

TRANSFORMATION OF KENJI MIYAZAWA'S CHILDREN'S FICTION TO A MULTICULTURAL DEVELOPMENT TOOL IN A DISTANT SOCIETY OF CHAKMA IN BANGLADESH

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Abstract: This research aims to explore the literary adaptation process of world literature to form new creative literature via rewriting and its implication on educational development. It was previously known as borrowing through influence from different cultures. This paper proposes considering the adaptability of source literature as a distinguishing feature of world literature. This research is conducted by studying a Bangla writer's literary adaption of a children's story from Japanese literature. The Bangla literature is written in the Chakma society in Bangladesh. Here, adaptability is defined in a local multicultural society for an ethnic group, Chakma. The children's literature of the famous Japanese writer Kenji Miyazawa traveled to Bangladesh and became a part of its education. This paper finds adaptability as one distinctive characteristic of world literature for being transmitted to a distant society. This characteristic establishes the potential of survival of world literature through the literary adaptation process in a distant society.

I. Introduction

Nowadays, the definition of previously originated world literature, mainly the inclusion of classic literature, has changed into a different definition. The contemporary implication of “world literature” has gained broader meaning than the previous one. Recent trends established a new meaning of “being able to emit to any end of the world.” A world-famous Japanese writer Kenji Miyazawa (1896-1933), has been emitted to a distant ethnic minor society of Bangladesh in the process of literary adaption by Bipradash Barua (1940-) and became a tool of learning in a multicultural phenomenon of the Chittagong Hill Tracts (CHT) of Bangladesh. This article explores how the Source Literature (SL) has transmitted Japanese social elements. For example, a legendary image to target literature (TL) through literary adaptation became a learning tool in a new form of writing.

This study aims to specify the implication of world literature through literary adaptation to a new text for educational purposes. At the same time, the implication will be identified as the importance of literary emission for “social construction” in a multicultural society. This study will explore how much of the source literature was taken to create new literature by comparing both texts in the original version Japanese and Bangla. At the same time, influence, reception, borrowing, etc., will be considered to specify the relationship between these texts.

This TL text was included for Reading Enhancement Initiative launched by the Secondary Education Quality and Access Enhancement Project (SEQAEP) in Bangladesh. Bishwa Shahitya Kendra (BSK) started the Reading Enhancement

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Program (REP) in 2010. BSK has been conducting this Reading Enhancement Program (REP) since then. According to a report of The World Bank on Bangladesh – Secondary Education Quality and Access Improvement (P106161), “The BSK, for instance, has managed to expand, without additional costs to the project, coverage of reading program to 12,117 institutions enrolling around 2,166,780 student readers by 2017 which were above the original target of 11,700 institutions and 1,310,000 student readers.” (The World Bank, 2018: 24) BSK has expanded its REP to the Alor pathshala School of Enlightenment program. It encourages e-book reading and provides e-books for free on the Alor pathshala School of Enlightenment website. Also, BSK has a program for book reading. The TL we are discussing here could be found on this website for free.

The word “multiculturalism” here denies the definition of *multiculturalism* derived from Western multicultural society. It categorizes a new type of literature named “multicultural literature.” This paper proposes a “local multiculturalism” other than “global multiculturalism.” In this research, *multiculturalism* is defined as a situation where various indigenous people have lived cheek by jowl over centuries. It can also be defined as a situation where political movement occurred to establish Ethnic Identity and a situation where power politics define the socio-political stability of the whole society.

Before the author proceeds to the analytical discussion, it is necessary to write a few words on the history of Japanese literature translation in Bangla. Gita Keeni is considered one of the foremost researchers is researching Japanese literature translation in Bangla. Her article titled “Japanese literature in India: Translations in Bengali- Problems and Prospects” was published in *East Asian Literature (Japanese, Chinese and Korean)- An interface with India* edited by P. A. George in 2006. She says, “There are quite a good number of Japanese literary works translated into Bengali. This effort of translating may be traced way back to 1919. As per the records, poet Rabindranath Tagore’s translation of some Japanese Haiku is the first translation of Japanese poems in Bengali language” (George, 2006, 297). The translation was included in Rabindranath Tagore’s travelogue *Japan Jatri*. However, later, about a hundred years of gradual developments in translating Japanese literature in Bengal province, there could be found many Japanese children’s literature translated in Bangla published from both West Bengal and Bangladesh. For example, Akiko Hayashi’s *Hello Moon*, Kazuo Iwamura’s *14 mice move Houses*, Momo Ishii’s *Rosy the Greedy Calf*, Daisaku Ikeda’s *The Prince and the Coral Sea*, and a few other Japanese children’s literatures translated in Bangla are published from National Book Trust, India. Tetsuko Kuroyanagi’s *Tottochan* is translated several times in Bangla from Bangladesh. These all are known as the translated version of Japanese children’s literature. However, the TL the author will discuss in this article is Japanese literature; instead, it has become a part of Chakma culture. This implication went through various steps like influence, borrowing, and implication. This paper’s key question is how the original Japanese literature becomes an educational tool.

