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Introduction
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Talli Ve Thandri Ve
Malama Tulasi Malama
Swamy Neevu
O Koyilamma
Edi Brahma Yani Thaluku
Makara Jyothi Aaya Hai
Sankranti Sankranti

vol-2

lyochi swarupa



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Nelson, Advisory Editor GREENWOOD PRESS Westport, Connecticut · London Library of Congress Cataloging-in-Publication Data Handbook of twentieth-century literatures of India / edited by Nalini Natarajan. p. cm. Includes bibliographical references and index. ISBN 0-313-28778-3 (alk. paper) 1. Indic literature—20th century—History and criticism— Handbooks, manuals, etc. 2. Indic literature—20th century—History and criticism. 3. Indic literature (English)—20th century—History and criticism—Handbooks, manuals, etc. 4. India—Intellectual life—20th century. I. Natarajan, Nalini. PK5416.H27 1996 891.1.—dc20 95-20938 British Library Cataloguing in Publication Data is available. Copyright 1996 by Nalini Natarajan All rights reserved. No portion of this book may be reproduced, by any process or technique, without the express written consent of the publisher. Library of Congress Catalog Card Number: 95-20938 ISBN: 0-313-28778-3 First published in 1996 Greenwood Press, 88 Post Road West, Westport, CT 06881 An imprint of Greenwood Publishing Group, Inc. Printed in the United States of America TM The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48-1984). 10 9 8 7 6 5 4 3 2 1 for my parents Contents Acknowledgments ix Introduction: Regional Literatures of India—Paradigms and Contexts 1 Nalini Natarajan 1. Twentieth-Century Assamese Literature 21 Mahasweta Barua 2. Twentieth-Century Bengali Literature 45 Sudipto Chatterjee and Hasan Ferdous 3. Twentieth-Century Indian Literature in English 84 Alpina Sharma Knippling 4. Twentieth-Century Gujarati Literature 100 Sarala Jag Mohan 5. Twentieth-Century Hindi Literature 134 Nandi Bhatia 6. Twentieth-Century Kannada Literature 160 Ramachandra Deva 7. Twentieth-Century Malayalam Literature 180 Thomas Palakeel 8. Twentieth-Century Marathi Literature Shripad D. Deo 207 viii Contents 9. Twentieth-Century Panjabi Literature Atamjit Singh 249 10. Twentieth-Century Tamil Literature P. S. Sri 289 11. Twentieth-Century Telugu Literature G. K. Subbarayudu and C. Vijayarsee 306 12. Twentieth-Century Urdu Literature Omar Qureshi 329 13. Dalit Literature in Marathi Veena Deo 363 14. Parsi Literature in English C. Vijayarsee 382 15. Sanskrit Poetics Arasu Balan 398 16. Perspectives on Bengali Film and Literature Mitali Pati and Suranjan Ganguly 410 Selected General Critical Bibliography 423 Index 425 About the Contributors 439 Acknowledgments First and foremost, I wish to thank the contributors for their hard work and cooperation throughout this project. I thank Emmanuel Nelson and the editors at Greenwood Publishing Group for their interest when I first proposed the project and for their cooperation along the way. The Department of English and the College of Humanities, University of Puerto Rico, Rio Piedras, helped with release time to firm up some aspects of the book. My gratitude to them and to other colleagues in the English Department. I thank Bruce Hathaway and my research assistant, Maritza Stanchich, for help with computer work related to this book. I thank also to Parmima and Vinod Vyasaalu and Svati Joshi for help in locating contributors. Finally, for their moral support, I thank my family and friends, especially my husband John Parrotta. Introduction: Regional Literatures of India—Paradigms and Contexts NALINI NATARAJAN SCOPE OF THE BOOK The chapters in this reference book have the general aim of introducing the reader to post-1900 literary works from India. This is done through surveying each of the major literatures from the many regions. The survey chapters and their attached bibliographies are intended to serve as introductory tools to scholars seeking an overview of broad trends in the literatures. The book's value is its focus on the regional literatures, that is, literatures written in languages other than English. "Postcolonial" works from India in English are generally well known in the metropolis, but little is known to the general reader of writing in Malayalam or Telugu, Panjabi or Gujarati. I very recently, certain sectors of regional Indian literatures have begun to be constituted as fields of progressive critical interest in the metropolis. Gayatri Spivak's translations of Bengali author Mahasweta Devi's work, Imaginary Maps (1995), Kalpana Bardhan's Of Women, Outcasts, Peasants and Rebels (1990), and Susie Tharu and K. Lalitha's Women Writing in India (1992) are recent examples. On the critical side, Aijaz Ahmad's essay in his book In Theory (1992) outlines the conceptual problems associated with the study of regional literatures in current metropolitan and Indian academic contexts. This book hopes to initiate the discussion of more of the regional