

UNIT - 1:

INDIAN POETRY IN ENGLISH

STRUCTURE

- 1.0 Objectives
- 1.1 Introduction
- 1.2 H.L.V. Derozio
- 1.3 Toru Dutt
- 1.4 Rabindra Nath Tagore
- 1.5 Sri Aurobindo
- 1.6 Sarojini Naidu
- 1.7 Nissim Ezekiel
- 1.8 Kamala Das
- 1.9 Shiv K. Kumar
- 1.10 Jayant Mahapatra
- 1.11 Self-Assessment
- 1.12 Summary
- 1.13 Key-Words
- 1.14 Review Questions
- 1.15 Further Readings

1.0 OBJECTIVES

After reading this unit students will be able to:

- Discuss Indian Poetry in English

1.1 INTRODUCTION

In this Unit we will make a modest attempt to critically examine the poems of some of the poets of Indian poetry in English. It covers a brief history of Indian Poetry in English, and also contains research papers on the chief poems of H.L.V. Derozio, Toru Dutt, Sri Aurobindo, R.N.Tagore, Swami Vivekanand, Sarojini Naidu, Kamala Das, Nissim Ezekiel, Jayant Mahapatra, A. K. Ramanujan and P. Lal. The book, it is hoped, will certainly be welcomed by the teachers and students of Indian English Poetry.

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1.2 H.L.V. DEROZIO

Henry Louis Vivian Derozio is the first Indian to write poetry in English. He was born in 1809 in Calcutta as a mixed Indo-Portuguese descent. He derived his early poetic inclination from David Drummond, his teacher in childhood. Later on his taste has been shifted to philosophy also in addition to poetry. Blended in an equal proportion, these two interests made him a poet with some philosophical. Henry Louis Vivian Derozio was a fiery Indian teacher and poet. As a lecturer at the Hindu College of Calcutta, he invigorated a large group of students to think independently; this Young Bengal group played a key role in the Bengal renaissance.

Derozio was generally considered an Anglo-Indian, being of mixed Portuguese descent, but he was fired by a patriotic spirit for his native Bengal, and considered himself Indian. In his poem To India My Native Land he wrote:

“My Country! In the days of Glory Past
A beauteous halo circled round thy brow
And worshiped as deity thou wast,
Where is that Glory, where is that reverence now?”

Early Life

The son of Francis Derozio, he was born at Entally-Padmapukur in Kolkata on 10 April 1809. He attended David Drummond's Dhurramtallah Academy school, where he was a star pupil, reading widely on topics like the French revolution and Robert Burns. Drummond, "a dour Scotsman, an exile and a 'notorious free thinker'", instilled in him a passion for learning and superstition-free rational thinking, in addition to a solid grounding in history, philosophy and English literature.

He quit school at the age of 14 and initially joined his father's concern at Kolkata and later shifted to Bhagalpur. Inspired by the scenic beauty of the banks of the River Ganges, he started writing poetry. Some of these were published in Dr. Grant's India Gazette. His critical review of a book by Emmanuel Kant attracted the attention of the intelligentsia.

In 1828, he went to Kolkata with the objective of publishing his long poem - Fakir of Jhungeera. On learning that a faculty position was vacant at the newly established Hindu College, he applied for it and was selected.

This was the time when Hindu society in Bengal was undergoing considerable turmoil. In 1828, Raja Ram Mohan Roy established the Brahma Samaj, which kept Hindu ideals but denied idolatry. This resulted in a backlash within orthodox Hindu society. It is in the perspective of these changes that Derozio was appointed at Hindu college, where he helped released the ideas for social change already in the air.

Hindu College and Social Backlash

Notes

In May 1826, at the age of 17, he was appointed teacher in English literature and history at the new Hindu College, which had been set up recently to meet the interest in English education among Indians. He was initially a teacher in the second and third classes, later also of the fourth, but he attracted students from all classes. He interacted freely with students, well beyond the class hours. His zeal for interacting with students was legendary.

His brilliant lectures presented closely reasoned arguments based on his wide reading. He encouraged students to read Thomas Paine's *Rights of Man* and other free-thinking texts. Although Derozio himself was an atheist and had renounced Christianity, he encouraged questioning the orthodox Hindu customs and conventions on the basis of Italian renaissance and its offshoot rationalism. He infused in his students the spirit of free expression, the yearning for knowledge and a passion to live up to their identity, while questioning irrational religious and cultural practices.

