

## Swansong on Jewish Identity in India? : Sheela Rohekar's novel *Miss Samuel: Ek Yahūdī Gāthā* (2013) in context

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Sheela Rohekar (born 1942) started publishing short stories, first in Gujarati, in the 1960s. Her first collection of short stories (in Gujarati) was published 1968 under the title "Laiñān nī bahār" ("Outside the lifeline"). Born a Bene Israel Jew, brought up in Ahmedabad and Pune, she has lived in Delhi and Lucknow for decades, and is presently probably the only living Jewish Hindi author. She has been teaching natural sciences at college level, and is married to the Hindi author Ravindra Varmā (born 1936).<sup>1</sup>

After her marriage with Ravindra Varmā, she moved to the Hindi-speaking northern India – to Delhi and later to Lucknow – and started writing in Hindi. Together with her husband, she established herself as an author of Hindi fiction. Her short stories were published in established Hindi magazines like *Sānikā* and *Dharmyug*, and later *Hans*, *Kathā Deś* and *Kathā Kram*. Her first novel *Dinānt* ("The end of the day") came out in 1977, and the second, "Tāvīz" ("The amulet"), in 2005. In her third and latest novel in Hindi, *Miss Samuel: Ek Yahūdī Gāthā* (2013) ("Miss Samuel: a Jewish saga"), Rohekar for the first time, delves into her own identity as a Bene Israel Jew, which she had never directly touched in her fictional work before.

Before we get into further discussion: it would be useful to have a look at the synopsis of the novel. Miss Samuel finds herself isolated, between a father who dreams of emigration to Israel, but never realizes it; and a brother who overstates his Indian identity, downplaying or even negating his Bene Israel identity. The family members remain isolated from each other as well as from their surrounding society. The Jews being such a small minority numerically, the society clubs them with Muslims, Parsis with Christians, but fails to recognize her "difference". However, she sticks to her belief that "one day this difference will bring the change into the story". Completely isolated at the age of 70, Miss Samuel in her rest home, lives off her memories, trying to put the different strings of her life together. In the end, it is her loneliness becomes a character of the narrative.

### Communalism in Hindi literature

Stories on communal tensions have been in currency in modern Hindi literature. They are usually on Hindu-Muslim relationships. The subject is common in colonial and post-colonial Hindi writing as well, starting from *Bhāretendu Harīscandra* ("Bhārat Durdāsā") to Premchand ("Parich Parameśvar" and many others), and in postcolonial literature from Amrital Nāgar ("Taslim Lakhnavī" and other stories) to Yashpāl ("Pardā", "Gamī kī Khuṣī", "Prem kī Sār" etc.), Vīsu Prabhākar, Kamaleśvar ("Kitne Pākistān") and many others. Partition stories are also usually labelled under "Sāmpradāyikā kī Sandarbh" ("the context of communalism") in Indian histories of Hindi literature – as, to mention a recent example, in Ashok Bhatia's *Sankālin Hīndī-Kahānī kī Itihās* ("History of the contemporary Hindi short story", p.203ff) or in a book like B.R. Panerū's *Bhārat-Vibhājan aur Hīndī Kathā-Sāhitya* ("The division of India and Hindi fictional literature," Nainital 2011), for whom the creation of Pakistan was caused simply by "the influence of the poisonous fruits of communalism"<sup>2</sup>.

The probably most popular example of this genre in Hindi literature is Bisham Sāhni's novel *Tamas* (1974) and Govind Nihalanī's 1987 film based on it, broadcast on Indian national television 40 years after the tragic events that might have cost more than 1.5 million lives. Religious feelings are very often fictionalized in the light of what is conveniently called "communalism" in South Asia in general, and stereotypically juxtaposed by what is conveniently called "secularism". The creation of Pakistan is therefore still primarily perceived as an epiphany of communal sentiments, which means a construction of collective identities according to religious identities, with disregard towards modern nationalism. Hence the idea

communalism and communal riots. The claim on an alternative concept of nationalism and nationalism historically realized in the creation of Pakistan is refused. This conceptualization of the history of communalism versus secularism is the reason why the idea of Israel is difficult to explain in an Indian setting of discourses on identity, religion, and nationhood.