literatures under a common platform. Often, literatures are known metonymically by famous works of antiquity (such as Silappatikaram in Tamil). The import of Tharu and Lalitha's "gynocritical" work, for instance, cannot be fully grasped unless one can place it within the larger archive of works by men and women, as also the "singularity" of Mahasweta Devi's work within the Bengali tradition (Spivak 1996, 162). Given India's enormous linguistic diversity, it is virtually impossible to ensure that all literary traditions are included. This volume, therefore, does not claim to be comprehensive, but it does cover nearly all major literary 2 Twentieth-Century Literatures of India traditions of India, including English. In addition, we have included chapters on two subcultures, Dalit and Parsi. 2 Surveys are undertaken in connection to the notion of literary history. Literary history was formerly discredited on grounds of what Sisir Kumar Das, noted historian of Indian literature, has called, "an exaggerated faith in the autonomy of literary work" at the expense of historical connections between "literary activity and other human activities in the world." (Das 1991, 12). In this book, the survey chapters list authors and works in the century within an appropriate framework, which is cognizant of the changing sociohistorical, literary/productive conditions of modern India. The contributors' interdisciplinary affiliations underline the connection of the literary text with other discourses—periodical literature and belles lettres (Veg Mohan/Gujarati; Barua/Assamese), politics (Ferdous/East Bengali; Deo/Dalit; Qureshi/Urdu), sociology (Deo/Marathi), performance and popular reading (Sri/Tamil). There are problems, however, in surveying a regional literature in a colonial language, English. Tharu and Lalitha, notwithstanding their own use of English translation, concede that the fact of representing a local culture through the medium of a more dominant one can result in reduction and homogenization (Tharu and Lalitha 1993, xx). Besides, like translation, the survey could facilitate appropriation of regional cultures by dominant ones in conditions of "asymmetry and inequality of relations between peoples, races, languages" (Niranjana 1992, 1; see also Spivak 1993, 182). We attempt to contextualize this problem in the use of English by drawing attention in a later section to the important possibilities for English within the Indian academy. But we wish to stress that this book is an invitation to deeper knowledge of the regional languages, not a substitute for such knowledge. Our aim is to provide not packaged information, but a stepping-stone. In order not to privilege the English reader (which can mean the Indian, as well as the Western, reader), we therefore have kept the translation of titles to a discretionary minimum, retaining them only to ensure the understanding of the context of the particular sentence. As titles are usually cataloged in their original form, this should pose no problem to the reader who wishes to pursue a reference. We have used a user-friendly method of transliteration, rather than an elaborate Indological system (see Tharu and Lalitha 1993, xxiii). In general, this is how the titles would be encountered in critical/popular contexts within India. In some cases, contributors have provided phonetic specificities where they deemed them necessary (Chatterjee and Ferdous/Bengali). ORGANIZATION The survey chapters follow methods of organization appropriate to their subject, given the specificities of each region's literary history. Each chapter offers a brief introductory section to the literature concerned. The body of the chapter is divided on the basis of sociohistorical events (e.g., preindependence, postin- Introduction 3 dependence, the partition of the subcontinent) or literary form/genre (e.g., novel/poetry). In some cases, the literature is presented within broad descriptive or analytic trends. All methods were effective as organizing principles, allowing for mention of major authors and works. The bibliography posed special problems for authors, as no uniform standard for bibliographic information is easily available in India. For example, conventional documentation in libraries in India does not often include publishers' names. Contributors used standard and nonstandard sources, private collections, and, in some cases, trips to