Derozio's intense zeal for teaching and his interactions with students created a sensation at Hindu College. His students came to be known as Derozians. He organised debates where ideas and social norms were freely debated. In 1828, he motivated them to form a literary and debating club called the Academic Association. In 1830, this club brought out a magazine named *Parthenon* (only one issue came out).

Apart from articles criticizing Hindu practices, the students wrote on women emancipation and criticized many aspects of British rule. He also encouraged students into journalism, to spread these ideas into a society eager for change. In mid 1831, he helped Krishna Mohan Banerjee start an English weekly, *The Enquirer*, while Dakshinaranjan Mukherjee and Rasik Krishna Mallick began publishing a Bengali paper, the *Jnananvesan*. He took great pleasure in his interactions with students, writing about them:

"Expanding like the petals of young flowers
I watch the gentle opening of your minds..."

He was close in age to most of his students (some were older than he was). The motto of the Derozians was:

"He who will not reason is a bigot, he who cannot reason is
a fool, and he who does not reason is a slave."

So all ideas were open to challenge. Many of his inner circle of students eventually rebelled against Hindu orthodoxy, and joined the Brahmo Samaj, while some like Krishna Mohan Banerjee converted to Christianity, and others like Ramtanu Lahiri gave up their sacred thread. Others went on to write in Bengali, including Peary Chand Mitra, who authored the first novel in Bengali. The radicalism of his teaching and his student group caused an intense backlash against him.

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Expulsion

Due to his unorthodox (legendarily free) views on society, culture and religion, the Hindu-dominated management committee of the college, under the chairmanship of Radhakanta Deb, expelled him as a faculty member by a 6:1 vote, for having materially injured [the student's] Morals and introduced some strange system the tendency of which is destruction to their moral character and to the peace in Society. In consequence of his misunderstanding no less than 25 Pupils of respectable families have been withdrawn from the College.

Though facing penury, he continued his interaction with his students, indeed, he was able to do more, helping them bring out several newspapers, etc.

Death

However, at the end of the year, he contracted cholera, which was fatal at the time, and died on 26 December 1831 at the age of 22. Being a Christian apostate, he was denied burial inside South Park Street Cemetery; instead he was buried just outside it on the road. His bust was unveiled at the Esplanade.

Poetry

Derozio idolized Byron, modeling many of his poems in the romantic vein. Much of his poetry reflects native Indian stories, told in the Victorian style. The Fakeer of Jungheera (1828) is a long lyrical poem, abundant in descriptions of the region around Bhagalpur. The melancholy narrative involves a religious mendicant, who saves his erstwhile lover from satihood, but comes to a romantic end fighting her pursuers.

Among his short poems, there are several ballads, such as The Song of the Hindustanee Minstrel:

"Dildar! There's many a valued pearl
In richest Oman's sea;
But none, my fair Cashmerian girl!
O! none can rival thee."

Fired by a patriotic zeal he also wrote a good bit of nationalistic poetry, some quite openly rebellious, as in The Golden Vase:

"Oh! when our country writhes in galling chains
When her proud masters scourge her like a dog;
If her wild cry be borne upon the gale,
Our bosoms to the melancholy sound
Should swell, and we should rush to her relief,
Like some, at an unhappy parent's wail!
And when we know the flash of patriot swords

Is unto spirits longing to be free,
 Like Hope'e returning light; we should not pause
 Till every tyrant dread our feet, or till we find
 Graves... "

This anti-imperialist fervour also separated him from the Anglo-Indian (then Eurasian) community, who were overwhelmingly pro-British. At one point, he urged his fellow Anglo-Indians that it would be "in their interest to unite and be cooperative with the other native inhabitants of India. Any other course will subject them to greater opposition than they have at present."

Despite his poetic bent, and his flamboyant dresses, he never showed much interest in women, though he was a strong advocate for female emancipation. The women in his poetry also appear "a little wooden and lacking in individuality". A 1905 biography subtly hints that his expulsion may have had some underpinnings of homophobia; all his student meetings were exclusively attended by young male students.

Influence

His ideas had a profound influence on the social movement that came to be known as the Bengal Renaissance in early 19th century Bengal. And despite being viewed as something of an iconoclast by others like Alexander Duff and other (largely evangelical) Christian Missionaries; later in Duff's Assembly's Institution, Derozio's ideas on the acceptance of the rational spirit were accepted partly as long as they were not in conflict with basic tenets of Christianity, and as long as they critiqued orthodox Hinduism.