II. World Literature in Contemporary World

World literature has obtained a place in the literary world since Goethe introduced the term. When his *Weltliteratur* made an entrance in 1827, it mainly brought classic literature to the front. Hence many theorists argued the term “World

Literature” from different points of view. According to John Pizer, “critics will continue to draw upon Goethe’s views on world literature in highlighting – and, in some instances, trying to counteract – this cultural homogenization and hegemony” (D’haen, Damrosch, and Kadir, 2011).

David Damrosch stated, “World literature is an elliptical refraction of national literature” (Damrosch, 2003, 281). He focused on the two centers of two countries as a connecting dot. He identified this area as an elliptical shape. Rene Wellek’s “national literature” as a type of literature came to focus through his book *Theory of Literature*. However, theorists like Gayatri Chakravarty Spivak have expressed concern about rebuilding comparative literature in a multiculturalist society. Theorists should think about self-identity by asking, “Who are ‘we’?” (Chakravarty Spivak, 2003, 26). Longxi Zhang has inscribed the most relevant characteristics suitable for contemporary world literature study in his *From Comparison to World Literature* published in 2015. Referring to Edward Said’s “Travelling Theory,” Zhan Longxi specifies world literature as “a concept that changes in response to local needs and contexts” (Zhang, 2015, 181). He also identifies the distinctive feature of world literature as “conceptual openness” or “flexibility.” This paper is based on this intrinsic definition of world literature given by Longxi Zhang, believing that this makes an admonishment against all adages about the current trend of emission of world literature worldwide. These characteristics establish Kenji Miyazawa’s mentioned literature as a possible awareness tool in a multi-ethnic society. A tale of Miyazawa intermingles with the ethnic heritage of Bangladesh via rewriting.

III. Transmission of Primary Source Literature to Bangladesh

The SL traveled to Bangladesh via a direct influence. This term “influence” was introduced by the researchers of the French school of comparative literature while studying world literature. The study method is a binary study of comparative literature or influence study. It is also known as the school of Influence Study. “It merely admitted “relationship of Literatures” as orthodox on which basis they set up the systemic theory and methodology: from “Doxologie” (start) to “Mesologie” (media) to “Crenologie” (ending)” (Cao, 2013, 10). Here, in this article, the direct influence is considered as face-to-face communication with one another.

Bipradash Barua traveled to Japan several times in his life while he was working for Bangladesh Shishu Academy. However, his visits in 1982 and 1997 influenced him to get involved with Japanese literature. He says, “I came to Fukuoka in 1997 to attend a children’s festival and to Tokyo in 1982 to attend a workshop for children’s periodicals” [ফুকুওকায় ’৯৭ সালে শিশু উৎসবে, তোকিওতে’৮২ সালে শিশুদের সাময়িকী ওয়ার্কশপে যোগ দিতে যাই।] (Barua, 2010, 23). He also states that his first influence happened through the introduction of Japanese literature by Kurukawa Tayoko, by saying “My friendship with Tayoko san starts at Tokyo ... She helped me plunge into the world of Japanese literature and I am still delved into it” [তোকিও থেকেই তায়কো কুরকাওয়া সানের সঙ্গে বন্ধুত্বের শুরু। ... তায়কো সান আমাকে ঢুকিয়ে দিল জাপানি সাহিত্য ও শিল্পের জগতে, সেখানে এখনও আমি সঁতার কেটে চলেছি।] (Barua, 2010, 23).

The children’s festival Barua attended was APCC’s 9th event in 1997. APCC stands for The Asian-Pacific Children’s Convention, Fukuoka. The former body

of APCC was established in 1988. However, this institution was registered as a Non-Profitmaking Organization in 2002. The theme song of the mentioned festival was “We are the BRIDGE”, which later became the central theme of APCC as “We are the BRIDGE: We connect dreams around the world.”

These direct involvements with international workshops or festivals played a role for direct influence from the emitting point of Japanese literature. In the case of Barua, these events acted as triggers to get interested in knowing about Japanese literature. In a conversation with Barua, he informed the author that he found the SL (English version) in Japan and brought it to his home country.¹

IV. Comparison between Source Literature and Target Literature

Here, the original Japanese version of the SL is primary source literature (PSL). The English version of the SL is considered the secondary source literature (SSL). It will be used as a supportive one. Of course, the Bangla version of adapted literature is considered the target literature (TL).