publishing houses in India. Publishing companies have sporadic histories, and many texts were out of print and hard to trace. The bibliographies were thus put together from various sources, including various catalogs within the metropolis. CONTEXTS AND PARADIGMS It will be obvious that the chapters represent a variety of ideological approaches to literature. While some chapters use "traditional" terminology, others reflect the recent changes in the humanities. The publications of the Sahitya Academy (the coordinating body for Indian literatures) reflect the long institutional history of humanist scholarship in India. While it is important for "progressive" cultural criticism to resist, in Fred Pfeil's terms, "the tyranny of enforced signification" (Pfeil 1988, 387), caution is required, as Gayatri Spivak warns in the context of feminism, in applying First World terminology such as "gendering" to Third World contexts (Spivak 1993, 188). While we are in the process of negotiating this approach, contextualizing of any approach is urgently necessary. In the rest of this introduction, I suggest some points of entry for the nonspecialist reader who wishes to contextualize some of the approaches underlying the surveys. First, this chapter wishes to discuss the emergence of print (as distinct from oral and written literatures, both of which have a much longer tradition in India) regional literatures as "constructed" rather than "transcendent." This "construction" took place within the colonial idea of the "vernacular" or through nationalist, regional-chauvinist, and other ideologies. Colonial discourse analysis has sensitized us to imposed languages (such as English), ignoring the processes of construction that go on within indigenous languages. 3 The effect of this binary relation to English may be a tendency to read regional literature in a "transcendent" way, as if it were "always there," instead of produced as a result of a certain nexus of cultural, economic, political, and other factors. The task of this introduction is to indicate some of the paradigms or constructs—materialist, generic, disciplinary, hermeneutic—that may serve as entry points. An ideological construct in this context is adapting Greg Bailey's very useful formulation, an intellectual paradigm that establishes meaning in a mass of cultural data (Bailey 1989, 86). There is obviously some violation involved in the process, where the heterogeneity of culture may be made to "fit" into ideologically imposed paradigms. The paradigms may reflect the variety of historical and 4 Twentieth-Century Literatures of India cultural ideologies that underpin contemporary literary-cultural production in India—reformist (liberal-humanist), swarajist/nationalist, secular/revivalist, progressive. They may represent "borrowed" literary genre or mode—such as romanticism or realism—within which experience is sought to be represented. They may also reflect the academic and marketplace factors underlying "Indian" literature. Literary Discourse However, current theoretical concern with the nationality, historicity, and materiality of literature (and the concomitant concern with the fictiveness of sociology and history) could ignore the specific nature of literary discourse, its power, and its seductions. Without idealizing literature, it is necessary to read it at the confluence of several layers of interpretation—aesthetic, material, sociohistorical, and philosophical. Exclusive focus on any one of these at the expense of the others cannot, in my view, engage with the complexity of literature's effects. 4 Indian regional literatures could, for instance, reinforce prevalent conceptions of national identity, redefinitions of femaleness, and so on, in response to different historical moments. But literary forms such as the domestic novel, introduced into India from Western Europe, allow a treatment of emerging subjectivities such as those of women. At the same time, their very popularity at a certain time indicates the arrival of a moment when such subjectivities are politically useful (e.g., to buttress social reform movements). Victorian melodrama (Mrs. Henry Wood's *East Lynne*, for instance, which was wildly popular in late colonial India) could be read as interacting with inherited myths of Sita to produce a certain narrative of Hindu womanhood in works such as Tripathi's *Saraswatchandra* (Gujarati 1909). Such novels suggest the use of melodrama in representing the long-suffering Hindu woman as a Sita figure. Like Sita, the woman suffers rejection by the husband. But the rejected woman has a moral authority that is read, even today, as representative of Hinduism's resilience. It is significant that the husbands represent Western-style modernization (represented by a preference for alcohol). The novels of R. K. Narayan (English) and Kalki (Tamil), for instance, depict literary instances of such women. Literary works may also be silent about aspects of public and private life in ways that are profoundly material and social⁵ but also literary. The literary form of the polite novel allowed little scope for the kind of social protest associated with the progressive writers' manifesto after the 1930s, but the popularity of these kinds of novels (and of English polite literature, such as Austen) reflected the sociopolitical agendas of the time. Last, attention to the process of reading, which can yield the way literary works may deconstruct their perceived meanings, becomes essential to understanding the place of the literary in Indian culture. The power and