

## الذكوات البيض

اسم مشتق من الذكوة وهي الجمرة الملتهبة والمراد بالذكوات الربوات البيض الصغيرة المحيطة بمقام أمير المؤمنين علي بن أبي طالب {عليه السلام} شبهها لضيائها وتوهجها عند شروق الشمس عليها لما فيها موضع قبر علي بن أبي طالب {عليه السلام} من الدراري المضيئة

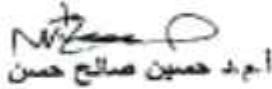
{در النجف} فكأنها جمرات ملتهبة وهي المرتفع من الأرض، وهي ثلاثة مرتفعات صغيرة نتوءات بارزة في أرض الغري وقد سميت الغري باسمها، وكلمة بيض لبروزها عن الأرض. وفي رواية إنَّها موضع خلوته أو إنَّها موضع عبادته وفي رواية أخرى في رواية المفضل عن الإمام الصادق {عليه السلام} قال: قلت: يا سيدي فأين يكون دار المهدي ومجمع المؤمنين؟ قال: يكون ملكه بالكوفة، ومجلس حكمه جامعها وبيت ماله ومقسم غنائم المسلمين مسجد السهلة وموضع خلوته الذكوات البيض

نيوان التوقف الشيعي / دائرة البحوث والدراسات

م/ مجلة الذكوات البيض

السلام عليكم ورحمة الله وبركاته ...

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٢٠٢٢/١/١٢

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# الذكوان البيضاء



مجلة علمية فكرية فصلية محكمة تصدر عن  
دائرة البحوث والدراسات في ديوان الوقف الشيعي



العدد (١٥) السنة الثالثة ذي الحجة ١٤٤٦ هـ حزيران ٢٠٢٥ م

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# الذَّكْوَانُ الْبَيْضُ

مَجَلَّةٌ عِلْمِيَّةٌ فِكْرِيَّةٌ فَصَلِيَّةٌ مُحْكَمَةٌ تَصَدَّرُ عَنْ  
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العدد (١٥) السنة الثالثة ذي الحجة ١٤٤٢ هـ - حزيران ٢٠٢٥ م

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دائرة البحوث والدراسات

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## دليل المؤلف

- ١- أن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- أن تحتوي الصفحة الأولى من البحث على:
  - أ. عنوان البحث باللغة العربية .
  - ب. اسم الباحث باللغة العربي، ودرجته العلمية وشهادته.
  - ت. بريد الباحث الإلكتروني.
  - ث. ملخصان: أحدهما باللغة العربية والآخر باللغة الإنكليزية.
  - ج. تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
- ٣- أن يكون مطبوعاً على الحاسوب بنظام (office Word) ٢٠٠٧ أو ٢٠١٠ وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتُرَوَّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجدت، في مكانها من البحث، على أن تكون صالحة من الناحية الفنية للطباعة.
- ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4) .
٥. يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
- ٦- أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥.٠٠٠) خمسة وسبعين ألف دينار عراقي، أو ما يعادلها بالعملة الأجنبية.
- ٧- أن يكون البحث خالياً من الأخطاء اللغوية والنحوية والإملائية.
- ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
  - أ. اللغة العربية: نوع الخط (Arabic Simplified) وحجم الخط (١٤) للمتن.
  - ب. اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦) . والملخصات (١٢) أما فقرات البحث الأخرى، فيحجم (١٤) .
- ٩- أن تكون هوامش البحث بالنظام الإلكتروني (تعليقات ختامية) في نهاية البحث. بحجم ١٢.
- ١٠- تكون مسافة الحواشي الجانبية (٢,٥٤) سم، والمسافة بين الأسطر (١) .
- ١١- في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
- ١٢- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدّة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
- ١٣- يلتزم الباحث بإجراء تعديلات الختامين على بحثه وفق التقارير المرسله إليه وموافاقه المجلة بنسخة مُعدّلة في مدّة لا تتجاوز (١٥) خمسة عشر يوماً.
- ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
- ١٥- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تُقبل.
- ١٦- تكون مصادر البحث وهوامشه في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
- ١٧- يختص البحث للتقويم السري من ثلاثة خبراء ليبيان صلاحيته للنشر.
- ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الأستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
- ١٩- يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) ألف دينار.
- ٢٠- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
- ٢١- ترسل البحوث إلى مقر المجلة - دائرة البحوث والدراسات في ديوان الوقف الشيعي بغداد - باب المعظم )
- أو البريد الإلكتروني: (hus65in@Gmail.com) (off reserch@sed.gov.iq) بعد دفع الأجور في مقر المجلة
- ٢٢- لا تلزم المجلة بنشر البحوث التي تُخلّ بشرط من هذه الشروط .