General Son Ba-yu and the Three Physicians (「北守将軍と三人兄弟の医者」: *Hokushushōgun to sannin kyōdai no isha*), the PSL used for this study is collected from *Night Train to the Stars and Other Stories* (『童話集銀河鉄道の夜』: *Dōwashū gingatetsudō no yoru*). Kenji Miyazawa is, as mentioned earlier, recognized as one of the most famous writers in Japan of his time and eminent as a writer in world literature. The area of Bengal also has a history of Japanese literature translation. According to Unita Sachidanand, “The first phase began in the mid-1950s when translations of *The Tale of Genji* (*Genji Monogatari*) were carried out in quite a few Indian languages. [...] A couple of attempts in translating Japanese verses in Bangla and Asamiya can also be noted in the 1960s and early 1970s” (Sachidanand, 2009). Since then, Japanese literature translation in Bangla has increased gradually. In the twenty-first century, it faced an exponential growth in translation from both direct and indirect sources. There is a demand for books about Japan and Japanese literature in contemporary Bangladesh in various forms. Also, Bipradash Barua has contributed to the development of Bangla literature by creating Japanese female characters as a protagonist in his novels. Hence, he created the TL of this paper from an indirect source, the English version.

To compare the TL with PSL, it is necessary to mention that Barua followed the SL story plot. However, he changed the names of the characters and the setting. The only lead to understand the TL as a literary adaptation is the acknowledgement at the beginning of the book, “written by following Kenji Miyazawa’s *General Son Ba-yu and the Three Physicians*” [কেনজি মিয়াজাওয়া প্রণীত জেনারেল সন বা-ইউ অ্যান্ড দ্য থ্রি ফিজিসিয়ানস অবলম্বনে রচিত] (Translated by the author of this paper). General Udoym Kumar Chakma replaced the main image of General Son Ba-yu from the SL. The setting of TL was created in the Rajanogor, a capital for Chakma King.

The research question in this comparative study is how these changes lead literature to accommodate a legend by borrowing with new significance in a distant society of Chakma in Bangladesh.

¹ This conversation took place over the phone on May 25, 2021.

In the PSL, the broad storyline approaches with introducing the three doctor brothers in La-yu city. One day general Son Ba-yu entered the city with his army. However, he could not get off his horse because he served the country by continuous fighting for over thirty years. He then received treatment from the three brothers. After getting well, he proposes the then Emperor replace three doctor brothers for one general. The king kept his request. The general then started to live at the foot of Mount Su. Moreover, one day, he vanished in the wind and became a legend that General Son would live only on air.

The TL writer, Barua, kept this broad storyline. The difference arises when we find that the scenario and the other imagery elements, including the verses Miyazawa used in the original as songs, are embellished in a new surrounding environment of CHT of Bangladesh. This allocation makes the reader believe that the whole story happened in CHT, not Japan.

For example, in the PSL, the section 2 “General Son Ba-yu” (「二 北守將軍 ソンバーユー」: “Hokushu Shōgun Son Ba-yu”) part, the grand entrance of General Son defines his bravery and gratifying image respecting him as a legendary character. However, Miyazawa did not mention the number of troops or soldiers herewith. Also, he used only two types of musical instruments, *charumera* [1. チャルメラ] and *rappa* [2. ラッパ]. The first one has a phonetic resemblance to the Italian instrument *ciaramella*, a kind of bagpipe. The second one is the drum. The name of the first instrument is not brought while translating to the SSL English version. However, Barua added a few more foreign and local names of instruments with drums widely famous in the Bengal province. This brought a flavor of localization, which could be considered domestication. He used five types of instruments, 1. bugle (বিউগল), 2. dholok (ঢোল), 3. cornet (কর্নেট), 4. cymbals (কাঁকি ও) and 5. dhak (দাকাড়ি)² Although bugle and cornet are foreign instruments in Bengal province, these are well-known in the Indian subcontinent and Bengal province.