In the 1980s, the matter of communal violence against the Sikh community after the murder of Indira Gandhi also occasionally surfaces in Hindi fiction, like in Punni Singh's short story "Sak" ("Lament"). Primarily however, communal violence has usually always been perceived in terms of Hindu-Muslim riots exclusively. The 1990s witnessed another wave of writings about Hindu-Muslim relationships and contemporary communal clashes – this was in the wake of the demolition of the Babri Masjid in 1992, and a subsequent wave of communal violence throughout India.

I would like to mention particularly Sujith Arora's long short story "Kala Shikharat" ("Black Friday") and Geetanjali Shree's novel *Manjari* (literally "Our town that year") (1988) as examples of literary responses to contemporary communal riots and their rootcauses. In deep psychological structures within personalities, in general, and social relationships in particular, stories on the general subject of communal relationships without any concrete reference to contemporary politics continue to be written, as for example Manoj Singh's "Rajja ka Chak" ("The King's square"), another example is Uday Prakash's "Aur aur main phirna" ("And in the end, a prayer"), which goes into the subtle details of the psychological setup of Dr. Wazir, a devoted RSS volunteer, over the last decades authors from Muslim background like Asghar Ali Khan, Mohd Bismillah, Sarf and several others have contributed Muslim perspectives on these issues in Hindi, as have been analyzed in Ulrike Stark's excellent study on Muslim text, writing, and politics to say that communal riots, communalism and intercommunal relationships in general, rank high on the list of subjects of Muslim authors, and I would like to mention Mudraat Alam Zaidi's novel *Laboratory* ("Laboratory") as a recent example of a novel based on the 2002 Gujarat riots.

#### TABLE 4

Beneker's *Revdi* belongs to this genre. The plot is based on the story of a love marriage of a Hindu woman (Revdi) with a Muslim man (Amur) and the social, psychological and political consequences of this conscious transcending of religious boundaries.<sup>5</sup>

*Revdi* (2005) is a novel that grapples with communal identity and violence. It starts off with the last announcement, in a Lucknow newspaper, to identify the dead body of a middle aged lady. Nani and her husband Niraj are having a casual conversation about the matter as she serves tea while he is poring over the morning's newspaper. His wonder is that "If this poor thing is not even identified, who might cry about her?" Nani responds that the police would definitely be crying because it would be their responsibility to have the trial run performed, and to finish the paperwork. (Beneker 2008, 9). At the end of the novel, the readers get to know that the corpse was of a woman called Revdi. The above-mentioned protagonists remain unsure that both of them had known the dead lady, who is declared to have committed suicide by throwing herself under a train. At the end of the novel however, the reader is informed that she was actually killed. On the next page, they talk about Revdi's son, who also had disappeared some years ago – the reader would find out to her tragedy, that he also was killed. Both of them simply disappear – without leaving name and memory even amongst close relatives and friends.

The frame narrative of the middle class husband and wife help the writer make the story of the fate of Revdi, her husband Amur Siddiq, and their son Amu (aka Anand) more poignant. As the three end up being brutally killed on different occasions, the narrative in focus is set in the 1980s. Revdi is an extraordinary girl who takes on her family and community, by deciding not just to marry out of her own choice instead of an arranged marriage, but also to marry a Muslim. Her father though, supports her in the limited ways he can, and does not let her go without his blessings.