# مجلة علمية فكرية فصلية محكمة تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي

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فصلية مُحَكِّمة تُعنى بالبحوث والدراسات العلمية والإنسانية والفكرية  
العدد (١٥) السنة الثالثة ذي الحجة ١٤٤٦ هـ حزيران ٢٠٢٥ م



**Element of Alienation  
with Reference to Bindu Bhatt's  
The Inexhaustible: A  
Socio-Psychological Study**

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Imam Al-Kadhum College (IKC)**





**Abstract:**

Conceptualize the term alienation as a gendered experience is the part of the feminist studies. Gender issues simply means that it is socio-cultural problem affects the men and women both differently in different power structures. Hierarchical power structure of society decides the roles of men and women as per social strata. According to such structure how both the genders experiences alienation is the part of the research study. Bindu Bhatt, one of the well-known writers of Gujarati literature has portrayed the character of Kanchanba, a 78 years old lady, how she suffers because of the gender-based social framework and experienced feeling of estrangement, disappointment, frustration and displacement is the part of the present study.

**Key Words:** gender, translation, estrangement, psychology, fictional narrative

**المستخلص:**

يُعدّ تصوّر الاغتراب كتجربة قائمة على النوع الاجتماعي جزءاً أساسياً من الدراسات النسوية. وتشير قضايا النوع الاجتماعي إلى مشكلة اجتماعية-ثقافية تؤثر على كل من الرجال والنساء بشكل مختلف، تبعاً لميكانس السلطة السائدة. إذ تحدد البنية الهرمية للسلطة في المجتمع أدوار الرجال والنساء بناءً على طبقاتهم الاجتماعية. ووفقاً لهذا الإطار، تدرس هذه الورقة البحثية الكيفية التي يختبر بها كلا الجنسين مشاعر الاغتراب. وقد جسّدت بيندو بھات، وهي واحدة من أبرز كاتبات الأدب الغوجاراتي، شخصية "كانشانبا"، وهي سيدة تبلغ من العمر ٧٨ عاماً، تعاني من آثار النظام الاجتماعي القائم على النوع. وتشكل معاناتها ومشاعر الاغتراب وخيبة الأمل والإحباط والتهميش محور هذه الدراسة. الكلمات المفتاحية: النوع الاجتماعي، الترجمة، الاغتراب، علم النفس، السرد التخيلي

Translation studies have a key impact in literature. There is hardly any scope for literature in translation especially in Gujarati Literature available to echo its time frame, society and culture. There are very few monuments which are available in translation for Gujarati language into English or any other languages. Gujarati literature has its rich culture and on the base of it, there is rich literature. In the Gujarati literature there is one of the themes of the literature known as literature of partition. As the fact is known to all that during 1947 India has gone through kind of surgery that is a part of India got its separate identity but it is said that if one of the parts of the body is cut, the entire body has to suffer. And in case of India, it is actually true. As far as partition is concerned the entire generation of India have gone through the most disastrous events during the time of partition.