[PSL]

ある日のちょうど日の出ごろ、ラユーの町の人たちは、はるかな北の方で、鳥か何かがたくさん群れて、音をそろえて鳴くような、おかしな音を、ときどき聞いた。はじめはだれも気にかけず、店を掃いたりしていたが、朝めしすこしすぎたころ、だんだんそれが近づいて、みんな立派な 1.チャルメラや 2.ラッパの音だとわかってくと、町じゅうにわかにならざわさわした。その間ばたばたいう太鼓の類の音もする。もう商人も職人も、仕事がすこしも手につかない。門を守った兵隊たちは、まず門をみなしっかりとざし、町をめぐる壁の上には、見張りの者をならべておいて、それからお宮へ知らせを出した。

そして、その日の午ちかく、ひづめの音やよろいのけはい、号令の音もして、向こうはすっかり、この町を、囲んでしまった模様であった。

(番兵たちや、あらゆる町の人たちが、まるでどきどきやりながら、矢や射る孔からのぞいて見た。壁の外から北の方、まるで雲

² One kind of Drum, but bigger and wider in size, made with leather.

霞の軍勢だ。ひらひらひかる 3.三角旗や、ほこがさながら林のようだ。ことになんともきたいなことは、兵隊たちが、みな 4.灰いろで、ぼさぼさして、なんだか 5.けむりのようだ。するどい目をして、ひげが 6.二いろまっ白な、せなかのまがった大将が、尻尾が 7.箒のかたちになって、うしろにびんとのびている。白鳥に乗って先頭にたち、大きな剣を空にあげ、音高々と歌っている。) (Tanigawa, 1951, 8)

[SSL by Bester]

That day, just as the sun was rising, the inhabitants of the town of La-yu heard, coming intermittently from the direction of the plain that stretched far away to the north, a strange sound like the twittering of a great flock of birds. At first, no one thought anything of it, and people went on sweeping out their shops or whatever they were doing. However, shortly after breakfast, the sounds grew gradually nearer, and it became clear that they came from flutes and bugles. Suddenly, a stir ran through the town. Mingled with the other instruments, the sound of drums of various kinds could also be heard. Before long, merchants and craftsmen alike were quite unable to attend to their work any longer. First, the soldiers guarding the gates closed them all tight, then lookouts were posted on the walls encircling the town, and the word was sent to the palace.

By around noon on the same day, the inhabitants could hear the sound of hooves and see the glint of armor. Voices were heard shouting commands whatever seemed to have surrounded the town.

The men on the lookout and the ordinary townfolk felt their hearts hammer with fear as they peered out the loopholes meant for firing arrows. Outside the walls, to the north, there lay a great armed host. A forest of bright, fluttering pennants and spears rose before their eyes. What made the scene particularly striking was that the troops were all gray and shaggy so that they looked almost like a great column of smoke. At their head rode a general with a piercing gaze, a pure white beard, and a bent back, mounted on a white horse with a tail that stretched out stiff behind it like a broom. His mighty sword was held aloft in his hand, and in a loud voice, he was singing this song. (Bester, 1993,18)

[TL]

সেদিন সকালে সূর্য ওঠার সঙ্গে সঙ্গে পশ্চিম দিক থেকে একটা অদ্ভুত শব্দ শোনা গেল। সেই সঙ্গে শুপাখির শব্দ মিলে তা আরো ঘোলাটে হয়ে গেল। সঙ্গে সঙ্গে যারা ঘরের দরজা খুলেছিল তারা আবার বন্ধ করে দিল। ব্যবসায়ীদের দোকানপাট যা খুলেছিল ঝটপট বন্ধ হয়ে গেল। কিন্তু একটু পরেই আন্তে আন্তে সব পরিষ্কার হতে থাকল। শুপাখির ডাক ছাপিয়ে শোনা গেল 1. বিউগল, 2. ঢোল, 3. কনেট, 4. ঝাঁঝি ও 5. নাকাডার শব্দ। মার্চের তালে তালে সেই সুরভেসে আসছে পশ্চিম দিক থেকে। ঘরের দরজা, দোকানের কপাট খুলে আবার লোকজন বেরিয়ে পড়ল। ছেলের দল ছুটে গেল রাস্তায়। ড্রাম, কাড়া-নাকাডার শব্দ আরো জোরদার হলো। শেষে যারা কাজ করছিল তারাও কাজ ফেলে ছুটল। খবর এল পশ্চিম সীমান্ত থেকে জেনারেল উদয়কুমার আসছেন তাঁর সত্তর হাজার সৈন্যের বাহিনী নিয়ে। কুড়ি বছর আগে তিনি রাজার আদেশে সেখানে যুদ্ধ করতে গিয়েছিলেন।