The narrative goes back and forth in time, shifting grounds between auctorial narration, reportage and forms of non-linear story-telling – including flashback, suspense; and particularly a series of references back to the 19th and the early 20th century reflected in the diary of Revā's grandfather. This diary forms a meta-narrative, juxtaposing the contemporary time's exclusivist identity politics with the colonial and early postcolonial past when the options of transcending religious boundaries were less rigid. Revā's paternal grandfather, a freedom fighter, describes his time and also narrates stories that he has heard from his ancestors. Compared to Revā, her grandfather is much more outspoken. After 1947, he becomes more and more critical of the new state and its society. For Revā, the national enthusiasm and moral rigor of the freedom struggle is already part of a past narrative; her visits to the Sabarmati Ashram close to Ahmedabad on free Sundays have already become part of middle class weekend rigmarole. Mahatma Gandhi as a moral ideal is somehow present, but disputed (Rohkar 2008, 127) or without any impact on one's own life or the social and intellectual reality around. During a later visit to Sabarmati Ashram together with her son Annu, some five or six years after Anvar's (her husband) murder, Mahesh Jhā, the future second husband joins them on a Sunday trip to Sabarmati Ashram, and proposes marriage.

At crucial points in the book, critical reflections on the situation before and after independence juxtaposed, and particularly through the grandfather's diary, which Revā keeps reading, and which constitutes the memorial link between not only between the political past and present, but also between her and her relationship with her family (which is broken because of her love marriage).

While Revā's love relationship and marriage with Anvar is a symbolic act of transcending the borders of religious communities, the brutal murder of her husband, her son and herself, reveal the structure of a society which is threatened when walls between communities are disrespected and borders transcended. Annu and his identity crisis as a young lad ("main kaun hūn?") is the symbol of the failure of identity constructions beyond traditional social boundaries in modern India. Annu experiences his hybrid origin not as a positive gift, but as a burden.

Annu studies in college, but his main concern is his sense of belonging, which he does not get either from his mother or his murdered father. The question, "main kaun hūn?" ("Who am I?") reverberates through his being (Ibid. 217, 219, 224 etc.). When his friends turn towards Hindutva nationalism, he decides to follow suit and starts participating in political meetings and denies his Muslim descent. So he turns into a *kār sevāk* (Ibid. 239), an activist for the construction of the notorious Rām-janmabhūmi temple in Ayodhya. He substitutes his lack of identity through radicalism.

He breaks away from his stepfather and his mother, but shortly afterward, he is killed in Ayodhya in 1990, during the Rām-janmabhūmi agitation, by a police bullet. What follows is central event of the plot: While being prepared for cremation, his friends find out that Annu is circumcised – "He is circumcised! ... This damn Mussulman! What is this sisterfucker doing here?"<sup>45</sup>

The first reaction of the onlookers to the naked truth is that this aberration must be some kind of "cālāki", some trick (Ibid. 244). This leads to a number of questions. Hindu activists spontaneously and immediately turn aggressive and start sweating and maltreating the dead body. The political leaders – all of them Brahmins – discuss the issue more seriously. There is suspicion that this issue might easily lead into complications. Annu could have been a Pakistani agent provocateur ("sārā bavelā śurū kahān se huā? To jī uttar milā, Toṅṅ se."). Simply because of the visible circumcision, it is taken for granted that a Muslim has maliciously crept into the Hindu campaign, and thereby polluted and desecralized the "śobhāyātrā" (the glorious journey), i.e. the campaign for the destruction of the Babri Masjid (p.247). Other options are also discussed with the Superintendent of Police, who appears to be a close associate of the Hindu zealots, and also Brahmin. In any case, it is taken for granted that Annu must have been part of a larger conspiracy. The cremation is at first denied – only when