seductions of literature, its ability to mask as well as further ideology, and the space it gives to multiple and ambivalent reading positions Introduction 5 and practices have a particular specificity in the modern Indian context. In order to suggest what a reading public may mean in the regional Indian context, I deal in the next two sections with factors of market production and pedagogy, the market and the classroom being two important sites for the dissemination of printed literature. Regional Publishing Literature is both a marketable commodity and a pedagogical unit. In the regional Indian case, both aspects bear a vexed relation to colonial presence, which played a definite role in the construction of the "vernacular." Questions such as who does the publishing, and who are the readers and the writers establish the materiality of literary production. What role did interregional hierarchies play in establishing genres that were to be imitated? What were the roles of translations, from English or from one language to another, in forming literary traditions? Regional literary history was inextricably tied to the history of vernacular language standardization, with literary language representing the elite, standardized form (on language, Cohn 1985, 276-329; Padikkal 1993, 220-41). The "modernization" and systematization of the vernaculars took place under the colonial aegis (Padikkal 1993, 225). Modern, regional, Indian-published literature occupied a double space—furthering the aims, first, of the colonizers and, then, of the nationalists. From the eighteenth century through the nineteenth and early twentieth centuries, it helped in the consolidation of Christian and colonial influence. 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Shivarama Padikkal points out how "language-centred regionalism" and a nationalism that "transcended" linguistic divisions" emerged as complementary notions (Padikkal 1993, 226). Among the anticolonial activities of the vernacular presses was the construction of a Hindu reading public—through tracts ranging from ayurveda to astrology. Colonial and earlier European publishing in the regional languages, such as Assamese, Bengali, and Tamil, had concentrated on religious instruction in Christianity (see SAE 1983, 3340-59). In turn, Hindu nationalists used the 6 Twentieth-Century Literatures of India print-community for the spread of religion, often in a "modernized" form but also reinforcing traditional beliefs. For instance, the Hindu astrological almanac (panchangam) was one of the early documents with a wide circulation (SAE 1987, 3343). But regional publishing also had a very local aspect. 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Certain languages (e.g., Bengali, due, ironically, to a longer presence of the colonial presence) acquired a sense of superiority. In the case of Assamese, for instance, the large Bengali-speaking bureaucratic cadres influenced the marginalization of Assamese. Certain factors in Assamese history, such as the Ahom cultural influence, were written out by a metonymic identification of Assamese with "a few words of Sanskrit" (Barua/Assamese survey). Also, Bengali translations brought many English literary works to regional languages (Singh/Panjabi). Similarly, the survey chapter on Hindi shows how the demarcation of Urdu and Hindi as literary/cultural areas was deeply political. The movement for Hindi domination made it difficult to find publishers for Urdu material. In the chapter on Hindi literature, Nandi Bhatia outlines this process. The famous Hindi writer Premchand wrote in Urdu until 1915, after which he switched to Hindi in an effort to find publishers. 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The construction of vernaculars erased the polyglot nature of much culture under the unifying effects of print-capitalism (see Sisir Kumar Das, 1-19; Ahmad 1992, 248). In the contemporary scene, one material factor affecting regional writing must surely be the power of the media. Playwright-turned-film-director/actor Girish Karnad confesses to casting novellas into film scripts even as he reads them, and he, indeed, has been crucial in the entry of regional literatures into the film world (Karnad 1979, 7). At the same time, regional films have been crucial in popularizing regional literatures, and a pedagogical unit. In the regional Indian case, both aspects bear a vexed relation to colonial presence, which played a definite role in the construction of the "vernacular." Questions such as who does the publishing, and who are the readers and the writers establish the materiality of literary production. 