally given a home in language. Grief is enacted as a spectacle.

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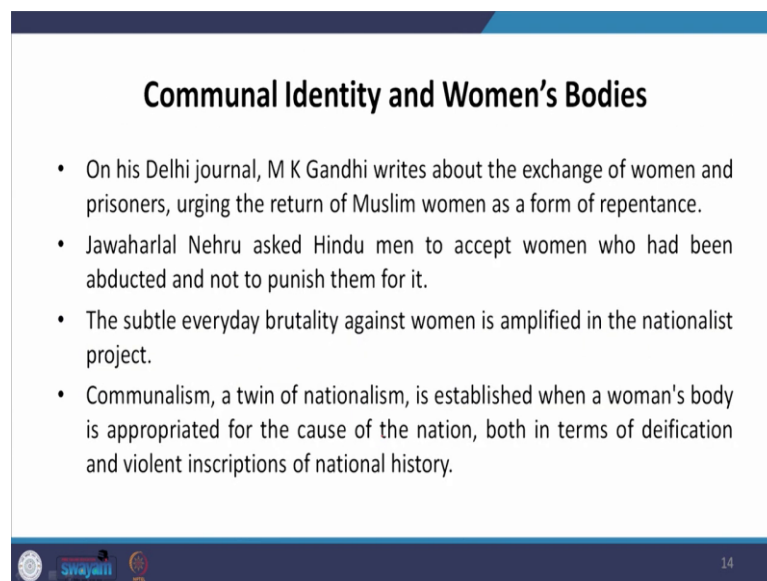


The national rhetoric constitutes the metaphysical threshold within which the ordinary lives are lived, and such a rhetoric is much more glamorous than the realities of everyday life. Veena Das would say that women are excluded from the originary imagination of national social order; their reproductive facility is seen to be rightly belonging to the state as the legitimate sons are taken into the nation's services.

Das also says that violation of woman's body by rape is seen as an offense against the property rights of the man who is her guardian; it is the same situation as we see in the discourse of Sati, where between the 'bad' Hindu and the 'good' Hindu's debate the figure of the woman actually vanishes, although the debate is centering her body.

In the genre of lamentation, women have control both through their bodies and through their language. So, grief is articulated, like Das observes, through inflicting grievous hurt on oneself; in bodily terms, in psychic terms making present the inner state and then grief is finally given a home in language. Grief is enacted as a spectacle.

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**Communal Identity and Women's Bodies**

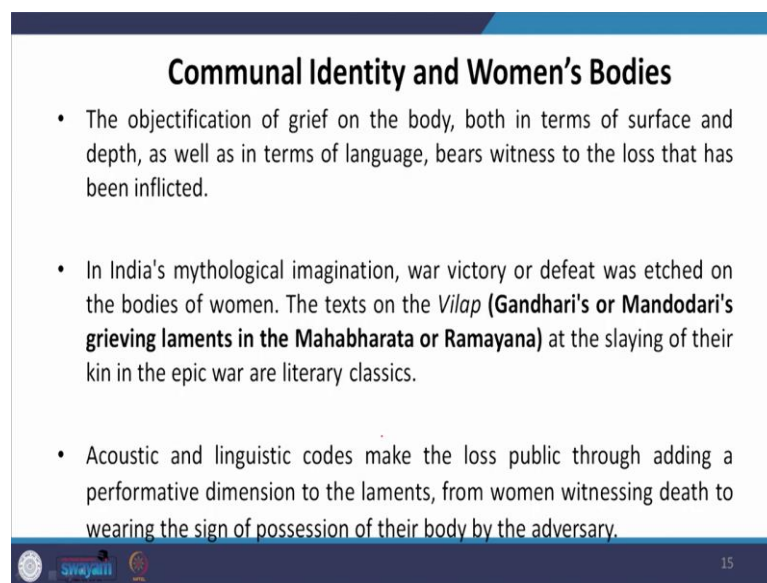
- On his Delhi journal, M K Gandhi writes about the exchange of women and prisoners, urging the return of Muslim women as a form of repentance.
- Jawaharlal Nehru asked Hindu men to accept women who had been abducted and not to punish them for it.
- The subtle everyday brutality against women is amplified in the nationalist project.
- Communalism, a twin of nationalism, is established when a woman's body is appropriated for the cause of the nation, both in terms of deification and violent inscriptions of national history.