Partition has the most devastating events through many people suffered, got displaced, alienated, lost property or left their homes, had great trauma and dilemma, people in numbers were killed, women were tortured mentally and physically, sexually harassed and raped, humiliated and thrown out like an object and so forth. And to be the mirror of his/her time many historians and writers have presented their views to keep records of partition but very less events or literature have been written in Gujarati literature and thus very few events are there in translation to show its effect and impact on human lives. The novel *The Inexhaustible* by Bindu Bhatt records such an event fictionally by providing historical element of partition and its impact on human being especially women. Most of time, literature become the mirror for the history and its facts. Here, the present research study deals with the feeling of alienation and socio-psychological impact projected in Bindu Bhatt's *The Inexhaustible* to put an eye on situation and position of women in pre-independence and post-independence society.

Before to jump into the textual context let us understand what exactly the term alienation theory means. Here, the theory of alienations refers to people who are having the feeling of estrangement or externalization for being not in home or the place they belong to. Let us understand it with the help of theory of alienation given by Karl Marx. As per the ideology presented by Mark's for alienation suggests that the very essence of externalization or estrangement is that something where oneself is alienated from oneself. One can objectify or subjectify in relation to object. The constitution of the object alienates oneself or dominate oneself which is generally rooted in itself. Mark's has stratified it in four different strata. First is loss of an object, second is own activity which becomes subjugation, third is to alienate from own humanity that bring to an end to be a man and the last is to alienate from other. Theorised as:

"Marx thus differentiated in the phenomenon of alienation in four "characteristics." The first and the fourth of them (the alienation of the products and the alienation of man from man) were regarded by him as consequences and forms of expression of the second and the third (the alienation of production and the alienation of man's





essence), where the essence of phenomenon (the alienation of man from himself) is immediately seen. Instead of four characteristics Marx could have enumerated three of five; the number is not essential. What is essential is the thought that self-alienation means alienation of man from himself, and that alienation may assume different forms. Not only the alienation of productive activity and the alienation of man's generic essence, but also the alienation of the results of production and the alienation of man from man, are in essence the alienation of man from himself, the alienation of man from his humanity." (Meszaros)

In *The Inexhaustible*, the author describes such alienated feeling and socio-psychological impact through the central character of the fictional partition narrative, Kanchanba. The writer explores the religious communal riots and its aftermath effects. The whole story of the novel revolves around the Kanchanba who is 78 years old lady, who come across many fences throughout her life. A journey from Kanchan to Kanchanba unfolds many events in present and flashback. From childhood to an old age, she comes across many fences. To be a middle-class woman, it doesn't remain easy for her to live as happy as she wants. The demonstration of the agony and estrangement of a middle-class woman who is struggling against the circumstances during the time of the partition, with perseverance and a will to fight as her only weapons. She pays the price for the dictatorial decision were taken by the rulers. Even more harsh thing is that neither the family nor the society or history considers women's efforts and sacrifices. But such literature into translation adding up common people, citizen and women instead presenting mighty heroes.

This fictional narrative is the first novel on partition in Gujarati literature under the title *Akhepatar* which later translated into English in a way that it enhances the original meaning by Vinod Meghani and received Sahitya Academy Award in 2003. With the characterization of Kanchanba, the author provides varied dimensions of her emotional world radiates to different corners of the Indian society. Societal norms and psychological behaviour also play significant role to provide wide picture of Indian society. It is not wrong to say



that society and culture is interlinked or contemporary to each other. Author's projection of key observation and systematic arrangement shows Kanchanba's relationship with others and presents her own psychology. Before to dwell into the socio-psychological elements with reference to protagonist let us understand what is the effect of social behaviour on human psyche and psychological effect of alienation. Generally, the word 'social' refers to the family, religion or society where as the word 'psychology' refers to the characteristics of mind and behaviour of an individual or group. Social behaviour attributes individuals thinking and influence for others while psychic effect of estrangement relates with individual's feelings, actions, thoughts and beliefs. It has varied characteristics which explains individual's action and behaviour for others.