### "Miss Samuel: Ek Yahūdī Gāthā"

The novel *Tāvīz* goes into the question of identity as a central question for Annu, but still follows to some extent the common pattern of an understanding of religious identity along the lines of the binary of communalism and secularism. *Miss Samuel: Ek Yahūdī Gāthā* goes, in a way, further than that. It was welcomed as "Hindi's second novel on Indian Jews after 52 years"<sup>17</sup>. Rohekar herself compares this novel to her previous one, *Tāvīz*, by drawing attention to the Jewish problem of being mistaken for Muslims, "Communal riots scare the Jewish men to death as they know that they would be taken for Muslim because of their missing foreskin. My younger brother Jacob was once surrounded by a mob of rioters who had mistaken him for a Muslim, but he was saved by the influential Hindu school teacher. Both, Anant Siddiqui [i.e. Annu], the protagonist of my novel *Tāvīz*, and Bobby (Michael Samuel), the protagonist of my latest novel *Miss Samuel: Ek Yahūdī Gāthā*, get killed in this very way."<sup>18</sup>

The new novel is focused on the question of Jewish identity and the threats that it is exposed to. The framework consists of the interactions of old ladies in an old people's asylum in an Indian metropolitan town, reflecting on their lives. One of the ladies is Miss Samuel, whose father had died dreaming of an emigration to Israel, and whose brother (Bobby) was killed, mistaken for a Muslim, in a communal riot (Rohekar 2013, 86). The personal loneliness of Miss Samuel in the old age home, is a metaphor of Jewish identity in India in the 21<sup>st</sup> century after more than half a century of grappling with the question of whether to stay in India or to emigrate.

The practical consequences of a separate identity come out at marked places in the narration, as for example the episode on the search for a flat by Miss Samuel's father (Ibid. 92ff):

He didn't have to be particularly industrious when he still was in service, but since his retirement had come close, he was at an advanced age confronted with issues he had never experienced before. It was as if the ground below his feet was being torn away, as if he was helplessly hanging in the air.

Whenever he came home from some "find your home" scheme office, he would say to his wife, "I don't know, Miryam... well, you, who usually is the 'Mira Ben' [a Hindi name] for our neighbors - you are being properly checked nowadays. I went to the 'Mangalam' housing society today in order to get my application for membership registered. They were happy with me and asked for my name. I brought a slight smile on my lips, as in agreement with my position as government officer and let them note my surname and the initials. He immediately scribbled down our surname in Marathi. Then he asked - 'Sir, what is your full name?' I tried to put a natural expression on my face and said, "Samuel David, Under Secretary."

All of a sudden, his pen stopped writing. "Are you Christian?"

"No, I'm Jewish."

"Eh, what kind of caste is this? Never heard of until today. Jewish!"

Then his pen struck out my name. He made his face even more blunt than my own and he explained that he had made a mistake, he remembered right now that the last row of flats is already filled, and all of them were pure Hindus.

Sam looked at the copper plate of Moses that was hanging on the western wall of the living room. He was standing there holding up the two stone slabs with the Ten Commandments, as he had received them from God. He was standing there on the slope of mount Sinai in the mysterious mist of dark clouds, having lead 600,000 Jews from Egypt to the promised land of the Lord, following the apparition in the burning bush... but Samuel David recognized himself in this departure [from Egypt], and how he lost his ground.

While sitting there in his room, depressed and silent, staring at the stone slabs of

Moses, he remembered that it had been quite humiliating to get the present flat as well. The contractor, a certain Manekshah, had referred him to this society. "It's a society mixed up of different religious membership; and not a particularly heavy burden for your purse." 10,000 as first installment, the other payments could be stretched over 15 years. Everything was fixed smoothly.

He had come to this house some four or five years before retirement. Flat number seven on the third floor of building "B" in the Geetanjali Society had been allotted to him. He himself went to fetch the allotment slip. Later, much later he became aware that the numbers seven and eight in all the buildings were allotted to non-Hindus! What a clever arrangement! "Boy, this is a flat on quota", Manekshah explained smiling someday. "It is the same as with government jobs that are given on quota basis to applicants from low castes... exactly the same."

In 1962-63 Samuel David, who had moved into Geetanjali Society, didn't know that he would soon find out, what 'secularism', 'friendship' and 'brotherhood' actually means.

[...]

In the beginning, Samuel would take his family and go to congratulate others during the Diwali-festival, but nobody would come to them. "Mira Ben, that's only because you are not celebrating these festivities, that's why we don't come."