Derozio was an atheist but his ideas are generally believed to be partly responsible for the conversion of upper caste Hindus like Krishna Mohan Banerjee and Lal Behari Dey to Christianity. Samaran Roy, however, states that only three Hindu pupils among his first group of students became Christians, and asserts that Derozio had no role to play in their change of faith. He points out that Derozio dismissal was sought by both Hindus such as Ramkamal Sen, as well as Christians such as H. H. Wilson. Many other students like Tarachand Chakraborti became leaders in the Brahmo Samaj.

A Critical Appreciation of To the Moon

Henry Derozio is the first acknowledged poet among the Indo-Anglican poets. He had a tremendous influence from David Drummand at an early age. His poems have an affinity with the English romantic poets in their love for nature. He has also treated the theme of love, patriotism and transitions of life.

The Derozio's poems are often lyrical and have a personal tone. His poetry is rich in Indian myths, imagery and sentiments. He yokes together the English romantic spirit and the Indian myth. One can also notice melancholic strain

Notes

pervading all his poems. Derozio's "To the Moon" is in the form of a Petrarchan sonnet. The octave (first 8 lines) presents a picture of the moon wandering lonely through the wide sky in a melancholic spirit. The sestet (last six lines) answers the question of the poet regarding the sadness of the moon. The poet imagines the moon wanders lonely on the night sky with "grief upon her cheeks". He wonders whether the moon is sad because of a sense of guilt at having done a dark deed. He also assumes that the moon is sad because her hopeful dreams have been shattered but the poet realizes that the moon is only sensitive to fret and fever (sorrow) of the human world. The spiritual illness of the earth has indeed touched the heart of the moon. The poet concludes that the sorrow that "inundate this world" have affected the moon and made her "pale with sympathy".

Though his inspiration is derived from the British Romantic poets, his poetry is abundant of Indian myth, imagery and sentiment. A melancholic strain is also seen in his lines.

His poetry is selvedged with abundant Indian mythological references, often mingled with that of Greek mythology also. An improper fusion of the both mythologies reflects in the incoherent unity. He wrote sonnets and short lyrics. His notable work is *The Fakir of Jungheera*.

To him poetry is a Sweet Madness'. His convictions about poetry are described in a poem by name 'Poetry', the poetry springs "when the youthful brain is seized with that delicious, phrenzy which it loves..."? Thus his poems are marked for romanticism. In the petrarchan sonnet of 'Poetry', Derozio's concept of poetic creation is evidently understood. A process of recollection results in the spontaneous overflow of feeling in strains of fire!

In another petrarchan sonnet, *To the Moon*, Derozio tries to guess whether the melancholy of the moon is a consequence of his deeds of darkness.

"Lonely thou wander'st through wide heaven, like one
That has some fearful deed of darkness done
With grief upon thy cheek... .."

Anyway he concludes that the fret and fever of the earth is reflected in the pale face of the moon that is in sympathy with earthly creatures.

"Ah no it is that thou art too near earth
Ever to witness rosy pleasure's birth;
And ceaseless gazing on the thousand showers
Of ill that inundate this world of ours..."

He rather sings poetry in an amorous strain passionately in romantic tradition.

"... For thee I'll awaken
My song, and my lute,

The lute that soothes sweetly
Of yore, thy wild ear;
The song of Love's raptures
You once loved to hear!"



Derozio died at an early age of twenty two years only on 23 December 1831, as the first Indian English poet.

1.3 TORU DUTT

Toru Dutt was the Indian women poet of the 19th century Bengali Renaissance. Her family happened to be one of the few converts to Christianity in Bengal at time of orthodox Hinduism. That was a well known family of Rambagan in North Calcutta.

Taru Dutt was born in her ancestral residence in Rambagan on the 4th March, 1856. She was the youngest daughter of his father, Govind Chandra Dutt, a highly placed Indian officer. Her childhood was passed with her elder sister, Aru Dutt, at her father's garden house in the city of her birth. She was only six, when her family was baptized in 1862. Along with her parents and sister Aru, she remained a devout Christian.

Taru Dutt, despite her rigorous attachment to her Christian faith, never alienated herself from the epical and mythological accounts and legends of the Hindu religion. She was, in fact, much inspired by them and their echoes were heard in her literary creations. In fact, she had a poetic sensibility and a romantic yearning, both of which were found expressed in her poetical works, not voluminous, but impressive enough.

Taru Dutt, as one of the first Indian women, went abroad in 1870 and visited France and England. Along with her sister Aru, she mastered the French language in a short time during her stay in France. She became competent enough to write original works in the language.

Taru Dutt, like Derozio, did not live up to maturity. She was a little more than twenty one when she died in Calcutta on August 30, 1877.

