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WOMEN AS EMERGED IN ENGLISH TRANSLATION: A COMPARATIVE ANALYSIS OF
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ABSTRACT

Indian English Literature pertains to the body of work by those writers from India, who pen strictly in the English language and whose native or co-native language could be one of the numerous regional and indigenous languages of India. In the 20th century, several Indian writers have distinguished themselves not only in traditional Indian languages but also in English. Indian writers in literature have written in many fields such as on myths, culture, religion, dalit, feminism etc.

The word 'Feminism' seems to refer to an intense awareness of identity as a woman and interest in feminine problems. It is a theoretical project, which aims at understanding the power structures in the society, male domination, social practices and social institutions, which are instrumental in assigning a marginalized position to women in all parts of the country. The study shows feminism is a struggle for equality of women, an effort to make women become an individual. This is an analytical and comparative study of five different regional writers of India to analyze their feminist perspectives.

Key Words: Indian English Literature, regional and indigenous languages of India, feminism, male domination, social practice, marginalized, equality

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INTRODUCTION

Feminism is one of those framework theories that have contributed powerfully to all areas of society, including Translation Studies. The most evident outcome of this interplay is the emergence, in the 1980s, of a Feminist Translation school in Canada, which placed gender in the spotlight.

This paper aims at analyzing the image of women as emerged in English translation. For this analysis five novels of different regional writers have been taken i.e. The Hour Past Midnight by Salma (Tamil writer),

The Song of the Loom by Abdul Bismillah (Hindi writer), The Dark Abode by Sarojini Sahoo (Oriya writer), The Crooked Line by Ismat Chughtai (Urdu writer) and Sahmeless by Amrita Pritam (Punjabi writer).

What is Feminism in Indian English Translation and how did it develop?

Feminism refers to the advocacy of women's rights, status and power at par with men on the grounds of 'equality of sexes'. In other words, it relates to the belief that women should have the same social, economic and political rights as men. The term became popular from the early twentieth century struggles for securing women's suffrage or voting rights in the western countries, and the later well-organized sociopolitical movement for women's emancipation from patriarchal oppression.

Indian English Literature has developed over a period of time and writing in English also did not start in a day. It took many years to bring the present status. In the middle of the 19th century, more women started to write in English language. During this period, more women actively participated in India's reformist movement against the British rule. This led to the women's literature and many literatures including feministic ones also got translated.

The literature reflects the ever changing reality of life. The portrayal of the position of woman in society is the important phenomenon. In recent times, the status of women has been undergoing a rapid change in the world. And so the portrayal of woman is important in the study of literature. The woman is also a creator of literature and therefore a woman's presence in literature is pervading. Among all literary forms, fiction reflects the contemporary social conditions. The portrayal of woman in fiction is governed by the prevailing attitude towards women in society.

Indian society shows women as ideally warm, gentle, dependent and submissive. The conventional image of woman of the pre-independence era still exists in literature. Most of the Indian novels that dealt with woman's issue glorify the stereotypical virtues of Indian women like patience, devotion and acceptance of her status. Throughout history the same social stereotypes have been reinforced by archetypes. In every age woman has been seen primarily as mother, wife, mistress and sex object. The writers have portrayed the woman in these traditional roles. Moreover, female characters are too distant from reality and too crude, moralized or sentimentalized.

Society and the writers noted the role played by women in the freedom movement and there was a shift in the sensibility towards them. However, such writings were a few. Though the woman was struggling to come out of the state of stagnation, women writers have neglected this aspect. The portrayal of the archetypal woman still loomed large on the horizon in spite of the fast growth and the development of women's education. In actual literary practice, numerous women characters in fiction are found plying the role of classic prototype. They enact the suffering, sacrificing the role of Sita and Savitri. However, the writers of the contemporary world came out rapidly from historical romance and mythic stories and presented the realities of the life of women. As the image of woman, family and society kept on

changing all through the years, the writer's views were all changing resulting in a variety of realistic images. In the last quarters of the 19th century, there was an emergence of host women novelists. It should be considered as a landmark in the history of Indian English novels. The women novelists gave

Objectives:

- The objective is to mention the problems and challenges of women faced at different regions of India.
- The aim is to transcend the local cultural boundaries in which the above novels originated and to communicate their cultural heritage to the lovers of literature.
- By doing this research, I wish to promote the regional literatures and thus make my humble contribution to the enlargement of its literary market.
- I would offer a glossary which might assist the readers in understanding the similarity and comparison among these novels.

Rational:

- The writers are renowned novelists of different regional literature like Tamil, Hindi, Oriya, Urdu and Punjabi. After the first issue in regional language these novels were translated in English and also in different languages of India.

- I have chosen these novels as these are of classic regional novels of its kind, but much work have not been done on them.
- These novels have feministic prospective with a revolutionary approach which needs to be compared and analyzed.

Review of literature:

Most of the critical works on the authors are articles that appeared in books and journals, so the review will include study of articles like:

- 1.1.1 "PATHETIC CONDITIONS OF MUSLIM WOMEN DEPICTED IN THE WORKS OF SALMA- A PERSPECTIVE" by Afsha Jamal, Asst.Prof of English (S&H Dept), LBRCE, Mylavaram, India
- 1.2 Quest for Self Liberation in Salma's *The Hour Past Midnight* by V. Dhivya
- 1.3 The unseen world of Tamil Muslim women by S. Theodore Baskaran
- 2.1.1 Caste in Religion: Godan, Song of the Loom by A. S. Sekher
- 1.2 The Song of the Loom by Sushil Jain Institute of Asian Cultures, Windsor, Ont
- 1.3 Weavers Unravelled: Comparing Associationalism among Handloom Weavers and Boatmen in Varanasi, India published in South Asia: Journal of South Asian Studies
- 3.1.1 Silence and Voice of Indian woman in The Dark Abode by Prameela KP
- 1.2 Voice of Protest against Universal Male Sexual Sadism:An Interview with Sarojini Sahoo Dr. Nilanshu Kumar Agarwal
- 1.3 Sarojini Sahoo's The Dark Abode published in International Journal of Poems and Prose
- 1.4 Sarojini Sahoo: A Fiction Writer and Trendsetter of Feminism in Contemporary Oriya Literature in the Literary Interview by Capt. Dr. Arvind Nawale
- 4.1.1 Out of the Zenana: New Translations of Ismat Chughtai's Work published by Leslia A. Flemming , *University of Maine*
- 1.2 An Uncivil Woman: Ismat Chughtai by Geetea Patel
- 1.3 Reading Race and Gender in 'Mummy' and *The Crooked Line*: How Writers on Marginality Represent Anglo-Indian Women by Dr. Dolores Chew
5. 1.1 AMRITA PRITAM, THE BLACK ROSE by Vijay Kumar Sunwani.
- 1.2 A CASTLE OUT OF AMRITA PRITAM'S DREAMS By S Pankaj
- 1.3 AMRITA PRITAM'S THE REVENUE STAMP: A CRITICAL STUDY
6. The review of articles on Tamil, Hindi, Oriya, Urdu and Punjabi feminism will also be included.
7. It will also include the study of certain other Indian novels based on the same theme like the novels of Shobha De, Kamala Markandaya, Anita Desai etc.

Research Methodology

My research methodology consists of the interpretation and analysis of the selected primary sources of the proposed novelists with my own analyses which also deal with the similar theme of feminism in contemporary times.

My primary attempt was to study the sociological and psychological impacts on those characters that have undergone such experiences in their lives. The questions I investigated are: How do sociological and psychological conditions distort the psyche of these people? What are the reasons behind their troubles? How the treatment towards them is different from the male society? How do we perceive feminism in regional literature? What new dimension opens up with the study of regional feminist literature?

Therefore, the primary object of my study was an in-depth study of the proposed works (Salma, Abdul Bismillah, Sarojini Sahoo, Ismat Chughtai and Amrita Pritam) from the sociological and psychological perspectives. To establish my point I also used biographical and historical materials.

Women as emerged in the identified novels:

Salma is a Tamil poet and novelist. Her original work 'Irandaam Jaamathin Kadhai' is translated in English by Lakshmi Holmstorm in the name '*The Hours Past Midnight*'. Salma has described her childhood memories in this book. She expresses her anguish at the treatment of girls belonging to Muslim community. The restrictions imposed on them inspired her writing the book. It traces the lives of a few Muslim women,

their children and their omnipresent omnipotent men. She throws a light on the lives of a few women from all walks of life. Though they belong to the well to do, the educated, the poor and the destitute there are several common factors among them. The first one is that their lives are not theirs to live. Secondly, they're constantly pushed and pulled around by the men in their households, extended families, friends and neighbours.

The Song of the Loom translated by Govind Rashmi is a fictional narrative of Abdul Bismillah's Hindi novel *Jhini Jhini Bini Chadariya* which takes its original title from poet Kabir. The story is simple and concerns the daily struggle for existence carried out by Mateen, a poor weaver of the renowned Banaras silk saris, and his ailing wife Aleemun, who could never afford to wear a single silk sari woven by her husband. Aleemun, the consumption-stricken wife of Mateen, is a representation of the erased existence of woman in this marginal and subaltern Mohallah. This ailing woman in the veil foregrounds the hidden patriarchy within the subaltern. Even she is restricted to go out in the open for fresh air since that is the law of her society.

The Dark Abode translated by Mahendra Kumar Das originates from the Oriya novel *Gambhiri Ghara* by Sarojini Sahoo. The novel is centered in Kuki, her middleclass ideas, perceptions of life and living style. She represents the Indian wife and for a wife, it is essential to love her husband even though he is a bastard. Men have not bounded to follow these stipulations. It is women who should be responsible to maintain the 'morals' of the family and the society. Housewives are known as 'devis'. There is no such big name given to any man. The novel easily conveys the issues and struggles of middle class Indian Housewife to be like a human being, with all her distinctive human emotions.

The Crooked Line is the translation of Ismat Chughtai's Urdu novel *Tehri Lakir* by Tahira Naqvi. It is a novel about a young woman, Shaman (nickname for Shamshad) who grows up in a large, very comfortable Muslim household in pre-Partition North India. Despite being surrounded by people, Shaman grows up emotionally deprived. Chughtai explores many issues in her biographical novel like female sexuality and agency. Through Shamshad, we perceive that Chughtai has learned that forthright, outspoken women are always put down and have to develop ways to cope, but often end up unhappy. Issues of race and gender come up fairly often in the novel in the context of the nationalist struggle in India.

Shameless is the English translation of Amrita Pritam's *Pinjar* by Khushwant Singh. In this novel Amrita set out to construct a narrative of Partition from the women's point of view. This meant that Puro becomes the symbol of what women had to endure during Partition. In a very powerful way, Amrita argues that the violation of the nation's women on both sides of Partition is akin to how Partition itself violated the nation. That is to say that Amrita does not see much difference between the Partition's political violation of the homeland and its consequences of actual violation of women. The status of women in *Pinjar* is to symbolize how the nation's status was violated during Partition. As Amrita recognized that Partition was used as a means to manipulate and consolidate political power, she also understood that this was representative of women during the time period. These women had no say in partition, confirming that their mistreatment was both mirroring and results of Partition: "Pinjar is the women's cry in prose against her existential fate and social abuse." It is in this light that Amrita Pritam's work displays the status of women as a result of political and social manipulation, a situation that cries out and pleads for dramatic and swift change.

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