Harassing the Sanskrit Heroine

imperfect translations of thumri
har · ass · ing
the sanskrit heroine

imperfect translations of thumri

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los angeles
2009
thumri

why[beloved

quarreling[

riverbank don't[

wrist[

please[

bindadin says

grab[shame

i will[i will go[
delicate
bone
blackened
virgin
twists her
mouth
whistling fist

snap.
red.
a delicate bandage a bone a twiggy little snap. oh slim white stab of a waist unwrapped. blackened sweet. a virgin chocolate bar crinkles her glittery skirt but such a disapproving purse. disapproving she twists her bittermelon mouth splitting shut. oh. oh oh no. white hot mirchi stops dead in her tracks. cut red. a rough and ready grab, a wolf whistling fist, an iron bangle tapping her curved rear.
In hindu the main vedic is usually that of Krishna, as
progenitor, harassing the villains of Braj while on their
market. Bel kumar thara primarily depicts the longing of the hero
in the plains for her absent lover. Although broadly speaking the two
texts are similar in content, each text does have its own partic
aration. The smallness of the variations between thematically
located provides an impetus to identify, rather than gloss over the
identity metrics of each individual text. In the present paper, we
discover the Sanskrit literary model which classifies the
heroine types of Indian art will help contextualize the relevance
of these found in the lyrics of janam. In the aesthetic theory of
the 15th century, the Sanskrit heroine is
described as 'a woman whose husband or lover has been unfaithful'
(damavati) or 'a woman disappointed by her lover's breaking
**krishna, harassing the sanskrit heroine**

Darn, Krishna, this talk!
Tricky, this walk. Kick it up a touch, dearie
Keep a pucker Mira keep it wanton – What? Heinous!
Don’t tease today - Now please stay a-

way - Don’t treat me freak me AHHH!
Wretched peacock, go down! HEEE HAAWW!!
Get a draught! Drink it down ev-
ery drop -- Dammit that gets me

HOT!
I said no you wait I said no.

you and your damn flute.
Notes

Thumri is based on the lyrics of the classical kathak thumri, “kahe rukata,” attributed to Bindadin Maharaj. Its compositional technique of writing by erasure is inspired by Anne Carson’s translations of Sappho.

Jwrist, which imaginatively lifts off of a single word from the thumri, “kahe rukata,” takes stylistic inspiration from Harryette Mullen’s Trimmings and Gertrude Stein’s Tender Buttons.

“During the course of my fieldwork I came across the line mori bahiya jani chuvo (‘do not touch my arms’) in a thumri performed by a middle-class married singer in Benares; this same line is shown in a published collection of earlier thumris as bala jobana jina chu (‘do not touch my ripening breasts’)...A further example involves the phrase suni sejariya (‘[my] bed is empty’) being altered to suni nagariya (‘the town is empty’).”


The poem, krishna, harassing the sanskrit heroine, draws on postmodern language poet Charles Bernstein’s “homophonic translation” technique, where one translates according to sound rather than meaning. It is based on the following rhythmic composition, which was composed by Daniel Scholnick as a variation on a traditional Jaipur kathak composition:

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da traka dhin ta
traka dhin ta kitataka ta tiri
kitataka tiri kika taka ta gena
dha ti dha ge dha ti dha ge

na dha ti dha gena dha
traka dhin ta ka dha ti ta
gen dha – dha ti dha ge
na dha – dha ti dha gena

dha
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All photography by Shyamala Moorthy.