Taru Dutt remains a notable name among the Indian poets in English, particularly for her poetical collection 'A Sheaf Gleaned in French Fields' published 1876. The work brought her to fame, of course posthumously, because she did not live to see and enjoy her recognition as a Bengali poetess in English.

Toru Dutt only lived to be 21, but during her short lifetime, she travelled, wrote, and blossomed as a poet and an author. Born in India in 1856, Dutt was the youngest child of a prominent Bengali family headed by her father, Govin Chunder. After converting his family to Christianity, Govin took them to France

Notes

and then England before returning to India in 1874. During these travels, Dutt’s writing began to develop. Although she was educated extensively in Europe, Dutt does not abandon her Indian heritage. Instead, she weaves her own culture with the English language, producing a tapestry of lyricism and imagery. Her sonnet, “The Lotus,” is just one example of this young woman’s ability.



Notes

This is an interactive text. To view annotations, click on the superscripts. Some of the annotated terms also link to other pages for additional information. If your cursor finds a linked term, that term will turn green. The links will open in a new tab.

The Poem: The Lotus

Love came to Flora asking for a flower
 That would of flowers be undisputed queen,
 The lily and the rose, long, long had been
 Rivals for that high honour. Bards of power
 Had sung their claims. “The rose can never tower 5
 Like the pale lily with her Juno mien”—
 “But is the lily lovelier?” Thus between
 Flower-factions rang the strife in Psyche’s bower.
 “Give me a flower delicious as the rose
 And stately as the lily in her pride” 10
 “But of what colour?”—“Rose-red,” Love first chose,
 Then prayed,—“No, lily-white,—or, both provide”;
 And Flora gave the lotus, “rose-red” dyed,
 And “lily-white,”—the queenliest flower that blows.

Notes: As Dr. Mary Ellis Gibson notes in her recent study of Toru Dutt, Dutt’s father published most of her poetry after her death, but if she herself titled this poem, the appearance of “Sonnet” in the title plays an interesting role. Because she is writing in English, the declaration of the poem’s form is curious—an English audience would have recognized the poem as a sonnet without her naming it in the title.

Poetically, however, the appearance works in several ways:

- 1) it claims the form as hers, thereby making her a “bard of great power,” such as she references in the poem;
- 2) it juxtaposes the most beautiful form of English poetry with the lotus flower itself, reinforcing its unrivaled beauty;

3) it poetically expresses both the hybridity of the color of the lotus as well as that of the poet.

Toru wrote “Sonnet.—The Lotus” as a Petrarchan sonnet, a form whose structure often informs its content. Petrarchan sonnets are comprised of 14 lines which are divided into an octave and a sestet. The octave, or the first eight lines, outlines a problem or expresses a desire; the sestet, or the last six lines, comments on the problem or suggests a solution. The Petrarchan sonnet usually meditates on love as its primary theme, particularly unattainable love. (Return to the text)

As Gibson notes, “In Hindu and Buddhist iconography, the lotus connotes purity and spiritual realization arising from the muck of creation. The goddess Lakshmi (associated with wealth, beauty, wisdom) is often depicted on a full-blown lotus. Thus Toru substitutes her own version of beauty, inspiration, and poetic power for conventional European ones—the lotus, combining the red and the white, exceeds even Juno’s beauty”. It is also said the lotus’s unfolding petals signify the expansion of the soul. Because the lotus is the National Flower of India, Dutt may have intended to inject geopolitical undertones into this “battle” of beauty. Dutt uses her European influences—the poem’s form, language, Roman mythology—in order to establish the Indian and Hindu dominance of the lotus. She chooses not to portray the obvious importance of the lotus to the Hindu gods but rather to show its supremacy to the culture that her readers would assume to be the dominant one.

"Love" is most likely a reference to Cupid, Roman god of love, although one account of creation in mythology involves Love, personified, who produces life and joy. "Flora" is the Roman goddess of flowers and spring.

As Gibson notes, Dutt is entering into a long poetical debate on the superiority of the rose versus the lily, most notably William Cowper’s “The Lily and the Rose” . Dutt portrays the rose as romantic and delicious because of its color in contrast to the lily, which is regal and stately in stature. In Cowper’s poem, it is decided that the two flowers must reign equally as queen until there exists a third to surpass them. Dutt employs the powers of the gods and goddesses along with the tradition of the “Bards” in order to position the lotus as the “queenliest” flower.