"So what? Even we lighten oil lamps, we buy sweets and prepare them ourselves... only we don't perform any religious service", said Miryam.

"Well that's how it is... please don't take it wrong."

"Ok, just leave it, but on our celebrations you should..."

Cutting Miryam short, she said, "What do we know about them?"

Samuel got up and switched on the light. He felt lost deep in his heart. Slowly but continually his enthusiasm and joy vanished away. Enlightening lamps, blowing up crackers and putting the red powder on the table on Hall had turned into a gesture without meaning. The revolving chain of his action had become rusty and it started to make strange noises. Danny's chain was the first to get rusty.

Danny could not take any humiliating word or even only a suspicion about him of a religious kind. He used to get up in arms on this.

"How stupid you are, boy", he taunted Vijay, who was in his undergraduate studies with him. "How have you managed to reach to BA-level without having heard anything on the Jews? You just learned your exam questions and answers by heart without thinking and got it?"

Vijay was reluctant, "How could I know, Danny? I have never heard of this caste. Besides, people in the colony said --- that ---" "What?" shouted Danny, "Well, that you are Maharashtrian Christians because you speak Marathi and the women from your household dress like them."

"Fine!" Danny looked at Vijay with contempt.

In a way as an equivalent to the repeated question "main kaun hūn" in *Tāvir*, Miss Samuel continually refers to her own state as "khai si" ("somehow lost") (Ibid. 224). There is no hope for liberation - "there is no space for liberation in my religion", states Miss Samuel<sup>9</sup>, underlining the separate identity of Judaism that is under threat of being swallowed up by Hinduism (Ibid. 212). On a private level, this process of appropriation is the taking over of the household of Miss Samuel's father David by his second wife Jyotsnā after the death of her physical mother (Ibid. 131; 135ff). The death of Sakhūbārī's parrot is the image of the silenced voice of the Indian Jewry.

The pogrom, which led to the death of Bobby, is the subtext of all the stories that the old lady tells in her asylum - and the word that marks this event is "tamāśā" "spectacle": "Spectacles change the nature of places"<sup>10</sup>. However, this "tamāśā" did not target Jews, but Muslims - while Bobby, among others in his articles in the "Times of India"<sup>11</sup>, made a special

point of belonging to the Indian soil<sup>19</sup>, refusing the option of emigration to Israel: "Why shouldn't my body that is made of this water and earth not thirst to finally be immersed into this again? Why this desire without limits for a country that nobody knows or has ever seen?"<sup>20</sup> "India is his Israel"<sup>21</sup>, and for Miss Samuel "the space to be myself"<sup>22</sup>.

#### Indian Jewish identity and literary fiction

I would like to refer to a questionnaire to contemporary authors in the September 2009-edition of the famous journal *Mans*, in which question number 7 was, "Why aren't there many more contributions from Christians and authors with other religious identities in Hindi, leaving out authors with a Muslim identity?"<sup>23</sup> To go into the responses is beyond the scope of this paper, but the different responses illustrate how difficult it is for postcolonial Indian enlightened intellectual discourse in general to perceive religion as a positive resource for resilience and cultural resistance and for self-reflexivity, which means, in other forms than that as a resource for political reactionary thinking and social conservatism. Archanā Varmā starts her response with this laconic sentence: "And finally once again this damn identity."

Gopāl Rāi in his book *Hindī (jānyās kā Itihās* (2002), in his chapter on "Sampradāyiktā kā Sandarbh" [The context of communalism], writes as his final conclusion: "In this context, the fact that has to be mentioned is that the romancers of Hindi are motivated by liberal, humanist and democratic values in relation to communalist thought and emotion."