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The construction of vernaculars erased the polyglot nature of much culture under the unifying effects of print-capitalism (see Sisir Kumar Das, 1-19; Ahmad 1992, 248). In the contemporary scene, one material factor affecting regional writing must surely be the power of the media. Playwright-turned-film-director/actor Girish Karnad confesses to casting novellas into film scripts even as he reads them, and he, indeed, has been crucial in the entry of regional literatures into the film world (Karnad 1979, 7). At the same time, regional films have been crucial in popularizing regional literatures, and a pedagogical unit. In the regional Indian case, both aspects bear a vexed relation to colonial presence, which played a definite role in the construction of the "vernacular." Questions such as who does the publishing, and who are the readers and the writers establish the materiality of literary production. What role did interregional hierarchies play in establishing genres that were to be imitated? What were the roles of translations, from English or from one language to another, in forming literary traditions? Regional literary history was inextricably tied to the history of vernacular language standardization, with literary language representing the elite, standardized form (on language, Cohn 1985, 276-329; Padikkal 1993, 220-41). The "modernization" and systematization of the vernaculars took place under the colonial aegis (Padikkal 1993, 225). Modern, regional, Indian-published literature occupied a double space—furthering the aims, first, of the colonizers and, then, of the nationalists. From the eighteenth century through the nineteenth and early twentieth centuries, it helped in the consolidation of Christian and colonial influence. This was done through Bible translation into the "vernaculars" as well as through the publicizing of colonial legal and administrative edicts.⁶ This colonially "constructed" aspect of literature is emphasized in many of the survey chapters. But literature was also crucial in the nationalist-patriotic cultural resistance to British rule. The beginnings of the nationalist movement gave literature a new purpose, the forging of regional/national print-communities. But, as Aijaz Ahmad has noted, this process was significantly different from such formation of print-communities in early modern Europe (Ahmad 1992, 255). In India, regional print-communities nested into larger anticolonial pan-Indian movements, leading, for instance, to Tamil
poet Bharati's translation into far-off Gujarati. A certain multilingual exchange was thus built into this process. Shivarama Padikkal points out how "language-centred regionalism" and a nationalism that "transcended" linguistic divisions" emerged as complementary notions (Padikkal 1993, 226). Among the anticolonial activities of the vernacular presses was the construction of a Hindu reading public—through tracts ranging from ayurveda to astrology. Colonial and earlier European publishing in the regional languages, such as Assamese, Bengali, and Tamil, had concentrated on religious instruction in Christianity (see SAE 1983, 3340-59). In turn, Hindu nationalists used the 6 Twentieth-Century Literatures of India print-community for the spread of religion, often in a "modernized" form but also reinforcing traditional beliefs. For instance, the Hindu astrological almanac (panchangam) was one of the early documents with a wide circulation (SAE 1987, 3343). But regional publishing also had a very local aspect. One notes the crucial role of local philanthropists, the involvement of family members (such as M. N. Tripathi, who published his brother Govardhanram Tripathi's work) or self-publishing (Vishwanath Satyanarayana in Telugu or Subramania Bharati in Tamil). Locality supersedes religious affiliation, as can be seen in the interesting hybridity in the early stages of publishing history, where, within Gujarat, Parsi philanthropists published Hindu literature (SAE 1987, 3340-59). Certain presses gained prominence in certain regions, causing some specialization of publication. Thus, Navjivan published Gandhi's works, Malaya Manorama gained prominence in Kerala, and so on. The local element of publishing continues to this day and can have negative, as well as positive, effects. For instance, a recent center-page article in the Times of India claimed that the vernacular presses are often used to whip up local, communal sentiments (Kumar 1994). Published literature emphasized religious and domestic themes, often in the context of defining the parameters of national identity. (Sumit Sarkar [1983, 83- 86] cites Dinabandhu Mitra's study of indigo exploitation, Nil Darpan [1860], as one of the few socially committed novels in the midst of a plethora of patriotic literatures.) The rise of regional literatures intersects with the rise of high Hindu culture as national culture in late colonial India. At the same time, the regional specificities of each middle class as distinct from European models of middleclass formation need to be acknowledged. 7 For instance, the role of Urdu in similarly constructing Muslim identity in the preparation period is discussed by Qureshi in the survey chapter on Urdu literature. 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