The title “bard” harkens back to 12th century Britain as the name given to poets. It was still used during Toru’s time as a title of respect to great poets—Shakespeare and Milton were both referred to as “bards.” Here, Dutt calls attention to the “traditional” English poets who neglect to remember there are other “flowers” or “beauties” in the world. In addition, the word “power” adds a sense of the dominant position the English assume in the world over all things—poetry, beauty, people, land. Dutt unsettles and displaces that control.

Juno is considered the queen of Roman mythology. She is usually depicted in a dignified and imperial manner, so Dutt’s reference to her mien (demeanor or bearing) reinforces the stateliness of the lily. In Roman mythology, Psyche is

Notes

Cupid's love interest. In their story, Psyche is at one point brought to a bower (a leafy shelter or recess) covered with plants and flowers.

Dutt's focus on the "colour" of the flowers calls to mind the "privileged" position Europeans gave to people based on skin color.

In this sense, "blows" means to produce flowers or to be in flower (from the OED).

The Lotus – Analysis

"The Lotus" is one of the two sonnets of Toru Dutt with which the ordinary reader of Indo-Anglian literature is familiar, the other being "Baugmaree". Both these poems deal with themes and things nearer home; there is about them nothing of the exotic gleaned in a foreign field. The sonnet, 'Baugmaree' sets out to describe Govin Chunder's beautiful Garden-House at Baugmaree near Belgachia which Toru loved dearly as a child and which she is never tired of describing in many a poem of her later days. In "Buttoo", a version of the Mahabharata episode or Ekalavya, the same trees are mentioned in almost the same manner. The 'light-green graceful tamarinds'; 'the mangoe clumps of green profound'; the palms, 'pillars grey'; the 'semuls red-red and startling like a trumpet's sound'; 'the ranges of bambooes'—which we find so lovingly described in the sonnet recur in 'Buttoo'. In the latter poem we have 'the betel-nut, – a pillar tall', 'the light-leaved tamarind', 'the semul, gorgeous as a bride, with flowers that have the ruby's gleam'; 'the bamboo boughs that sway and swing 'neath bulbuls as the south wind blows' and the 'mangoe-tope, a close dark ring'. The lotus which is the main theme of the other sonnet indeed finds mention, a casual but exquisitely beautiful mention, in 'Baugmaree': "and the white lotus changes into a cup of silver." Perhaps, we will not be far from the truth in saying that the 'Psyche's bower' in 'The Lotus' is but the Garden-house at Baugmaree.

It is surprising though that Toru should devote a whole sonnet to a flower, lotus though it is, an Indian flower and as such particularly appealing to her at a time when her interest in all things Indian was awakened. Toru is essentially a poet of trees and wood-land wilds. She is not a poet of flowers. There are not many more than a dozen floral references in all her mature poetry; and most of them are vague and general. While she lovingly describes the various trees in the forest in great detail, she passes by the flowers with just the bare mention.

'At morn Satyavan to the wood
Early repaired and gathered flowers
And fruits etc." (Savitri. Part II. St. 8)
"Now on the fruits they flowers amass
That with their red flush all the place
While twilight lingers." (Savitri, Part II, St. 19)
"He wistfully the basket eyed

Laden with fruit and flowers” (Savitri, Part V, St. 9)

“At morn

Fuel, and flowers, and fruit, and holy grass.

he gathered for oblations.” (The Royal Ascetic, Li. 15-17)

“Then at the statue’s feet he placed

A bow, and arrows tipped with steel,

With wild-flower garlands interlaced, etc.” (Buttoo. St. 19)

“Huge straw ricks, long huts full of grain,

Sleek cattle, flowers, a tinkling bell,

Spoke in language sweet and plain.” (Jogadhya Uma, St. 10)

In Toru’s poetry apart from the sonnet on the Lotus we find only seven lowers being mentioned by name—the lotus, the role, the semul, the nagessur, the palasa, the sirish, and the water-lily, The lotus has the pride of place among them. It is mentioned as many as six times. But it is an exception. The rose is mentioned only four times; the semul twice and the other flowers once each. But in none of these references to the various flowers do we find any desire on the part of the poet to indulge in an elaborate description. The rose, in spite of being mentioned four times, is not described at all. The poet makes do with the phrase, ‘roses red.’ She says again, ‘sweet were the roses.’ The semul indeed meet with better treatment at the hands of the poet. In one place she refers to

“The semul, gorgeous as a bride.

With flowers that have the ruby’s gleam.” (Buttoo)

and in another poem (Baugmaree) the poet says that the semuls are “Red, red, and startling like a trumpet’s Sound.”