Kanchanba's nostalgic past effects influences her life in Jashapar. As being a daughter of middle-class couple namely Jyeshtharam and Reva, she has a feeling of village life and feeling of city life she receives when she married to Amrut, a son of Devshanker Shukla, who owns a firm where Jyeshtharam works as a clerk in Karachi. Kanchan, merely a child, when she accompanied her parents at Karachi. As per the historical records on education shows that boys are more taken in to consideration than girls. Same as Kanchan does not get chance for education in Karachi but her younger brother, Vishwanath does it. She has only duty assigned to her is to escorting her brother to school and look after him whole long day. But her desire makes her learn, her name's alphabet and develops more interest in education but she couldn't get it directly or indirectly.

Kanchan, who is the daughter of Rewa was supposed to get married before she reaches to the age of her maidenhood. All the family members and other known people were in search of bright groom for her. They were discussing about one of the suitable men for her but the bedridden mother's advice was not taken under the consideration. Her mother could listen the conversation of their family members and felt how she was alienated by them which is very well expressed in her thoughts:

"Rewa, who was crouching in a corner of the room, perceived that the ongoing dialogue between her husband and his mother was





concerning the matchmaking for Kanchan. For a moment she took it hard upon herself. The topic is about my daughter, the one whom I've borne in flesh and blood, but they don't consider it necessary to inform me, leave apart to consult me! It is my fate that I have to keep overhearing like a stranger, and to figure out by adding up twos like an eavesdropper! Just because I'm disabled, do I have to be an outcaste, too? Am I a mere crippled cattle head to be discarded?" (Bhatt)

It shows how she was alienated by the family on the basis of gender as well as disability. Being a mother, she has feeling for Kanchan but such feelings have no value when a woman is passive.

Being a child, once Kanchan got married her desire to get an education remain unfulfilled that desire became stronger when she was reminded that as a daughter-in-law, she has certain duty to perform for her in-laws whereas her husband being a male of the family could get the education and went to appear in exam that made her to feel alienated from her husband as she felt that education could make him to be better in life whereas her condition will be the same at home. She has to struggle, to establish her identity in the society and also, she has to prove herself to her in-law's house.

"When Kanchan arrived to live with her husband, Amrut's matriculation examination was only one month away. He had detached himself from the study-books only as much as he had to for the wedding ceremony. He resumed his preparations for appearing at the examination and began to spend most of his time studying in his room. He ate his meals in his room. Kanchan spent most of her time with Jaya and Gangaba. The house, the occupants and Amrut were the same but the relationships had changed. Kanchan had to shed her loose sash and don the sari in its full form. Devshankar now being her father-in-law, she was forbidden from crossing his path. She had to address Jaya with formal respect and could not call Amrut by name. She was expected to wake up and bathe early and attend to the kitchen chores in company of Ganga-ba, who, while continuing to perform her religious activity, kept issuing instructions to the daughter-in-law as and when necessary." (Bhatt)

Amrut, who is now the owner of the theatres in Karachi namely



"Victoria", "Kanchan" and "Lakshmi". Once when Amrut takes Kanchan and Jaya to the theatre to watch movie, he compares his sister and Kanchan in fashion style. Jaya, sister-in-law of Kanchan, wears a sari with fancy blouse with round ballooning sleeves and in contrast to her Kanchan is so plain that Amrut at times jestingly addresses her as the "old hag". His giggling words give her feeling of estrangement. Amrut being a city lad and Kanchan being a village lass completely two opposites in a one roof. By taunting her Amrut states that:

"You bloody natives! What do you know of the modern age? Only after the British arrived, we came to realize how great was our country! Had they not come, we would have been languishing in a remote corner of the earth! Thank the British that they brought railroads! Or without the facility of post, no son would have been able to perform the last rites of his father, by post, of course! I'll venture this far: the British taught us the concept of freedom! Or we would have been cramming the rotting old scriptures! Are we born to die like a buffalo drowning in its mire?..." (Bhatt)

Kanchan does not like the way Amrut talk to her. As being an Indian she does not like the British ideology. Her past memory traces her to her teacher, Sharadabahen and Lalita, who is a maternal uncle's daughter, who are actively taking part for Indian freedom struggle. Even both have left the school to join such activity that makes her more estrange for being not able to join them. One side her husband who is studying and actively taking part as he wants. On the other side her teacher and one of her friend acts as they want. So that, such humiliation inflicted to her more deeply by the day.