The background of such a position is an implicit statement that there is a secularist position as such. A central question of my reading of this genre in Hindi literature has been: Is there something like a common progressivist position shared by all, independent of her or his inherited identity in terms of social, religious or gender conditioning? Is there a uniform literary perspective on communal violence among the authors beyond their social, cultural and religious milieu? Is it all just about, to quote Ashok Bhabia again, "sāmpradāyiktā, dharmāndhā kā tīvrā vīrodh" - opposition to communalism and religious blindness?<sup>24</sup>

How far is the perception and the fictional rendering dependent on the author's identity - religious, social, regional, gender? And if this dependency is there, how far is the reflexivity of an author related to her or his facility to completely transcend her or his background in the name of what in South Asia is usually labelled secularism? Or, to put it in other words, is there a multiplicity of "secularist" - in the South Asian meaning of the word - perspectives in fictional literature possible and likely, something like an identity-sensitive "secularism"?

Esther David in her autobiographical book *Book of Esther* writes the following prayer, relating to her emigration from India to Israel: "It would wipe out my past. Give me a new life. Help me forget India. ... I was running away from India." (David 203, 371). After many years in Israel and France and after her return to her native town Ahmedabad in Gujarat, she writes, "If I wished to live like a Jew, I could live anywhere. I did not have to live in Israel to feel more Jewish than I felt in India. ... Israel unnerved me." (Ibid. 377).

The other famous Jewish Hindi author is Mira Mahadevan, who is particularly known through one novel *Apnā Ghar* (1961) and through a free English translation of the same under the title *Shulamith* (1975). It describes the Bene Israel lifestyle and identity conflicts in early postcolonial India, when the emigration of the majority of Bene Israel to Israel had happened only recently or was still ongoing. Mahadevan has also written about a dozen short stories on various issues, demonstrating a strong Gandhian influence on her perception of social and communal conflicts in modern India. Mira Mahadevan, born as Miriam Jacob Mendrekar, and married to a South Indian Hindu, has lived in an atmosphere inspired by Gandhian thoughts, partly in the famous Sabarmati Ashram in Maharashtra, where Hindi has been promoted as the spoken language, which made her comfortable with the use of Hindi.

There are a few Indian Jewish authors of fine literature in English. Esther David (born 1945) is perhaps the most famous among the still living in a quickly diminishing community, a returnee from emigration to Israel and later France. *Book of Esther* (2003) is a kind of her literary autobiography. Among the poets, Nissim Ezekiel (1924-2004) is the most prominent,

Ezekiel wrote some of the most interesting pieces of Indo-English poetry, sometimes directly related to his Jewish background, especially in his collection *Letter-day Psalms* (1983).

Like Ester David, Sheela Rohekar started only in her later age to write about Jewish issues. Her novel in the aftermath of the history of the Jews in South Asia and their expectation of a future life in a multi-religious India, puts together bits and pieces of changing Jewish identity, from the rediscovery of the Jewishness of the Bene Israel in colonial India to modernization and overseas migration. These writers also focus on threats to their separate identity through emigration and middle class mainstreaming processes, and on the difficulty of maintaining Jewish identity, which at the same time is critical of Israeli politics and more or less of Zionism in general.

#### Conclusion: Singing the Swansong

Both the novels of Rohekar document the endangered and shrinking space for minority identities in India. While *Tāvīz* is a novel that wrestles with the issues of religious identity and violence in terms of Hindu communalism following very much the common post-colonial binary of secularism versus communalism, *Miss Samuel* tries to decipher religious identity as part of the construction of cultural and psychological belonging.

Rohekar had considered another title for *Miss Samuel* for a while, "Apne Hone ki Jagah" ("The space to be oneself") (Rohekar 2013, 223) – taking up the question on identity raised by Anna in *Tāvīz*, but her publisher convinced her to go for a title that would clearly indicate Jewish identity to the customer/reader. "Jewish? What caste is this?"<sup>18</sup> – the clerk asking this question in the novel, tends to identify "Jewish" with Muslim or alternatively with the Indo-Christian community. The novel evolves on questions of Indian Jewish identity before and after the post-colonial emigration that led the Jewish community in India to the verge of extinction. It is narrated from the perspective of Jewish and other female inhabitants of a "viddhāsram" – an asylum for elderly people – and is a swan song for the dwindling Jewish community in India.