(এই খবর পেয়ে সৈন্যরা প্রথমে শহরে ঢোকার পশ্চিম দিকের তোরণ বন্ধ করে দিল। তারপর সেখান থেকে দূত ছুটে গেল রাজার কাছে। রাজাকে গিয়ে তারা জানাল সব খবর। রাজানগরের বাইরে তখন জেনারেলের সত্তর হাজার সৈন্যের সমাবেশ হচ্ছে। তাদের কুচকাওয়াজ, রণসঙ্গীত শহরে আছড়ে পড়ল। শহরের ভেতর যেসব সৈন্য ছিল তাড়া ভয়ে জড়োসড়ো। জেনারেল উদয়কুমারের সত্তর হাজার সৈন্য আর শহরে আছে মাত্র বিশ হাজার। 10. জেনারেল যদি বিদ্রোহ করেন তাহলে সৈন্যরা কচকাটা হয়ে যাবে। তার ওপর জেনারেল হচ্ছেন প্রকৃত যোদ্ধা। পশ্চিম সীমান্তে একটানা কুড়ি বছর যুদ্ধ করে শত্রুদের পরাজিত করে অসীম সাহসের পরিচয় দিয়েছেন। তাঁর সৈন্যদের 1. বলমলে লাল পোশাক, 2. নীল শিরশ্রাণ, 3. চকচকে বন্দুক সূর্যের আলোয় আরো চকচক করছে। জেনারেলের বৃকে অজস্র মেডেল, কোমরে 4. সোনার তরবারি।

তিনি ঘোড়ায় বসে আছেন। মাথার 5. লাল শিরস্ত্রাণে শোভা পাচ্ছে ময়ূরের চোখওয়ালা 6. নীল পালক। ঘোড়ার সঙ্গে বাঁধা আছে দু'দিকে দুটি বন্দুক। ডান কোমরে বাঁধা 7. জার্মানির তৈরি পিস্তল। কোমরে 8. মরক্কোর চামড়ার বেল্ট। হাঁটুর নিচ পর্যন্ত ঢাকা চকচকে চামড়ার জুতো। 9. ছয় ফুট তিন ইঞ্চি দীর্ঘ তাঁর শরীর। তাঁর সমান লম্বা আর কেউ তাঁর বাহিনীতে নেই। এমনকি রাজাবাহাদুরও তাঁর চেয়ে দুই ইঞ্চি খাটো। (Barua, 2010, 4-5)

[Translation of TL (TTL) for analysis by the author of this article]

That day, just as the sun rose, a strange sound came from the west. Along with that sound, birds chirping made it more ambiguous. Hearing that sound, inhabitants, who opened their doors, shut the doors immediately. Gradually the sound became more apparent. Bugles, drums, cymbals, cornet came up beyond twittering. The sound came with the rhythm of marching from the west. People started to get out of the houses. A group of boys ran out to the streets. The sound became loud. The people, who were engaged in working, also ran out. The news of Chakma General Udoykumar from the west with seventy thousand soldiers came. He went there to fight with the King's word.

Getting this news, the city soldiers shut down all the entrances on the western side. Then a messenger went to the palace and informed the king. Outside the city, seventy thousand soldiers were gathered. The sound of the parade and war songs started entering the city loudly. The army inside the city got scared. General Udoykumar has seventy thousand soldiers, but only twenty thousand inside the city. 10. These twenty thousand soldiers would vanish like dust if general plans to rebel. Moreover, general himself is a true warrior. He has proved his excellence in war by continuously fighting for twenty years in the west. His soldiers are in glittery 1. red uniforms, 2. blue helmets, 3. glazy guns. Uncountable medals on chest, a 4. golden sword on his waist, the general is riding a horse. There is an embellished peacock's 6. blue wing's eye on the 5. red helmet. Two other guns are hung with the horse. There is hanging a 7. German pistol on his right waist. An 8. Moroccan belt is on his waist. A glazing pair of shoes up to the knee. 9. He is a tall man of six feet and three inches in height. There is no one taller than him in his army. Even the king is also shorter than the general by two inches.³

TL and TTL contain the bewildering additions that enchant a reader by getting a more enthralling legendary character. In PSL, *sankakuki* (3. 三角旗: three colored flags or banners) shows a description for army decoration. However, these colors are not named in the PSL. At the same time, Miyazawa describes the scene using words like *kemuri* (5. けむり: smoke) and *hōki* (7. 箒: broom). The only two colors Miyazawa used to describe the image are *masshirona* (6. まつ白: dusky white) for General's beard and *haiiro* (4. 灰色: grey) for the tired and shaggy soldiers of General. PSL image makes readers believe that General and his army spent long years on the battlefield, which we presume was common for Miyazawa's contemporary society.