The Sirisha is not described but just referred to:

“The sirish famed in Sanskrit song

Which rural maidens love to wear.”

The nagessur and the palasa, however, are decked by the poet in bejewelled phrases:

“The Nagessur with pendent flowers

Like ear-rings” (Buttoo)

and

“Under the faint beams of the stars

How beautiful appeared the flowers.

Light scarlet, flocked with golden bars

Of the palasas, in the bowers

That nature there herself had made

Without the aid of man.

(Savitri)

Notes

Outside of the sonnet *The Lotus*, the lotus does not meet with any better treatment at the hands of the poet, except for being mentioned many more times. It is mentioned five times, but thrice it is merely mentioned. Only once the poet refers to the colour of the flower and another time to its fragrance.

“Fair as a lotus when the moon

Kisses its opening petals red,

After sweet showers in sultry June!

(Savitri)

and in the poem ‘*Jogadhya Uma*’ the poet mentions how

“The lotus flower exhaled a smell

Faint, over all the solitude.”

It is strange that Tofu who is said to be very sensitive to nature ‘and specially to colour’ (Amarnath Jha, P. 27) should be so reticent in describing flowers. Except for the ‘golden bar,’ in her description of the palasla flowers, we do not have in her descriptions of flowers words suggestive of any colour besides white and red.

It is therefore surprising that the Poet should devote a whole poem to the lotus and elevate it to the Position of the Queen of flowers. And in the process she has woven a beautiful myth. A strife between the rose and the lily in the garden of Psyche is described. Flora is unable to give Cupid the queen of flowers because flower factions are raging in the garden and it is undecided whether the lily or the rose is the queen. Cupid suggests that he should have a flower which contains the virtues of both the claimant to that position. Flora takes the cue from him and gives him the lotus.

“rose-red” dyed,

And “lily-white,” queenliest flower that blows.”

The main consideration in any examination of the poem is not its beauty. There can be no doubt about it. The chief concern should be to find out how the poet comes to think of a strife between the rose and the lily, the arbitration of Flora and the final choice of the lotus. It does not appear that to this point due attention has been paid by critics and historians of Indo-Anglian literature. Kotoky has only this comment to make upon the poem that little justice can be done to it unless it is reproduced in full. Prof. Iyyengar is also silent about this point in his monumental work on Indo-Anglian literature. Padmini Sen Gupta’s monograph in the “*Makers of Indian Literature*” series does not mention this sonnet, ‘*The Lotus*’, even once. Amarnath Jha indeed makes a very interesting suggestion. “In the sonnet entitled ‘*the Lotus*’, one feels as though the poet had read Tennyson’s ‘*Akbar’s Dream*’:

Shall the rose

Cry to the lotus ‘No flower thou’?

But Tennyson’s poem appeared in 1892!” We have here at least one eminent

critic who seems to have thought of the origin of the poem. But unfortunately the hint given by him seems to be misleading for the strife in the sonnet, 'The Lotus', is not between the rose and the lotus but the rose and the lily.

The problem of the origin of the poem is really three-fold: the strife between the rose and the lily, the arbitration of Flora: the choice of the lotus.

The strife between the rose and the lily

The strife between the rose and the lily seems to be one of the favourite conceits of the Renaissance and Elizabethan poets, particularly the sonneteers and the songsters. The lady's cheek is the battleground for the lily and the rose. Thus Gascoigne writes in Dan Bartholomew of Bath

Upon her cheek the lily and the rose
 Did intermeet with equal change of hue.
 And John Wotton in a madrigal says
 Amidst her cheeks the rose and my strive,
 Lily snow white:
 When their contend doth make their colour thrive,
 Colour too bright
 For shepherd's eyes,

But Toru does something which we do not find in Elizabethan sonnets or songs: she locates the strife in a garden and she also supplies an arbitrator. In doing this she seems to be greatly indebted to William Cowper's poem, *The Lily and the Rose*. The poem is here reproduced in full to point out how much Toru Dutt owes to Cowper in the writing of her sonnet, *The Lotus*.

The Lily and the Rose
 The nymph must lose her female friend
 If more admir'd than she—
 But where will fierce contention end,
 If flowers can disagree?
 Within the garden's peaceful scene
 Appear'd two lovely foes,
 Aspiring to the rank of queen,
 The Lily and the Rose.
 The Rose soon redden'd into rage,
 And swelling with disdain,
 Appeal's to many a poet's page
 To prove her right to reign.
 The Lily's height bespoke command,

Notes

A fair imperial flow'r;
 She seem'd design'd for flora's hand
 The sceptre of her power.
 This civil bick'ring and debate
 The goddess chanc'd to hear,
 And flew to save, ere yet too late,
 The pride of the parterre.
 Your's is, she said, the nobler hue,
 And yours the statelier mien
 And, till a third surpasses you,
 Let each be deem'd a queen.
 Thus sooth'd and reconcil'd, each seeks
 The fairest British fair,
 The seat of empire is her cheeks,
 They reign united there.

