

## Multiple Perspectives of the Regional Literature of Haryana: An Analysis of Dr. Jagbir Rathee's Poems

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### Abstract

The following research paper highlights the embedded mythical notions or in other words, the folkloric traditional myths of the natives of a major community of Haryana, that are supposed to be the core of any culture and tradition. Then, the paper plunges into the representation of the glimpses of country life. There is a striking comparison between 'the modern products' and 'the antique ones' with reference to the selected poems. And, how the introduction of such modern items can be the cause of the psychological trauma of the women present in the family; has been the concern of the paper. From the depiction of the mother's anguish, the argument shifts to the depiction of the youth's chaos. Starting from the New Critical thought, the paper analyzes the poems, as per the New Historicist thought of Stephen Greenblatt. In the fourth part of the paper, we discuss the nativity of Haryanvi people which gets reflected in the *Kavya* by Dr. Jagbir Rathee. In the next portion of the research paper, the content of the poems presents a critique of the society at large. As the paper progresses, it describes a panoramic view of society and culture and throws light on how the cherished past has become just a copy of the faded memories of the bygone times, that slowly is flowing out of the mental construct of the upcoming generation. Last but not the least, the issues related with the translation of the original text into the "target language" (Mannur, n.pag.) has been dealt with. All in all, after studying the poems with a critical lens, it can be substantiated that literature is the mirror of the social, cultural, and the economic aspects of society. It is to be noted that the poems analyzed in the following paper were given by the poet himself in January 2014.

**Keywords:** Folklore, Regional, Native, Mother, Earth/Mati/Soil, *Kavya* by Dr. Jagbir Rathee.

**Dr. Jagbir Rathee**



**Dr. Jagbir Rathee**

Courtesy: <https://photos.app.goo.gl/5otaq7cm4i8MWFfv5>

Dr. Jagbir Rathee is a multi-talented personality who has also tried his luck as an author who prefers writing in *Haryanvi* dialect that is spoken by the major population of Haryana. He started his career in the literary field with his debut work, a poetry collection, *Chup Chaap Chidi ka Baap* that was published in 1997. Other anthologies penned down by him are *Maatika Chulha: Collection of Haryanvi Poems*, 2006; and *Bidai ka Geet: Collection of Haryanvi Poems*, 2011. His *nom de plume* for his literary publications in print is Jagbir Rathi; who, in his writings, blends the ambience of Haryanvi culture and tradition along with taking the regional culture of Haryana, that is, the land of the farmers; to greater heights not only as a poet but also as a novelist.

He is the personality who enjoys writing in the dialectical language as well as singing, acting, and performing stand-up comedy. It is due to his comic vein, that he had a chance to participate in the then well-known reality show, *The Great Indian Laughter Challenge, Season 3* which was telecast on television in the 17<sup>th</sup> episode of the programme; dated: 13 July 2007, on the private channel, Star Plus (a TV channel owned by The Walt Disney Company, India). In this way, he has made an attempt to echo the regional content and issues at the national platform through his performances on TV and Akashvani/All India Radio. Thence, Dr. Rathee made a confident attempt to face the camera, so that the native people of his ‘Karam Bhoomi’ may listen to his CREATIVE UNHEARD VOICE AS A REGIONAL VOCALIST voicing the concerns of the people living in Haryana.

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Simultaneously, Dr. Jagbir Rathee is presently employed in the Department of Students' Welfare, as Director of Youth Welfare in Maharshi Dayanand University, Rohtak, Haryana. He has earned the Saraswati Award of Excellence and was felicitated two times in the United States of America. His most notable achievement is that he won laurels as a regional poet by bagging Pandit Lakhmi Chand Sammaan in 2010. His energetic spirit is well reflected in his active participation in theatrical activities for the last 30 years. Another literary work by Dr. Rathee appeared in 2008 entitled – *Yudhveer: Haryanvi Novel* which was also enacted as a play by the author himself as a solo performer.

He is actively involved with the broadcasting of cultural programmes on radio as well as is engaged with Zee TV (the first private channel launched in India) and Doordarshan (founded by the Government of India) as a screenwriter and as a performer performing both on stage and before camera. His voice too is blessed with a strange aura that he succeeds in capturing the audience right to the corner of their seats whenever Dr. Jagbir Rathee occupies the stage and the mic., thereby making the audience all the more cheerful who cannot restrict themselves from cheering him up when he starts singing to the tune of his songs. It is due to his intense passion and extraordinary zeal to excel in his own field, that he successfully handled the responsibilities of Haryana Cultural Akademi as a Project Director for subsequently two and a half year. It will not be an exaggeration if we say a few words for his indomitable spirit as he still strives hard to take his 'homeland' towards a new destination:

Oh Star! I want to shine like you!!

To attain your height,

To be much bright,

With my own light,

Oh Star! I want to shine like you!!