On the contrary, the Chakma society does not carry such War-history occurred in contemporary Bangladesh to live with. Instead, they have rebel history. So, Barua made the imposition of coloring the army that became significant for the society. For example, in TL, *jholmole lal poshak* (1. বলমলে লাল পোশাক: red glazing uniforms), *neel shirostran* (2. নীল শিরস্ত্রাণ: blue helmets),

³ The underline sentences in quotations were added for emphasis and clarification.

chokchoke bondook (3. চকচকেবন্দুক: glazy guns). Barua describes General with a new meaning that General Udoykumar still bears the signs of further living with wisdom and bravery even after twenty years of battle. Barua used *shonar torbari* (4. সোনার তরবারি: golden sword), *laal shirostran* (5. লাল শিরস্ত্রাণ: red helmet) and peacock's *neel palok* (6. নীল পালক: blue wing) to embellish the image of General. He also used *Jarmanir pistol* (7. জার্মানির তৈরি পিস্তল: German pistol) and *Morokkor belt* (8. মরক্কোর চামড়ার বেণ্ট Moroccan belt) to bring foreignness to the image. These colorful images of soldiers and the general himself enchant readers to think of these troops as a cheerful one surrounding the city with festivities from the viewpoint of insiders of Rajanogor.

Other than using additional colors, Barua compared heights between General and the King (TTL), saying that even the King was shorter by two inches and, of course, there was no taller soldier than General in his army, which is marked as 9. underlined in TL and TTL. This comparison, which is not inscribed in PSL, makes readers believe that General is the strongest and bravest in the community. Physical distinctiveness has always been proven to develop a legendary image. He also clearly wrote that if the General's army attacks the city, they will be destroyed. [TL and TTL: 10. These twenty thousand soldiers would vanish like dust.] In the TL, Barua created the scaring circumference for the city's people so that the army's strength seemed amplified further. This type of additional imagery helps express the bravery of a war hero.

This part in the TL is domesticated with the most straightforward and smallest diction that captivates a new image of General compared to PSL. The message is not anti-war inspiration, though, unlike the PSL. It constitutes an image people dreamt of they had among their ancestors. How is this imaged legend accommodated in the context of CHT, Bangladesh?

In the end, in PSL, Miyazawa stated that many people believed that General had lived such a shrunken daily life after returning from the battlefield. There is an ambiguous ending whether General Son lived only in La-yu or in wider Japan. When Dr. Lin Pa asks a patient about General Son's myth, he tries to deliver a message that he would rather believe that General Son did not vanish in the air. And then, Miyazawa ended the story with the statement that many people thought the myth to be true.

[PSL2]

「どうしてバーユー将軍が雲だけ食ったはずはない。おれは、バーユー将軍の、からだをよくみて知っている。肺と胃の腑は同じでない。きっとどこかの林の中にお骨があるにちがいない。」なるほうどそうかもしれないと、思った人もたくさんあった。(Tanigawa, 1951, 26)

[SL2]

“Come now, you don't think General Son Ba-yu could live by breathing clouds, do you? I examined the general myself, so I know. A man's lungs and his bowels are two quite different things. I'll wager that, somewhere, in some forest, you'll find his remains.”

And there were many people who thought, yes, that might very well be so. (Bester, 1993, 32)

However, Barua attributed one prominent message that is certain of believing that General lived once.

[TL2]

তুমি কি জেনারেল উদয়কুমার হয়েছো যে হাওয়া খেয়ে বাঁচবে ভেবেছো? নিজেকে জেনারেল বে আকাশের দিকে তাকিয়ে থাকলে স্বর্গে যেতে পারবে না। আমি জেনারেলকে নিজের হাতে পরীক্ষা করেছি, ওষুধ দিয়েছি। মানুষের ফুসফুস আর পেট এক জিনিস নয়, জেনো। আমি বাজি রেখে বলতে পারিহেমান্ত -বসন্ত পর্বতের কোথাও জেনারেলের দেখা তোমরা পাবে। তিনি বেঁচে আছেন কি মরে গেছেন সেটা বড় কোথা নয়। 1. তিনি ছিলেন সেটাই বড়। তাঁর অবশিষ্ট কিছু এখনো আছে সেটাই বিশ্বাস করো।
আর 2. পার্বত্য চট্টগ্রামে এখনো অনেক মানুষ আছেন যারা এই কাহিনী নিশ্চয় করেন, এখনো তাঁর কথা ভাবেন। (Barua, 2010, 24)

[Translated TL 2 (Translated by the author of this paper)]

Do you think that you could be general Udoykumar to live on air? You cannot go to heaven thinking of yourself as a general. I have examined the general with these very hands of mine and prescribed him. Remember, the human lungs and stomach are not the same things. I can bet you would meet the general somewhere on the Mount of Autumn-Spring. It is not essential to know whether he lives or dies. 1. He existed; this is the most important thing. You must believe that his remains are still there and could be found somewhere.