There are too many parallels of thought and expression between the two to say that they are accidental and that Toru was not aware of Cowper's poem. The 'civil bick'ring' of Cowper must have suggested to Toru the far happier expression 'flower-factions'. 'The statelier mein' of line 22 is transformed into 'June mien'. The idea of arbitration between the rose and the lily by Toru Dutt and of a possible verdict in favour of a third flower surpassing both the rose and the lily is also found in the penultimate stanza of Cowper's poem.

But this is not to say that Toru Dutt copies Cowper or completely borrows from him the idea of her sonnet. 'The Lotus' is only a poetic sequel to Cowper's 'The Lily and the Rose'. That the third flower surpassing the rose of 'noble hue' and the lily of 'stately mien' should be the lotus is the happy idea of Toru Dutt. How the lotus could have ever come to be associated with the rose and the conflict between the rose and lily, it is hard to explain unless it is assumed that in a glow of patriotic fervour the young Indian poet prefers the sacred flower of Indian lore and legend and lets it supplant both the rose and the lily, the flowers favoured by the West.

At least in one of her poems, though not one of her best, Toru Dutt seems to be thinking of the rose and the lotus together; not indeed in conflict and not rivals, but merely as flowers which can under certain conditions and in certain respects be suggestive of each other. Thus in the poem 'Near Hastings' written towards the close of her stay in England she recounts the gift of 'some roses red that seemed wet with tears' by a kind lady, a perfect stranger to her and her sister Aru. She says:

"Sweet were the roses,—sweet and full,

And large as lotus flowers
That in our own wide tanks we cull
To deck our Indian bowers.”

Is it too much to expect of the alembic of the poet’s imagination to distil chance associations and casual similitudes into the beautiful and fragrant thought of a beauty contest among flowers in which the lotus not merely resembles the rose but supplant her as the queen of the flowers?

Summary

Toru Dutt is the mother of Indo Anglian poets, who died at her young age of 21 years. The sonnet "The Lotus" is written in Petrarchian style and it raises a question in its octave and resolves the problem in its sestet. Toru's love for Indian flower and hindu mythology is clearly visible in this simple poem of 14 lines.

In Toru Dutt's poem, the speaker describes "Love" coming to "Flora" to hear her choice of which flower she thought should be named the "undisputed queen" of flowers. It seems that the rose and the lily had held that high regard for a long time. The "Bards of power/ Had sung their claims./ "The rose can never tower/ Like the pale lily with her Juno mien." As they discuss, the two "flower-factions" couldn't get away from the rose and the lily. They each decided that the "undisputed queen" must be "rose-red" and "lily-white." In the end, Flora gives the lotus, "rose-red" dyed,/ And "lily-white" — the queenliest flower that blows." The lotus flower is pink; the two sides have made a compromise.

1.4 RABINDRA NATH TAGORE

Rabindranath Tagore is regarded as one of the greatest writers in modern Indian literature. Bengali poet, novelist and educator, he won the Nobel Prize for Literature in 1913. Tagore was awarded the knighthood in 1915, but he surrendered it in 1919 as a protest against the Massacre of Amritsar, where British troops killed some 400 Indian demonstrators protesting colonial laws.

Tagore was born in Calcutta in a wealthy and prominent Brahmin family. His father was Maharishi Debendranath Tagore, a religious reformer and scholar; his mother Sarada Devi, died when he was very young. Tagore’s grandfather had established a huge financial empire for himself, and financed public projects, such as Calcutta Medical College. The Tagores were pioneers of the Bengal Renaissance and tried to combine traditional Indian culture with and Western ideas.

The youngest child in the family, Tagore started to compose poems at the age of eight. He received his early education first from tutors and then at a variety of schools. Among them were Bengal Academy where he studied Bengali history and culture, and University College, London, where he studied law but left after a year without completing his studies.

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His first book, a collection of poems, appeared when he was 17; it was published by Tagore's friend who wanted to surprise him. In 1901 Tagore founded a school outside Calcutta, Visva-Bharati, which was dedicated to emerging Western and Indian philosophy and education. It became a university in 1921. He produced poems, novels, stories, a history of India, textbooks, and treatises on pedagogy.



