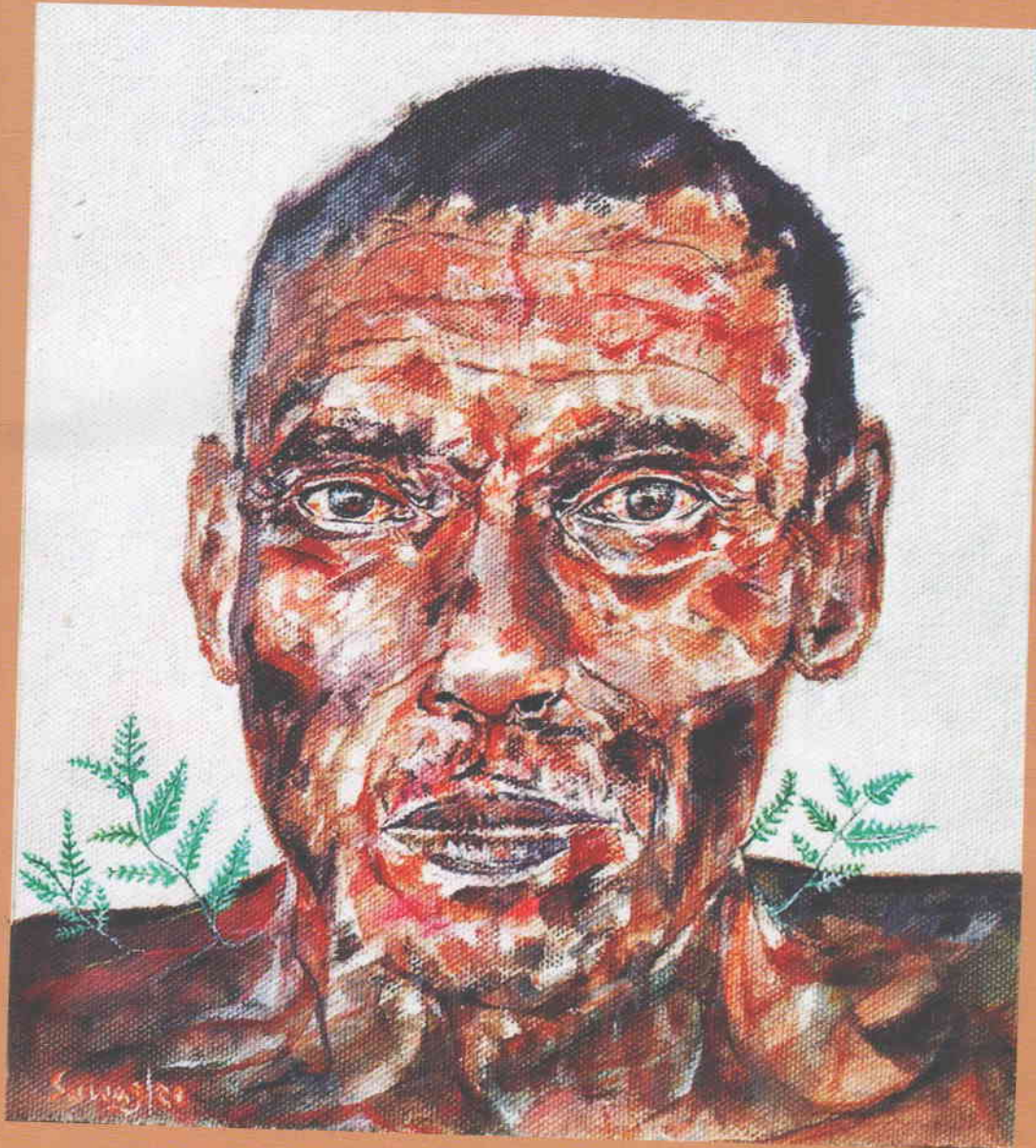


Indian Literature

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Anonymous

Jagavathi Kumkumo

A Tulu Oral Song

- O... A seven years' war is seen ahead to Samandra Raya¹,
O... Seven months' pregnant is Jagavathi Kumkumo.
O... Where have you gone Appe²? Come this way Appe... did you hear?
An unanticipated war is coming Appe... did you hear?
O... You should perform *banjinamadime*³ and *bayitalagino*⁴.
O... Not as a daughter-in-law Appe, but you should look after her as your
own daughter.
O... Appe, not like a mother-in-law with a daughter-in-law, have you got it?
O... Just be like a mother to a daughter.

