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IRREVOCABLE ETHICS IN RABINDRANATH TAGORE'S *NASTANIRH* TRANSLATED IN TO
CHARULATHA BY SATHYAJITH RAY

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ABSTRACT

Extraordinarily honored as Grand master of Bengal, legend of Indian subcontinent clinched effortlessly to adore India with highest acclaim Nobel for Literature, Rabindranath Tagore. The present abstract talks about Tagore's novel *Nastanirh* (The Fouled Nest/The Broken Nest). It was the time when Bengal renaissance was in full swing in late 19th century and people of Bengal were exploring their lives in terms of their wealth as an integral part of the moment. The story is to be understood and interpreted in a sense of accountability. The present paper talks about the moralities of the story from words translated in to images. It was first translated in to English by Lago and Supriyas and formed the basis for the film, *Charulatha* by Satyajit Ray in 1964. The discussion takes the reader through the Bengali audience by translation of the novel in to the film in which Satyajit Ray uses the fire motif to highlight the constructive as well as destructive potential of a woman's unleashed sexuality. There are two sub texts embedded in the motif which are immediate evidence to audience of Bengal.

There are three aspects in consideration to Tagore's work and Ray's translation. First, how the translation forces us to acknowledge the facts. Second how Ray the creative artist translates Tagore's words in to images and third, the manner in which both short story and the film functions as a Tagore apology.

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The presentation talks about Rabindranath Tagore in translation. The theme of translation has been taken as a necessity because innumerable works of Tagore were not in limelight until many years, perhaps the greatest Indian writer for ever. Because they were written in Bengali. Non Bengalis were not given much to his works. It is after translations of his works especially in to English that he got this unfathomable fame for him. Now it's a piece of translation of Tagore's Novella(along short story /a short novel) *Nastanirh, the fouled nestor the broken nest* in to English, the one and only Oscar winner for India for his artistic works in film making . This is the translation of a literary work in to images.

Back Ground

It was the time when Bengal renaissance was in full swing in late 19th century and people of Bengal were exploring their lives in terms of their wealth as an integral part of the moment which was highly influenced by the Brahmo Samaj. The reformatory moments refined the thinking of people against social evils

and atrocities of society. Women emancipation had also been one of the important invocation which worked as a background intensity for picking up the novel for Rabindranath Tagore and making it in to a film by Sathyajit Ray. The social and historical contexts invited both the geniuses to enframe in the form of novella and film which won national award during the period.

How the theme of Charulata forces us to acknowledge the facts:

Amidst the challenges thrown by convictions of the people, it becomes inevitable for the reader to understand the preexisting conditions having no option rather acknowledging facts. Tagore's works modernized Bengal by spurning rigid classical forms and resting linguistic structures. Tagore's conclusion to his short story is much more definitive in its meaning. The story makes the reader to experience Calcutta in the year 1879 instantly. It explores the seeds of Indian's early movement for independence started in England and to evaluate the restrictions placed on educated Indian women. It seemed a Victorian England but instead it is Victorian India in which an ignored wife, on the point of breakthrough, to self-identity and self-awareness. She begins to see male dominion as a hallow façade of breads, braces and boredom.

The question to be raised is how these two geniuses Tagore and Ray explored the status of women in the upper class society of Bengal. Because the status of women changed during 19th century social reformation movement. With the spread of western education and the availability of western texts, the Bengali society was deeply influenced by western philosophy and the histories of social revolutions and religious reforms in Europe. But the ideals of woman hood in orthodox Hindu Society were administered by mythical and epical references in respect to female chastity. This critical approach thus introduced a religious dimension to the worship and care of the husband.

Towards the end of the 19th century, the Bengal society saw the emergence of new woman who are educated, liberated, dressed differently from her more traditional counter parts and exposed to the provocations of literary discussions and literature, participated in serious class of personalities. There was almost a clash between the traditional egoisms and intellectual modernisms. It is this clash that Tagore exteriorizes through the study of repressed female sexuality and Ray through a series of symbols, signifying the dramatic turmoil within women like Charu in *Charulatha*.

Thus, Satyajit Ray's translation of Nastanirh in to images makes every individual accept the virtual reality of a woman's life and puts us to the edible facts and acknowledges the truth in the then society, despite the existed vulnerable convictions. In an interview with 'Cineaste' magazine, when questioned about his most appealing film, Ray said,

"Well, the one film that I would make the same way, if I had to do it again, is Charulata." It is one such outstanding creation Ray. After PatherPanchali, it is his most favorite one.