The book consists of the narrations of memories of old women reflecting on their lives, and particularly of Miss Samuel. There is no ongoing plot, no finale – but something like a melancholic fading out of memories. The most dramatic episodes of interreligious interactions narrated in *Miss Samuel* are similar to the narrative of *Tāvīz* – in the former, a young Jewish man is killed; and in the latter a young man half-Hindu and half-Muslim, is murdered in communal violence. Like Anant Siddiqui in *Tāvīz*, Bobby (i.e. Michael Samuel) is murdered during riots because he is being identified as a Muslim by the blood thirsty mob. The result of a discussion on Jewish identity leads to the statement that the identity of Jews should be marked as "Hindū Yahūdī" ("Hindu Jewish") (Ibid. 56).

Simā Samuel argues however that there is no God at all (Ibid. 129) – but this statement does not fit into the scope of possible ascriptions to anybody in India. Nobody can avoid being ascribed a fixed status in the Indian social context. Simā comes to the conclusion that it would have been better if she was Hindu.<sup>19</sup> As the last of her tribe in the asylum, there is no space left over in the universe of Indian identities for herself as a Jew.

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#### Notes

- <sup>1</sup> Ravindra Verma (born 1936 in Jhansi) has published several short story collections. Among them are: *Koi akelā nahīn hai* ("Nobody is on his own", 1994) and several novels like *Kissā totā siv totā* ("The story of a parrot, a parrot only", 1977), *Javāharnagar* ("The town named after Javāhar", 1995), *Wanyāve* ("99", 1998) and *Main apnī Jhānsī nahīn dūngā* ("I won't give my Jhānsī away", 2004).
- <sup>2</sup> Sheela Rohekar, *Miss Samuel: Ek Yahūdī Gāthā* (New Delhi: Bharatiya Jnanpith, 2013).
- <sup>3</sup> "sānpredāyiktā ke vishalle phalān kā prabhāu", 201.
- <sup>4</sup> Compare Wessler 2012 for a more detailed analysis of *Tāviz*.
- <sup>5</sup> Intercommunal marriage is not new as a motif in Hindi literature, and I would like to mention Krishna Sobti's "Ār se bichul" in particular in this context.
- <sup>6</sup> "Iski to kasī hai hai! ... Musallā hai sālā! Bhencod yāhān kyā kar rahā thā?" (p.245).
- <sup>7</sup> <http://weeklypresspakistan.com/2013/03/7064> (Accessed 17th October 2015)
- <sup>8</sup> <http://weeklypresspakistan.com/2013/03/7064> (Accessed 17th October 2015)
- <sup>9</sup> Mere dharm mein moksh ke lie koi jagah nahin hai, p.214.
- <sup>10</sup> Tamāše jagah badal dete hain, p.209.
- <sup>11</sup> See Rohekar 2013, 151ff.
- <sup>12</sup> Miji, *Ibid.* 166.
- <sup>13</sup> Merī kāyā jab isī mitlī pānī se banī hai phir bhī isī mein mīl jāne ke lie kyon taras nahīn rahī? Is dēś ko na kabhī jānā dekhhā, usī ke prati aisā athāh moh kyon?" (*Ibid.* 95)
- <sup>14</sup> Bhārat hi inkā izāil hai, (*Ibid.* 180).
- <sup>15</sup> Apne hone kī jagah, (*Ibid.* 223)
- <sup>16</sup> *Hans* 9 (2009): 36ff.
- <sup>17</sup> Bhatta 2003, 212.
- <sup>18</sup> "Yahūdī? Yah kaun-sī jāti hai?" (*Ibid.* 92).
- <sup>19</sup> Simā soctī hai ki yahūdī nā hote Hindū hotē to acchā hotā (*Ibid.* 222)