And there are still many people living in 2. The Chittagong Hill Tracts who believe this legend, who believe that the general lived.⁴

Why does this folktale fit to create a new legendary image to accommodate in a distant society of Chakma?

According to Nobuko Ueda, *General Son Ba-yu and the Three Physicians* is one of the few works of Kenji Miyazawa published in his lifetime. Ueda states that “*General Son Ba-yu and the Three Physicians* is one of the few works of Kenji Miyazawa published in his lifetime. This work was first included in the first volume of *Children's Literature* in July 1945. The volume was founded by poet Kazuhide Sato, and Zensuke Ishikawa played an intermediary role for request to publish Kenji's work” (Ueda, 2000, 32).

However, regarding the plot of PSL, it is known that the setting of this work is presumed to be ancient China. Therefore, it is usually classified as one of the works of the Western region in China (Gu and Suzuki, 2019, 101). Despite this reception, General Son Ba-yu figures a legendary image that lived. In TL2 and TTL2, “1. He existed; this is the most important thing” [1. তিনি ছিলেন সেটাই বড়: Tini chilén setai boro], this speech indeed emphasizes General's existence. The Bangla translator Barua added 2. “Chittagong Hill Tracts” [2. পার্বত্য চট্টগ্রাম: Parbotto chottogram] to the original Japanese text to precisely locate the origin of Udoykumar legend.

The biggest contradiction in folk tales is the inability to verify the source of a legend and whether the legend lived or not. Barua tried to be very sure about this fact and establish that the legend lived. To own a legend, it must be domesticated

⁴ The underline in quotation was added by me to emphasize the sentence for explanation.

and fabricated in a known social environment. Besides, the legend of PSL published in Miyazawa's lifetime proves a logical acceptance for being a source element for the transcreation of a new legend for a society where it is likely necessary. Chakma society holds many folk characters like "Radhamon-Dhonpudi" [রাধামন-ধনপুদি] in ballads instead of war figures. Barua spent most of his life traveling around CHT, and he is aware of this emptiness. He ornamented a lively believable legend by creating TL so that this TL could be accepted as a real story of CHT and enriches its cultural heritage.

V. Local Multiculturalism vs Global Multiculturalism

This article proposes to use local multiculturalism to identify the CHT society of Bangladesh as a multicultural society as various ethnic identities have lived cheek by jowl here for over a hundred years. On the other hand, global multiculturalism is defined in transcultural communication.

CHT of Bangladesh has been a place of ethnic diversity over centuries. "There are 13 indigenous ethnic communities living in the Chittagong Hill Tracts (CHT) in Bangladesh. There are approximately 600,000 indigenous people in CHT. The primary census report of 2011 illustrates that total ethnic population group of Bangladesh. 1st is Chakma 444,748 people while the Marma, the second largest ethnic group compares with 202,974. Three major tribes in Hill Tracts are the Chakma, Marma and Tripura. They constitute more than 88 percent of the total number of TPs in CHT." (Akhter, 2013: 11) ⁵ However, modern-day Chakmas and other ethnic communities are dispersed in wider Bangladesh.

Jan Nederveen Pieterse proposed the term "Global Multiculturalism" in his article entitled "Global Multiculturalism: Cultures, Transnational Culture, Deep Culture" (Jan, n.d.). He also says in his article "Global Multiculture, Flexible Acculturation" that the type of multiculturalism has been changed as migrants started to choose not only between cultures but also, at the same time, among various cultures. In his article, Pieterse also establishes a relation between ethnicities and multiculturalism. According to that relationship, ethnicities are defined with dominations, competition, and optional characteristics. On the other hand, multiculturalism is a non-monoculturalism, fluid, and cosmopolitan situation (Nederveen Pieterse, 2004).

Why does the author argue to identify CHT as local multiculturalism against highly discussed global multiculturalism? There are more than ten ethnic identities, Chakma is the largest among them. Chakma people have lived in CHT for centuries. The parallel existence of various ethnicities like Marma, Tripura, and others creates local multiculturalism. Intermingling cultures create phenomena other than migration, refugee status, and other basics to understand global multiculturalism. As a result, this phenomenon turns out to be local multiculturalism.