### **Focus of This Article**

The present paper delves deeper into the fertile soil of the rich heritage of the roots of the tradition and folklore which is not only restricted to Haryana or Haryanvi culture and tradition, but these values portrayed here; in this write-up; also depict the very birth of every

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community, irrespective of its caste, creed or culture. It travels into the native culture of Haryana to narrate the tale of the origin of humanity at large; hitherto being unaffected by the destructive sting of ‘modernity’ that can easily be traced in the poetry of Jagbir Rathi, who tends to revive the treasure of the Haryanvi culture that used to be very rich in the long-forgotten past.

The author also pinpoints through the poems included in this paper how capitalism and globalization are gradually usurping the rule of nativity at the cost of introducing upgraded and modern equipment or commodities, thus, disturbing the state of equilibrium, especially, between the aged generation and youth that are usually working in opposite ways; as it is embedded in the mentality of the elders of a family that they must not leave the string of their hereditary values and mores which they wish to transfer to upcoming generation but on the other hand, the upcoming generation is more in favor of hugging the new and upcoming modes of alien culture. All the poems included in this paper are more about the nostalgic content which was once present in the family system. This nostalgia is gradually fading away but the poems echo that it is still present in the psyche of the elder generation. As a result, the elder generation has become insensitive towards their siblings’ treatment of their indigenous culture in their own way.

### ***Mati ka Chulha***

The poem, “Mati ka Chulha” is included in the collection of Haryanvi poems (published under the same title) which is written by Dr. Jagb[ee]r Rathi in 2006. In this particular poem, one can trace the supernatural elements in the “चूल्हे की आग”; as metaphorically, it depicts that someone is backbiting about the family members because the flame of the chulha is fluttering. It means that the flames have a certain role to play in the narrative structure of the poem like the “three naked flames” (Dodiya, 47) introduced in the Prologue of Karnad’s play, *Nagamandala*. The ‘flames’ in *Nagamandala* connotes the presence of the supernatural element that speaks volumes about Karnad’s dramatic art of adopting ‘myth’ for depicting the contemporary realities and personal conflict within the play. Karnad’s *Nagamandala* is an adaptation of the fantasized notion, the creative and the imaginative faculty of the playwright which lies in reorienting it for the contemporary discussion on the traditional moral values, male hegemony, and the process of socialization.

The condition of the mother in the poem is same as that of Rani in *Nagamandala*. If one can take a look at their physical condition, one can well understand that their loneliness and cold indifference of their family members set them dreaming. A dream is a means of realizing in imagination or in unconscious what one fails to realize in the real life. Rani fails to get the love and affection by her husband. She has no other company at home. One can feel the same situation with the mother in these lines:

चूल्हे की आग जब फड़फड़ाया करती  
कोय करै सै चुगली थारी उननैँ बताया करती  
पर उसनैँ कदे कराई जग-हंसाई ना  
घर का हो या बाहर का, काची रोटी खुवाई ना  
भाईयाँ में तैं सारे-ए तो पढ़गे  
कुछ नौकरी लागगे, कुछ जहाजाँ में चढ़गे  
खुशियाँ में बंडवारा बंडग्या  
घर का चूल्हा एकला पड़ग्या  
चूल्हे की कायां झरण लाग गी  
बस चार-ए रोटी बणन लाग गी  
दो बूढ़े की, एक बूढ़िया की,  
अर एक बारणैँ बैठी कुतिया की

(Rathee, “Mati ka Chulha”)

One can see that there is no communication between the family members in the poem for a long time. Same is the situation of Rani because she is not on talking terms with her husband and her own parents. As Appana says to Rani, “Look, I don’t like idle chatter. Do as you are told, you understand?” (Karnad, 28). So, it can be said that fantasy is a compensation as well as an escape from the horrible reality for both the women as they are not educated to fight against the patriarchal societal norms. They are conformists who resign themselves to their respective fate.

### From the Perspective of a Mother

The story of the poem, *Mati ka Chulha* has been narrated from the perspective of the eldest lady of the family who is a ‘Mother’ as well. She is telling the tale of her own

predicament and is vocalizing her repressed emotions through the poem, thereby, making an attempt to come out from the ghetto of her self-created 'life lyrics'. Hence, the poem:

. . . underscores reiterative power of stories – a story exists to be told; by extension, the teller exists to tell. And for women, whose stories for centuries have either been erased, or submerged, or appropriated by patriarchal structures, speech *is* power. The old woman tries to 'choke' and 'imprison' her creativity, but the story and the song escape her clutches, and earn a life of their own. . . (Mohan)

### **Authorial versus Textual Perspectives**

In a nutshell, it can be stated that this poem can be analyzed from two perspectives: (a) authorial and (b) textual. The story is, therefore, a combination of both these identities. Firstly, it is an imitation of the male-centric discourse which is followed by the female narrator who is narrating her own life saga. Secondly, as the time passes by, the authority of the author fades away and only the words of the work 'exist' there for the textual analysis. In this manner, the narrative acquires its own independent identity which is altogether different from the identity of the narrator.