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In his Delhi journal, M K Gandhi writes about the exchange of women and prisoners and urges the return of Muslim women as a gesture of repentance on the part of India. Jawaharlal Nehru asks Hindu men to accept women that had been abducted and not to punish them for what happened to them.


So, the everyday brutality that is already present in the Indian society gets simply amplified; it takes a more extreme form during the formation of the different nations in the nation-building projects. We see that nationalism and communalism are twin concepts and established when a woman's body is appropriated without her consent or consultation for the cause of the nation.

There are two possibilities - either she is deified or she is subjected to violation, and both are actually anti to women's fundamental rights, and that is the natural process for formation of the nationalist history. (Refer Slide Time: 32:23)



**Communal Identity and Women's Bodies**

- The objectification of grief on the body, both in terms of surface and depth, as well as in terms of language, bears witness to the loss that has been inflicted.
- In India's mythological imagination, war victory or defeat was etched on the bodies of women. The texts on the *Vilap* (**Gandhari's or Mandodari's grieving laments in the Mahabharata or Ramayana**) at the slaying of their kin in the epic war are literary classics.
- Acoustic and linguistic codes make the loss public through adding a performative dimension to the laments, from women witnessing death to wearing the sign of possession of their body by the adversary.

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The objectification of grief on the body both in terms of surface and depth as well as in terms of language bears witness to the loss that have been inflicted.

We cannot but mention a work by Shauna Singh Baldwin [titled] 'What the Body Remembers.' Women's remembrance are actually located on their body. In literary classics in India's mythological imagination, we see war victory and defeat are etched the on the bodies of the women.

So, the vilap of Gandhari or Mandodari in Mahabharata or Ramayana respectively after the slaying of their kin... Men are timeless enactors, they are the participants in the discourse of war in the nation-shaping process. Women are at the backdrop and they perform the vilap, and they are taken as war prize.

Their body remembers the aftermath of a victory or a defeat in the war. The acoustic and linguistic codes make the loss public [through] the performance of grief by a group of women; we have the culture of Rudali, after someone dies and they are a group of women.

Through adding a performative dimension to the laments, it is a kind of purgation; group act of lamentation becomes an act of purgation. Women witness the death, they do not perform the ritual for the dead. However, they wear the sign of grief on their body and their bodies are from women witnessing death to varying the sign of position of their body by the adversary, women actually carry the meaning of mourning at a more permanent level.

Men only perform the ritual of death. The recollections of pain and grief are compared to poison by Das. (Refer Slide Time: 35:16)

## Communal Identity and Women's Bodies

- The recollections of pain and grief have been compared to poison, which causes a woman's insides to dissolve.
- Das - "Even the idea that we should recover the narratives of violence becomes problematic when we realize that such narratives cannot be told unless we see the relation between pain and language that a culture has evolved" (Das, "Language and Body" 88).
- Interviewed women by Menon, Bhasin and Das were found to perceive themselves as polluted bodies and objects of consumption, who had to carry "poisonous knowledge of Partition."



As she says, even the idea that we should recover the narratives of violence becomes problematic when we realize that such narratives cannot be told unless we see the relation between pain and language that a culture has evolved. Do we have a grammar? Do we have the language available in a given society to articulate the pain that a woman has undergone?

That is the fundamental question that Das asks. So, the poisonous knowledge of Partition - can that be transferred, can that be transported, can that be written down on pen and paper? I think I should stop at this point today; let us meet once again for the next round of discussions.

Thank you so much.