VI. Implications of the Target Literature in a Local Multicultural Society

About 250 Upazilas and 12,117 schools and madrasas are included under the REP of BSK. According to BSK, in 2018, about 2,090,000 general students were

⁵ TPs: tribal peoples.

registered as members of REP, and 60% of girls' participation is confirmed.⁶ The target literature set in an ethnic society of CHT, including Chakma, has become an educational material for students in Bangladesh to teach how important diversified ethnicity in a democratic country is. The target literature represents a monocultural society using all the elements from the target society except a foreign element, which is the plot only, from Japan. Kenji Miyazawa's legendary character Son Ba-yu came to the target society with a new message from a legendary leader, a gratifying image for cultural heritage. At the same time, the TL also resonates with cultural practices like salt usage to energize horses or enshrine a leader in a society. However, the target literature is not recognized as world literature. The beliefs and values of Ba-yu from world literature became a definitive statement for an ethnic minority through domestication. "Traveling abroad, though, a text does indeed change, both in its frame of reference and usually in language as well" (Damrosch, 2003, 292). In the proposed argument, the PSL has experienced refraction via domestication. This domestication reached the peak at the end of the TL when Dr. Swopnomodhur Chakma asks a patient not to compare himself with General Udoykumar thinking he (the patient) could live on air like the General. The writer of TL ends the story by saying that there are still people living in CHT who could verify the story to be true in the Chittagong Hill Tracts of Bangladesh. With this confirmation as an abrupt ending, any Bangla reader would start to believe that it is a legendary story from CHT.

There lies a very significant difference between multicultural literature and this proposed category of literature. Multicultural literature is defined by the narrative where multicultural reality is depicted. On the other hand, the proposed category is defined by accommodating various values, beliefs, or messages in one new creative literature through rewriting.

As Minshui Cai says, "instead of designating unifying literary characteristics of multicultural literature, the pedagogical definition of multicultural literature is predicted on the goal that this category of literature is supposed to achieve: creating a multicultural curriculum and implementing multicultural education" (Cai, 2002, 4). The proposed TL is accepted as a text for education acknowledging the cultural diversity in Bangladesh.

In general, or common consideration, the TL we discuss here could be categorized under a multicultural curriculum. However, it should not belong to the recent Western multicultural literature. The TL, a rewritten fiction in Bangla, could enrich ethnic, societal heritage. This type of TL must be categorized, underscoring the socio-developing implication. This is where world literature finds a way to become a tool for developing marginalized people through education. The way it acts by attributing a legendary character to society becomes a resolution to find hope to have a rich heritage. It is where the TL plays an essential role in social construction society. As soon as TL is included in a free reading project like REP, it starts getting acknowledgment that indeed Chakma society and people of CHT believe in having such legendary character. Accordingly, the readers also learn about images and scenarios of CHT depicted in the TL. Meanwhile, it also educates the readers regarding the coexistence of local nature and expected medical science in the context of CHT as described in TL. Thus, it fulfills its implication in local multicultural society.

⁶ <http://bskbd.org/reading-habit> (Retrieved on June 30, 2021).

VII Conclusion

Literary adaptation is not a new concept in the literary world. As stated, the travel from PSL to TL is a transformation from tale to tale and an accomplishment to achieve the goal of being transmitted to any end of the world. However, by doing a comparative study between Japanese literature and rewriting of that literature in Bangla, we find a few rewriting characteristics while translating. In this article, the characteristics of the translation of world literature while rewriting could be defined as follows, which emphasizes the adaptability of literature:

- 1) The process of rewriting is a way of uniting two or more cultural heredity from different communities and societies in one rewritten literature.
- 2) The possibility of rewriting is a medium of worldwide transmission by creating new literature accommodating elements from world literature to educate oneself as a global citizen in a multicultural or monocultural society.
- 3) The target literature could be a tool for creating a new type of receptacle of texts where essence from two or more world literature may co-exist.

The TL itself is so carefully and skillfully domesticated that the readers believe it is new literature. In this process, the aim of transmission does not end right after rewriting. The end of the line needs an acknowledgment from a higher governmental authority like SEQAEP and REP. The inclusion of the TL in REP legitimates its acceptance as a typical children's literature for educational development. This inclusion also ensures the availability of TL for any reader by converting it to a free eBook. Under the project of REP, the marginalized students are specifically encompassed for developing their reading habits. This way, the TL gets its ultimate certainty of survival among students. Thus, Miyazawa's literature gets a deliverance of turning into a tool for development. It is a journey of world literature from origin to a marginalized students' society via direct influence. The PL responded to local needs and contexts, which proves a characteristic of adaptability to a distant society. Adjustability, as well as versatility, was the key quality of the source literature for the rewriting. Miyazawa's work had this distinguishing quality for rewriting. Therefore, as mentioned earlier in Zhang's statement, "flexibility" and "openness" should be solid characteristics in world literature. In other words, adaptability becomes one of the most powerful distinctive features of being world literature.

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