### **Regional Culture**

The poems of Dr. Jagbir Rathee take a flight into the regional culture of Haryana that are dedicated to the cause of the loss of traditional values and endangered system of joint family. The ever-increasing generation gap is leaving the aged people in an agonized state of mind that is destroying them mentally as well as psychologically. This mental torture of the aged family members, devastation of the joint family system and the sudden refusal of the younger generation to cherish the precious heritage gifted by our ancients are the key themes of the poem, *Mati Ka Chulha*. The poem is about the depiction of the growing craze for the nuclear family system and the vanishing of the joint one that is on the brink of extinction. The plight of the mother who has witnessed this sudden change in the family system is also painted with the help of the Haryanvi vocabulary used in the poetry as well as by mentioning the typical regional and cultural product, that is, "Chulha" which is covered with "Mati" (mud/clay).

This poem, *Mati ka Chulha* begins with the idea that the psyche of a mother gets thawed after watching her only earthen chulha laden with mud getting wet in the rains. Here,

the psyche of the mother has been metaphorically compared with the wet chulha that was earlier in a frozen kind of state but decayed immediately after getting wet and, thus, melted. The muddy chulha daubed with a mixture of clay is the indicator of the love of entire family (familial love). Those who sit beside chulha waiting for the 'rotis' felt the soft and cool breeze and the entire 'kunba' (family) was fed by that single earthen chulha. The poet further says that near the chulha there remained the sufficient stock of mulch, that is, "material, for example, decaying leaves that you put around a plant [chulha] to protect its base and its roots, to improve the quality of the soil or stop WEEDS growing" ("mulch", def. 1, pg. 1005).

Later in the poem, the narrator also brings back the memories of enjoying eating their food in a joint family system sitting near the chulha. Then there is a shift in the arguments of the poem when, the narrator-cum-poet indicates towards the partition in the joint family system due to the advent of job culture where some brothers of the family succeeded in getting jobs while some migrated to other places resulting in the partition of the familial gaiety. As the poem illustrates the accurate graphic picture where the poet symbolically hints at the strange but unique beauty of 'silence' that prevailed in the household after the separation of the family members. The poet expresses in a poetic manner that now:

Gladness divided  
The homely earthen chulha is all alone  
  
The physique of chulha began withering  
Only four chapatees are being cooked  
Two for aged father, one for aged mother,  
And one for the street dog sitting outside

(Translated by Itika)

But as rightly said, "Modernism appears ... as a deviation ... parasitic on what it sets out to deconstruct" (Eagleton, 388); in the poem also, the new cultural product: metallic gas and LPG cylinder, the indicators of a new ideology of modern and capitalist society also deconstructs the ancient and nostalgic aura of 'the earthen chulha' which is like a parasite sucking the very essence of the bygone tradition of making food on the chulha. In this manner, the following excerpt echoes the trauma of a mother who is feeling the anguish of this sudden change in the family system:

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फेर एक दिन घरँ छोरा आया  
चूल्हे नै दुःख मोटा आया

बोल्या, माँ क्यूँ धूममें मैँ आँख फुड़ानै सै,  
सारी दुनिया गैस पर रोटी बणावै सै

थारै खातर यू लोह का चूल्हा ल्याया,  
सिलैण्डर भी सै सिफारसां तै पाय्या

धूममें तै पाण्डा छुटाओ  
इसपै थाम रोटी बणाओ

माँ नै, ना था उसका बेरया  
स्टील कै चूल्हे पै हाथ फेरया

मेरे मन की बात छिपै कोन्या  
तेरा यू चूल्हा तो गार तै लिपै कोन्या

इसनै ठाये-ठाये कित हांडूंगी  
ना इसकै नयन, ना नक्श, कित मैँ पलवा टांगूंगी

फूक देगा सुवाहली, अर काँची राखैगा राबड़ी  
इसके लोह के तन पै तै, कोन्या उतरै माँटी की पापड़ी

(Rathee, “Mati ka Chulha)

Hence, in the above excerpt, the mother’s trauma “... refer[s] to ‘psychical trauma, a morbid nervous condition’ ...” (Luckhurst, 898) and after the sadistic portrayal of the mother’s trauma, she becomes one of the “... victims [who] could escape physical injury completely yet suffer persistent forms of mental distress long after the event” (898). As a result of the conflict between the elderly people and the younger ones, it is the elder people like the mother, who “... suffered memory gaps, but also repeatedly re-experienced extreme events in flashbacks,



nightmares, and hallucinations months or even years afterwards ...” (901). Roger Luckhurst maintains later:

... memories relating to childhood [adulthood or old age] would mean that all memories could be subject to retrospective transformation and could only ever provide an interpretative account of childhood, [adulthood or old age], one open to endless reinterpretation. Was the record of the traumatic event lodged in the unconscious, waiting for recall, or was it the very product of that recall? Can we separate memory from what we desire to remember? What has fascinated critical theorists is that the paradox of traumatic temporality in Freud suggests that it is both these things, impossibly, at the same time. Trauma is a crux, speaking to the undecidability of representation and the limits of knowledge. (903)

This ‘motherly trauma’ is expressed by the poet as follows:

छोरे, जै मेरा सुख चाहवै सै, तो बताइये  
एक बै मेरे धोरे सारे भाईयाँ नै लाइये  
  
साच कहूँ सूँ बेटा, मैं फूल्ली नही समाऊँगी  
सारे जणया नै आपणै हाथ तैं पो कै खुआऊँगी  
  
छोरा ना मान्या, जूल्म करग्या  
मॉटी कै चूल्हे नै छत पै धरग्या  
  
माँ के दुःखदे गोड्डे छत पै चढ़ते नही  
छोरे भी आ कै माँ का दुःख आँखाँ कै पढ़ते नही  
  
बूढ़ी उम्मीद इब गोबर और गौरा ल्यावै सै  
आच्छा-सा घोल बणा कै छात काहनी लखावै सै  
  
जब भी बरसै सै मींह, चूल्हा खुले मैं भीजै सै  
अर एक माँ का दिल बार-बार पसीजै सै  
अर एक माँ का दिल बार-बार पसीजै सै

(Rathee, “Mati ka Chulha”)

Above all, the poem, *Mati ka Chulha* depicts the traumatic situation of the youth who have to go out or migrate from their village in order to earn their living and at the same time they are making their life more complicated with modernization which ultimately leads to ill effects on their health as well as the loss of mental peace due to loss of cultural values.

### **Toy of Policeman and the Real Hero Bhagat Singh – *The Real Hero***

By referring to the toy of a policeman and later to the poster of a patriotic movie in which a Bollywood actor played the role of Bhagat Singh, another poem, *The Real Hero* captures the detached selves of the present-day youngsters who are familiar with the “Reel Heroes” and not with the “Real Heroes”, that is, the freedom fighters who provided them this ‘free’ atmosphere where they are breathing freely. These two artifacts, that is, the “Chulha” in the poem “Mati ka Chulha” and the “poster” in “The Real Hero” can be seen as “cultural texts” (Nayar, 206) as they evoke certain cultural and historical associations attached with them. All this forms a part of new historicist ideology where:

New Historicism *not only* adds more texts to its subject of study *but also* treats various objects *as* texts, as a part of cultural texts.

Thus, icons, monuments, tapestries, jewelry, cookbooks, food, surgery are all texts that constitute a cultural formation in a given era. These constitute, if not complete texts, what Gallagher and Greenblatt term ‘textual traces in a culture’ (14).

These ‘traces’ are not merely representations: they are *events* in themselves. As ..., we cannot see literary or visual texts as merely reflecting social conditions – we have to regard them as actively enabling the construction of those conditions.

Thus, the “chulha” and the “poster” revive the historical scenario/event by creating the atmosphere/typical environment of joint family system and the role or contribution of freedom fighters in the freedom struggle, respectively. They can rightly be termed as “textual traces in a culture” (qtd. in Nayar, 206) as they are not merely representing the “events” but also play a significant role in the formation of the prevailing conditions. Besides this, they also analyze the relationship between those circumstances and our own. The ultimate goal behind these

processes is to “grasp simultaneously the historicity of texts and the textuality of history” (Greenblatt, 313).

Stephen Greenblatt analyzes the two terms – resonance and wonder in his essay “Resonance and Wonder” by clearly demarcating the difference between the two. The power when a displayed object or an artifact like the “chulha” and the “poster” goes beyond its boundaries into larger world to talk about its bygone past evoking “in the viewer the complex, dynamic cultural forces” is called resonance. Wonder on the other hand, is “the power of the displayed object to stop the viewer in his/her tracks, to convey an arresting sense of uniqueness and to evoke an exalted attention”. If someone is “drawn to something by a sense of wonder” (Spann) then the person would want to know the reason why he was drawn towards that object. An object, literary work or any artifact like Wolsey’s hat (to which Greenblatt refers to in the essay) “was created by someone who grew up in someplace and created that piece for some reason for the purpose of others to view and understand”. And if an artifact was created by its maker for one’s own purpose but it is still present there after many generations have passed on, it raises the question about its past significance and how is it related to the place where it is kept now. Similarly, the artifacts mentioned in the poems written by Dr. Jagbir Rathee evoke both the feelings of wonder and resonance in the readers as they feel attracted towards the said objects and then dives into their historical and cultural backgrounds.

### **Joint Family – Steadily Changing**

The poem, “Mati ka Chulha”, recalls the pleasurable and cherished moments spent in the joint family system where the ‘mother’ is very concerned regarding the only “Chulha”, prepared from mud. Her excessive concern is due to the fact that it is the only object in the family which makes all the family members to gather at one place near the “Chulha”, the bread provider. This particular moment proves beneficial for the family as it is the place where they can share each other’s day-to-day activities, vomit out their anguish, burst out their suppressed wishes and emotions as well as share the joyful and jovial events happening in their lives. In this way, they ‘collectively’ enjoy the enlivened moments of their lives. If a person from the family is very happy with his success, he would redouble his happiness by sharing it with his family members. While if some other member is facing any kind of problem, various solutions suddenly appear, the very next moment, as he/she utters the problem. Sitting near the “Chulha”, all the brothers of the family jointly share various tastes as:

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धौरै धरया रहता एक पलँवा  
कदे पूरी अर कदे हलवा  
गुलगुले, पूड़े, कदे राबड़ी  
आग तै पकी मॉटी की पापड़ी

(Rathee, “Mati ka Chulha”)

The poet uses various poetic devices like ‘Anupraas Alankaar’, the one used in the first line of the above quoted stanza. Further, the poet recalls different tastes of different local dishes or meals that lend the feature of sensuousness to the entire stanza. “The practice of deriving taste from a broad and diverse range of sources” is known as ‘eclecticism’ (Dictionary... Languages). So, one can say that the above quoted lines of the poem too have an eclectic aura. In this regard, Terry Eagleton rightly quotes Lyotard, who, in the essay “The Postmodern Condition” argues, “‘Eclecticism’, writes Lyotard, ‘is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats MacDonald’s food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter of TV games”’ (Eagleton, 390).

The poems by Jagbir Rathee revive the naughty but pleasing moments as one of the children play mischievous tricks to eat some delicious sweets by stealing them, which gives them happiness that is beyond imagination. They live a ‘shared life’ in a ‘shared’ system of family. Living in such an environment, they are always in search of those moments that will give them happiness on a ‘shared’ basis. They enjoy eating in the shared plates which reminds them that they are ‘one’ family where each member can’t exist without another. The poem expresses it as:

सारे भाइयों का कट्टा परोसा  
जब एक की टिण्डी दूसरे ने खोसया  
राम की थाली लछमण का टूक  
पेट सबके न्यारे साझली सबकी भूख  
माँ जब लाकड़ी सहलाया करती  
चूल्हे की आग भी बतलावा करती

बाबू भी तो उड़ै खाया करता  
दुःख-सुख की बतलाया करता

(Rathee, “Mati ka Chulha”)

### **Preference for the Nuclear Family System – Change in Food Cooking System**

But in the prevailing times, when all the family members, especially the younger generation, are well settled in their respective jobs, they prefer the nuclear family system. Now, they live not on a ‘shared’ basis but enjoy the ‘divided’ life cut from their family and devoid of all emotions for their family members. The tree (or the younger generation) that is fruitful and lively at present wants to cut its roots (i.e., the family) by moving away. But this tree of younger generation is not aware of the fact that it is the root that is responsible for its present existence. It is the root of the family that has made the tree of younger generation evergreen and has laden it with great success. If they are cutting the roots, they are chopping off their own existence.

माँ जब लाकड़ी सहलाया करती  
चूल्हे की आग भी बतलावा करती

.....

चाहे घर हो, चाहे हो गमीणे की तैयारी  
उस चूल्हे की थी हर जगहाँ भागीदारी

चूल्हे की आग जब फड़फड़ाया करती  
कोय करै सै चुगली थारी उननैँ बताया करती  
पर उसनैँ कदे कराई जग-हंसाई ना  
घर का हो या बाहर का, काची रोटी खुवाई ना

(Rathee, “Mati ka Chulha”)

The poem, therefore, indicates the loss of Haryanvi culture and a little but major change in the food tradition or in other words, the cooking practices. The words of the poem do speak

for themselves which points out that it (the poem) is not just about the replacement of ‘chulha’ by the new mode of cooking, it is also the feelings with which the mother cooked food which had undergone a sudden change. The earlier mode of cooking food pinpoints the relationship of food cooked with ‘mati’/earth as it was cooked on an earthen chulha. Even modern science has approved that the nutrients does not get lost in ‘mati ke bartan’ or ‘mati ka chulha’ and the nutrients, thus, remain intact while cooking food on the ancient earthen chulha. Also, the taste of the food cooked in such a manner has no replacement. The poem, hence, describes the universal feelings of a mother towards her children that are not limited to Haryana only, as it is the pictorial description of pastoral village life. In this regard, Richard Kerridge, in the essay “Environmentalism and Ecocriticism”, rightly asserts:

Rural retreat offers temporary refuge. ... Gifford points out, in *Pastoral* (1999), that a basic pattern in the genre is the retreat and return cycle, evident in Shakespeare’s comedies. Flight from urban peril is followed by a consoling pastoral interlude, which heals the characters and readies them for return to the city. For this cycle to be reproduced in pastoral now would be misleading, because of the assumption that the rural or natural world is a safe refuge where modernity does not penetrate. (977)

### Satirical Picture

The poems of Dr. Jagbir Rathee also portray the satirical picture of contemporary society by revealing the nature of family members who are now dominated by selfish interests. Corruption has become the order of the day as bribery or begging to gain someone’s preference/favor are different weapons to get the work done. Even to fulfill the basic or minimal necessities, people have to use the ‘magic stick’ prepared from the above said ingredients. The poet says that -

थारै खातर यू लोह का चूल्हा ल्याया,  
सिलैण्डर भी सै सिफारसां तै पाय्या

(Rathee, “Mati ka Chulha”).

It is the harsh reality of the times that those helpless people, who neither have any kind of approach nor money for bribing the concerned authorities taste repeated failures in their lives irrespective of the fact that they do deserve success in the concerned field.