There... Jagavathi Kumkumo is rubbing her eyes tearful.
O... He, Samandra Raya did her console.
O... The seven years' war, Jagavathi Kumkumo,
O... He says, in seven months will I win and return.
O... He set out for the seven years' war.
There... Jagavathi Kumkumo wipes her eyes tearful.
O... He set out for the seven years' war.

- 1 *Samandra Raya* – Otherwise known as 'Samantharasu', the local chief of a particular territory belonging to the king of Tulunadu.
- 2 *Appe* – The Tulu equivalent for 'mother'
- 3 *Banjinamadime* – a traditional ritual of celebrating pregnancy of the woman in Tulunadu and it is usually carried out during the odd months of pregnancy.
- 4 *Baayitalagino* – a ritual intended to fulfill a pregnant woman's craving for particular food items.

O... On the third day of his departure, 1
n-law.

O... Is that so? Jagavathi Kumkumo, are
After performing *banjinamadime* and *ba*

O... Is the child still there in the belly? S

There... Her māmyakke, placing a ladd

Took out all the crumbs of brown rice.

She put the crumbs in water, ground th

There... Her māmyakke invited the nei

There... Jagavathi Kumkumo served th

There... As time passed on, Jagavathi K

There... Jagavathi Kumkumo entered t

There... In the tenth *galige*⁵, in the tent

There... In the fresh face of Jagavathi K

O... Is that so māmyakke? Have you hea

I have a torturous pain in my belly; hav

O... If your belly is aching, Jagavathi K

Tie up a cloth around your eyes, Jagava

O... I'll place a ladder to the attic, Jagav

You should climb three yards up and thre

O... I'll place a ladder to the attic, Jagav

There... Her māmyakke tied a cloth an

There... Her māmyakke placed a ladde

There... Climbed Jagavathi Kumkumo t

There... In the vivid visage of Jagavathi

There... On the stone on which Jagavat

held...

She gave birth to two male kids.

There... Before removing the blindfold

Hurriedly, her māmyakke grabbed and

There... Then her māmyakke buried th

There... Then she came back with :

alamanders.

There... Then her māmyakke put them

5 *Māmyakke* – the Tulu equivalent for moth

5 *Galige* – a traditional measurement of tim

There... He left her into a fast-flowing river in a holed boat.
 O... The father, the mother and the two kids are now living fine.

Translated from the Tulu oral rendering of by Abbu: Vanisree V R & Vellikkeel Raghavan

Translators' Note

The Tulu oral song, "Jagavathi Kumkuo" was recited by Abbu, a 64 year old dalit woman from Adhur village of Kasaragod district, Kerala, on 5th January 2015. The translators have tried to retain the unique syntax, rhythm, repetitiveness, unusual word combinations and the local cultural indicators in the song.

The Many Indias

K. Satchidanandan's general theme in *Positions: Essays on Indian Literature* is Indian Literature(s) and hence, he speaks of Indian literature both as singular as well as plural. He is providing his arguable viewpoints on Indian literature. Dr Radhakrishnan gave us a slogan that Indian literature is one though written in many languages but Ayyappa Panikar gave us a definition by saying that Indian literature is one because it is written in many languages. Instead of the "though" of Radhakrishnan, Satchidanandan uses "because" and the whole meaning comes in a flash. In fact, Indian literature is one because of its unity by acknowledging its differences. The book is a collection of essays on various fields of knowledge based on different and critical methods of Indian literary concepts. One of his essays is titled "Many Indias." Yes, it is true in one sense that we have an India of the 21st century with its metropolitan cities and another India of the past in Kerala or Bengal or Uttar Pradesh or the lanes of old Delhi or Varanasi, and so on. Satchidanandan's many Indias, plural, is not synonymous with a carnivorous revision of its own image and impose its oppressive image. Its unity and strength lie in its cultural pluralism. The image of cow protectors is a glaring example.