How Ray, a creative artist translates Tagore's words in to images:

Charulatha is a lonely wife of Bhupathi, and she is the protagonist of the novel. Bhupathi is the editor of newspaper. Despite his liberal ideas, Bhupathi is blind to the loneliness and dissatisfaction of his wife Charu. It is only with the appearance of his cousin, Amal who invites passionate feelings in Charu, that Bhupathi realizes what he had lost.

Ray's film *Charulatha* is a tightly integrated narrative. It was not an easy task for Ray to explain the primary inclinations of storytelling in Cinema. Ray visualized the customs confined to the inner quarters of the house and elaborated in a most convincing way by converting the words of Tagore in to feelings of characters. The audiences, despite given to long lasting,, customized activities, who were in great debate over the theme of the film, could still sink in to the story and made it successful. For instance the following scene from Charulata depicts the artistic extravaganza of Ray.

The scene opens with a shot of Charu, wandering restlessly around the huge mansion focusing her lorgnette through the closed shutters of the window at the road side scene. While the grandfather's clock chimes in the back ground, Bhupathi enters lost in thoughts, passes her by without being aware of her presence, picks up a book and returns to his work. Charu again picks up her lorgnette and this time focuses on him. This scene from *Charulatha*, in black and white denotes the haunting emptions of space.

It is to understand at the best of the reader's knowledge with the words of Tagore, of the relationship between Charu&Bhupathi.. Ray shares his expressions at one point of time—

“many a night he spent at his press, by which time his child wife Charulatha had slowly blossomed in to youth. The editor of a newspaper did not get this vital news. The movement at which the young couple discover themselves in matchless splendor in the first flush of their love, that golden movement came and faded in to the past without discovering each other”.

Yet another symbolic expression is the introduction of Charu's young brother-in-law, Amal is heralded by a storm in Ray's film, is which shutters bang, the bird case swing violently and the room is in turmoil. The implication is that the story takes diversion.

Nevertheless, the translation is a hectic and problematic job especially the story which was written by the most revered icon of Bengal, who till date enjoys bardic status, even when the maker of that adoption is no less of a figure than Satyajit Ray, who is the ultimate source for translating words in to images which might turn in to hostility for its adaptation is called icon phobia. Because it involved the fear of exposing the subtle symbolism of a written word to the more explicit iconography employed by the cinematographer. It is further complicated since the subject under consideration is Tagore's interpretation of the emergence of the new woman who has been battling against the confines of restricted space.

How the manner in which both short story and the film functions as a Tagore apologia.

On the basis of literary procedures that suggest independence both Tagore and Ray exotically successful first Tagore doing it in words and second Ray's adoption irrespective of generic protocols of the original story. *Broken Nest* moves through extended passages and gaps through episodes and broad developments in roles and situations. The best example comes with Ray's pasteurization of descriptive passages in to a compressed dialogues delivery with o distraction getting the theme and concept of the scene.

The playful choreography by Ray is like giving life to an object world elaborated in words by Tagore in different episodes. Watching the glimpses through open glass, turning the lantern towards her husband when he passes by her unnoticed her down the corridor is what being dissolved in to a sequence of images effortlessly by Ray.

In an attempt to exfoliate the preoccupied weaker conditions of women, to expose it in a consoling and congenial environment, Ray and Tagore worked elegantly and brought the essence before the reader/audiences. Tagore's writings were more confined to the social realities that he picturesquely portrayed in his novels. In addition to this the incorporation of historical dynamics, symbolic images, developing a strong motif to the story is what truly related to Ray's works.

While the film enjoys the translation of words of texts, yet, there are some deviations and at a point of time the film takes distance from the original text. But this distraction is truly in transformation form words in to images so as to add the fabric of the past and to penetrating in to the word captured in the story. The film maker had to bring the literary text down to a constructive element in the film. Ray had to move out of the Literature barriers sometimes, but successful to clinch the originality of the text through unleashing characters.

Finally to watch out a movie is joint looking in to the words of Tagore, thus making it completely Tagore's apologia. That's all about *Charulatha*. My exemplary tributes to Gurudev Rabindranath Tagore.

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