### ***The Real Hero***

Another poem, “The Real Hero” is also the epitome of the corrupted atmosphere. The poem, thus, captures the corrupted nature of the police officials when the poet says that anyone can have access to these officials by spending only 50 rupees, who are also being likened to the puppet depending on the puppeteers to move them as they desire. The poet expresses it as:

छोरे नै सिपाही का गुड़डा ठाया

बोल्या, यू चाबी का खिलौणा सै

चाबी भरते ही बूट कै बूट मारैगा  
इसा जोर का सैलूट मारैगा  
डण्डा घुमावैगा, लाग्या तो रुवावैगा  
इसा खिलौणा और किते ना पावैगा  
पीसे दे दो, पचास रूपये में आवैगा  
में बोल्या, तू हामनै के बहकावैगा  
इन खिलौणा पै इतना क्यूं इतरावै सै  
पचास रूपये में तो असली का पुलिसिया आवै सै

(Rathee, “The Real Hero”)

***The Real Hero***, therefore, represents the present condition that is dominated by corruption, and it also exhibits the detached selves of the present-day youngsters who are familiar with the “Reel Heroes” and not with the “Real Heroes” who provided them this ‘free’ atmosphere where they are breathing freely. For the older generation, the real heroes are the freedom fighters but for the youth, only the ‘reel heroes’ appearing in Bollywood films are the ‘real heroes’, for instance, the boy utters, “क्यू बहकावै सै बाबू, यू तो बाबी दयोल सै” (Rathee, “The

Real Hero”). They do not keep back the ancient figures who sacrificed even their lives playing the REAL STUNTS for the freedom of India.

The father, in the poem, accepts his fault that it is a sin on their part that they have not transferred the knowledge of the events of freedom struggle and the sacrifices of the great warriors – a treasure that is treated as the ‘gift’ or precious ‘gems’ of the rich heritage of our ancients. The father realizes that:

में रो पडा बोल्या, सरदार म्हारे में खोट सै  
आज फांसी के फंदे तें भी कसूती या चोट सै  
आज दिन में पहली बार अपने-आप में शर्माया  
गलती मेरी सै मन्नै, नई पीढ़ी ताय तेरा बलिदान ना बताया  
ज्यायेंतें तो आज यो रोला सै  
कि म्हारे हीरो भगत-सुखदेव नहीं,  
बल्कि शाहरुख और दयोल सै

(Rathee, “The Real Hero”)

### *A Great Poem*

*A Great Poem* is a tribute to the lost but memorable and cherished moments that shape the lives of people, especially those who are living in rural areas. The poem presents the delicacies that the rural people enjoy in the lap of traditional environment of villages. As the poet relishes the peculiar instances of joyful moments as are experienced by him being a member of the regional culture of Haryana:

ठाडे गेल्या अकड़ण का  
भाज के रेल पकड़ण का  
कुण्डी में सोटा रगड़ण का स्वाद तो ले कै देख  
होके में डीकडे तोड़ण का  
हारे में खिचड़ी रोड़ण का  
भजा के टैक्टर मोड़ण का स्वाद तो ले कै देख  
टैक्टर पै होती दूका हो, बनडा लाग झटका पड़ज्या  
स्वाद का के बेरा भाईयों, कुण सी बात पै आज्या

(Rathee, “A Great Poem”)



Through the representation of these delicacies of the rural life, the poem encourages and inspires in the readers, a love for the past and a yearning to go back to those moments that have hitherto been cherished by our ancestors who had been living much in the close approximation to these influences. In such an atmosphere, one can come out of the humdrum of his/her chaotic life by enjoying the underlying humor and thus, feel relieved from the web of the complexities of modernity which resultantly soothes one's mind and soul.

Greenblatt argues in "Resonance and Wonder" that an object stands materially alone but not historically and culturally because "when its history is revealed and the story is told, it holds power" (Spann). Historically, here, means - the story about the origin of an artifact and the conditions in which it was created. Culturally, on the other hand, means the cultural information attached to the object as it has passed on from one culture to another and also the significance of the object in various cultures. Another relevant point which Greenblatt refers to regarding Wolsey's hat is that when an artifact moves through various cultures it gradually loses its charisma and the glow which it possessed in the culture in which it originated. And at last, it becomes a faded kind of piece, that is, just "a trophy of the distant founder. And in its glass case, it still radiates a tiny quantum of cultural energy" (Greenblatt, 307) that is not so powerful. Similarly, the artifacts traced here in the poems of Dr. Jagbir Rathee recreate the historical and cultural aura reflecting the regional spirit that finds 'NO SPACE' neither in the lives nor even in the memories of the youth. It is for this reason that the coming generation feels totally detached from the traditions and culture endowed upon them by ancients because for them the CHERISHED PAST is just a faded shadow that is lost in the light of the upcoming traditions and culture which is not labeled as 'unsophisticated' or 'uncivilized' rather it is the MODERN CULTURE. And in this modern culture to forget the roots or the rich heritage has become a fashion. Look at the kind of changed mentality of today's generation that for our parents, the possession of any cultural or traditional artifact is a matter of pride but is it the case with the youth also? A big NO to the question because for them to move ahead leaving behind the traces of the past is a matter of excessive pride.