"Kanchan tried hard to forget all that and to adjust to the needs of Amrut, Ganga-ba and her new home, her effort to please Amrut evoked Ganga-ba's anger and jealousy. - Amrut was away from home during the day. Being a man, he could escape from the domestic friction. Gangaba on her part kept intimidating Kanchan and 'teaching her the role of an ideal woman. At times Kanchan felt she lived like a daily-wage labourer, for the pleasure of husband during mornings and evenings and for fulfilling the whims of Gangaba during daytime. There was no scope for her to live according to her







which is developing in her womb. It is difficult for her to make sure that whether it is of the wonderful night that she spent with Amrut before to leave Karachi or the night when she raped by the guard at the port. Dr. Desai criticise it as "the birth of Kartik also works as an allegory for the birth of the Indian nation: He was born in the seventh month, a son born at a premature time and with a defect in the left leg. The child's bone of the ankle was slant. Both the legs had as if different directions. Kanchan felt, this child is the product of this age. India has got freedom but the free India, a child of Mother India like me, is not destined to stand firmly." (Desai)

She starts living in Jasapar and follows ancestral way for earning through "the inexhaustible bowl of sorrows" (Bhatt). She starts begging for livelihood. She follows the Brahmanhood and enchanting religious wording. Here, the title aptly gives its significance. She tries hard to get ray of light and happiness in darkness of her life. Time passes and all her children grown up. Aruna is in Amdavad with Jaya, Chandrakant, who is settled and managing his work nicely and sending money to Kanchanba as promised from his earning, Kartik is also settled for his livelihood and become responsible too. Time changed now all settled and stand on their feet. But Kanchan's life still going with the agony and estrangement. Her feeling of alienation become intense when she gets to know that Chandrakant has written a letter of acceptance with the name of Kanchan to Eve, second wife of Amrut, lives at Kampala and now moved to Uganda with her son Kevon, for the one and half lacs which Amrut has deposited for Kanchan and fifty thousand added by Eve herself. After his death Eve's letter gives her feeling of alienation because it is difficult for her to digest the truth. She feels it as rude and insulted. She feels that some has taken away the base from her feet. Her life has made her alienated once when her husband put her in isolation and remarried and secondly her son who met his hands with the second wife of his father for money. For whom she has given her whole life is just a wastage. She screams as:

"Chandrakant, what you've committed is not a blunder, it's a crime. You've shamed your mother's milk. I had reconciled to your father's remarriage. As a deserted wife I had accepted the void in my





life because I had presumed that my feet stood on solid earth to let me live with my self-respect intact, that I had fulfilled my duties as a mother, that my children would grow up and prove the worthiness of my endeavour. Now I know those were illusions.” (Bhatt)

Such a humiliation and insult develop consciousness in herself for self-identity. And on the same juncture she decides to leave from Jasapar to some other place where she can reconcile herself. Her up-rooted feeling from Karachi to Jasapar and Jasapar to an unknown place trace her to the religious path.

Further, Kanchanba’s own revelation bring ray of light from the darkness and discover herself with the memories of her life.

To sum up we can say it was Kanchanba’s determination and mirthful nature led her to live in the place which was completely far from her present thoughts. She could balance between past and present and with all the mixed-up feelings of alienation or belongingness she continued to dwell happily and made others to feel the same who so ever came across her way.

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