In this way, a deep sense of the ancient rich heritage endowed upon the youth is constantly moving out of their minds. Today, in the 'MODERN CIVILIZATION', the youth want to cherish the New Upcoming Trends instead of the so called 'unsophisticated' and 'uncivilized' culture of the past. It is also because with the passage of time the artifacts like the

“Chulha” and other historical and cultural events are losing the charisma and radiance resulting in the lack of curiosity in the hearts of the MODERN GENERATION. But the poet, Dr. Jagbir Rathee has made an excellent attempt by reviving the priceless treasure of the rich heritage of Haryanvi culture and has cherished the regional spirit, traditional/cultural memories as well as the local language of Haryana with his golden words which shines as the silver lining of a cloud.

### **To Sum Up**

To sum up, the underlying element of this research paper, namely, “Multiple Perspectives of the Regional Literature of Haryana”, is that each and every element of the traditional culture of Haryana is an assimilation of *khaan-paan, rahan-sahan, veshbhusha, rang-dhang, vaak kala, dharmik reeti rivaaz, padhai-likhai, milna-julna, khelna-koodna, gaana-bajana, chaal-dhaal, bholapan, desh-prem, and kritagyata*. All the above-mentioned core elements reflect the richness and the purity of ‘The Haryanvi Heritage’. And the poems taken for the analysis can, therefore, be considered to be the ‘Anthems’ of the positive essence of Haryana. It is not only the content of the selected poems that is reflective of the richness of the past as even the choice of words peculiarly used by the poet lend their artistic beauty to the serious issues dealt in a simplistic manner.

“The translation is essential to communicate the meaning of one language into another without disturbing the originally felt emotions” (Khokhar, “Abstract”, 274). The poem, “Mati Ka Chulha” seems to have enrobed the foreign cloth, thus, discarding the homely one. By the word, ‘foreign’, means the one which is manufactured with the help of technology - a product of the mechanization of culture as the poem (“Mati ka Chulha”), originally written in Haryanvi, a dialect of Haryana; has been automatically translated into “the target language” (Mannur, n.pag.) just by choosing the option - English; available on the task bar of the URL of the website, *Mhara Haryana.com*. Now, the question arises that what type of English it is in which the original text has been translated? This can only be categorized by the way of pronouncing the phonemes or even syllables of the words included in the text. While discussing the sober attire that the poem has adopted, the very essence of the aboriginal language has weakened its grip on the vernacular elements that reflect the indigenous way of life, customs, habits, ways, mores, values, and social behaviour.

The translated version of the poem “Mati ka Chulha”, taken from the website, *Mhara Haryana.com*, is included below in order to justify that in the process of this mechanical translation, the charisma and the power of local words has completely lost their significance as well as the meaning conveyed by the indigenous text has been devastated. Still, there is one positive element of this translation that makes it a literary product or artifact. The poem after translation discards the sadistic tone so that it can attain a new tone usually present in comedies. In other words, one can identify it to be a kind of “Interlude” because of its ability to relieve the mind of the readers from serious debates caused due to the content of this particular poem.

Seeing that, a mother's heart was sweating  
when the stove of fat was soaked in the mine.

Chulha wo mati-gar ka saare kunbe ke pyar ka

Seeley used to make bread of  
mustard while filtering the ball

Dhorai dharaya rahe one palwa kade full and kabhi halwa

Gulgule, Pude, Kade Rabri  
Fire Tai Fat Papadi

Mother used  
to harass her when she didn't eat the look-look.

All the brothers were  
served when one of the other opened the trunk.

Ram's plate, Lachman's  
tuk stomach everyone's eyes, everyone's hunger

When the mother used to shake the wood,

she would also tell the fire of the stove.

Babu also used to eat  
food, tell about sorrow and happiness.

Whether it was a house, whether it was a home, the preparation  
of that stove was a partnership everywhere.

When the fire of the stove was burning,  
someone used to tell you that

But he never made the world laugh, whether  
it was from home or outside, did not eat raw bread?

Brothers, I will read all of you, some will  
get jobs, some will board ships.

I am happy that the stove of the  
house is alone.

The stove's ears will be waterfaling[,]  
just four -a bread will be made,  
two old people, one old woman,  
and one bitching dog.

Then one day the house came out, the stove did not come to the heart, the  
sorrow came  
thick.

She said, "Mother, why do I blow my eyes in smoke,  
the whole world is making bread on gas?"

You have brought an iron stove,  
the cylinder is also available.

Dhoommai tai panda chutao  
ispai tham roti bana

Mother did not have a  
Mother, she did not have a steel stove.

My mind is hidden konya  
tera u chulha to gar tai lipai konya

I will not give it to anyone, i will not give it to anyone, i will  
not hang it.

Rabri will burn the sword, and the couchy will keep the rabri  
on its iron body, konya descends on the thick crust.

Chhore, if you want my happiness, then tell  
me, one by one, all my brothers and sisters do not bring

Tell me the truth, son, I will not be fooled,  
I will open my hand.

Don't be a child, you are tortured,  
you are lying on the roof.

Mother's sorrow does not climb on the roof, even the children do not come,  
the sorrow of the mother does not  
read in the eyes

Old hope ib gobar and gora laivai se

a good solution to make a good solution

Whenever it rains, the stove is open and a mother's heart sweats again

and again, and a mother's heart sweats again and again.

- (Rathee, "Mati ka Chulha")

Above all, one can enjoy the humorous vein by reading the mechanical translation of the poem, "Mati ka Chulha". Here, it is essential to note that its translation is not the product of any human activity but is automatically generated by just one click that converts the text from Haryanvi to English. Although technologically, the poem has been translated into English but actually the translated version neither belongs to English nor to Haryanvi. Rather, this mechanical translation has provided a unique identity to the poem which is verbally converted into 'Haryanglish': a mixture of Haryanvi and English. In this regard, Sonika Khokhar rightly maintains in her research paper entitled, "Modern Indian Literature and Social Sciences", that, "Translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator (274). Further, it is substantiated in her paper that:

Language is always interwoven with native culture. Therefore, culture specific jargon which can speak beyond words cannot find substitutes easily in another language. Here comes a challenge for the translator. It may be nearly possible if the translation is to another vernacular of the same cultural background. If it is for a foreign language the difficulty is multiplied. The names like Saraswati, Hanumantha, and Nagaraja have to be translated as the goddess of learning, monkey god, snake god and so on. These names could be used as they are in regional vernacular. Similarly, there are ritual-specific jargons which have no parallels, in which case an appendix has to be used to explain the details with meanings.

On the whole it can be said that the text demands the translator to be sincere to the original. And the reader demands more clarity in translation. The translator is obligated to both of them and therefore needs to compromise in between. . . . The

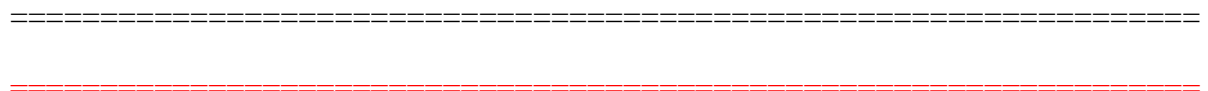
English language, [usually] destroy[s] the regionality of languages and culture.  
(Khokhar, 275-76)

As per Narjeet Kaur's viewpoint, the writings of "Indian poets" are reflective of the influence of "the British Literary Movements so much so that they [write] poetry manifesting the manifest impact of British movements". Same is the case with the poet under discussion: "... the modern Indian literary history provides a singular case of co-existence of English and Indian literature [which has become] ... a feature of intellectual life of the English educated Indian" (qtd. in Kaur). It is

... during the process of language transfer [that] [t]he success of a translator depends on his approach to his method; for a literary translation can be made useful only when the doer knows that one cannot succeed if one tries to make a literal equation of word for word, phrase for ph[ra]se, or even simple equation of sentences or images for it does not produce good translation because two languages have different grammar, different idioms and different structural patterns. (Kaur)

However, all the poetic excerpts or stanzas mentioned above in the paper are clad in the local touch. They do have a sweet charm of their own and a kernel of the hidden but uncovered nativity of the Haryanvi culture.

Now, it can be concluded that the texts taken for analysis do contradict the vision of the Nobel Laureate, Rabindranath Tagore who visualized a "... world [that] has not been broken up into fragments by narrow domestic walls; ..." and a place "Where the clear stream of reason has not lost its way into the dreary desert sand of habit;" – which should be the sole aim of Indian Literature. On the contrary, if the regional literature portrays the society to be devoid of 'the feeling of oneness', then, how is it possible to attain Tagore's vision holistically in literature? The 'regional literature of Haryana' can be considered to be the smallest part of the broad term 'Indian Literature'. So, if the regional literature, itself, is far from Tagore's concept of the future of India, how far can it be achieved through various forms of Indian Literature, viz., Indo-Anglican literature, Anglo-Indian literature, Indian-English literature, Indian Writings in English, Translation Studies, or any edited anthologies based on Indian literature.



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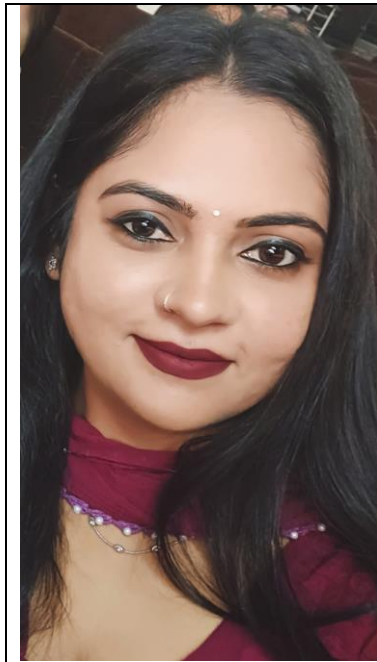
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