The Nobel Prize in Literature 1913 was awarded to Rabindranath Tagore "because of his profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West".

Tagore's reputation as a writer was established in the United States and in England after the publication of *Gitanjali: Song Offerings*, in which Tagore tried to find inner calm and explored the themes of divine and human love. The poems were translated into English by Tagore himself. His cosmic visions owed much to the lyric tradition of Vaishnava Hinduism and its concepts about the relationship between man and God. Much of Tagore's ideology comes from the teaching of the Upanishads and from his own beliefs that God can be found through personal purity and service to others. He stressed the need for new world order based on transnational values and ideas, the "unity consciousness." Between the years 1916 and 1934 he travelled widely, attempting to spread the ideal of uniting East and West. Only hours before he died on August 7, in 1941, Tagore dictated his last poem.

Poem - Silent Steps

Have you not heard his silent steps?
 He comes, comes, ever comes.
 Every moment and every age,
 every day and every night he comes, comes, ever comes.
 Many a song have I sung in many a mood of mind,
 but all their notes have always proclaimed,
 'He comes, comes, ever comes.'
 In the fragrant days of sunny April through the forest path he comes,
 comes, ever comes.
 In the rainy gloom of July nights on the thundering chariot of clouds
 he comes, comes, ever comes.
 In sorrow after sorrow it is his steps that press upon my heart,
 and it is the golden touch of his feet that makes my joy to shine.

Critical Appreciation

Notes

Even a cursory reading of Rabindranath Tagore's *Gitanjali* (Songs Offerings) shows its deeply religious and devotional character. The one hundred and three songs in this celebrated book are written in prayers to God and were intended by Tagore as his personal tribute to his maker. *Gitanjali* has therefore to be valued and cherished as a book of religious poems which undoubtedly lift the reader spiritually and transport him to an altogether different world from the one in which he lives.

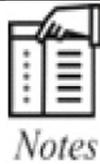
In numerous occasions in his songs Rabindranath assures many a time that he is absolutely certain that he has been nothing but hollow bamboos, and God has been singing through him. He has been flutes, but the song is not his. It has flowed through them, but it comes from some unknown source. He has not hindered – that's all he has done. But he has not created it. The paradox! And, in fact it is the power of supreme father. Tagore's *Have you not heard his silent steps?* (*Gitanjali* No.45) can also be read from above perspective. It is a deeply religious poem. The poet is of the view that God never fails to visit human beings. Whether it is sunny April or rainy July, God would surely visit the poet, the poet hopes.

The poem begins with a rhetorical question: *Have you not heard God's silent footstep?* The answer is given instantly that God comes, he comes; he always comes. With an emphatic voice he claims that God comes at every moment, in every age, everyday, and every night. The poet then says that he has composed many poems in many different moods and different states of mind; but all his verses which he has composed and all the tunes to which they are sung always announces the arrival of God who never fails to come. The contrasting condition of weather, be it environmental or psychological, God never seizes to visit the human son. He is sure to come in the sunny days of the month of April when sweet flowers are in bloom. He is also sure to come in the darkness of the rainy July nights' riding his chariot which consists of the roaring of clouds.

The poet further states that despite of one misfortune after another, it is God's footsteps which touch his heart most firmly in order to comfort him; and it is the glorious touch of his feet which fills him with joy.

Thus, *Have you not heard his silent steps?* is another poem of hope and joy. The poet expresses his sense of certainty about God's visits to him. God never fails to come, says the poet with confidence. However, the poet does not here shut his eyes to his earthly sorrows and refers to them in the phrase 'sorrow after sorrow'. The repetition of the word he comes, comes, ever comes', lend emphasis to the idea of the poem which expresses unshakable faith in God's concern and love for human being.

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Rabindranath Tagore: 'No, I'm not afraid of death. Death is beautiful, as beautiful as life. I am weeping and crying because better and better songs were coming lately. Up to now I was just a child. Now a maturity was happening, and God was giving me more and more. The more I sang, the more was flowing out of me. In fact, now the veena was ready and the time has come to leave. This is unjust. Now I was feeling ready to really sing!'

1.5 SRI AUROBINDO

Sri Aurobindo (Sri Ôrobindo), (15 August 1872 – 5 December 1950), born Aurobindo Ghose, was an Indian nationalist, philosopher, yogi, guru, and poet. He joined the Indian movement for independence from British rule, for a while became one of its influential leaders and then became a spiritual reformer, introducing his visions on human progress and spiritual evolution.

Aurobindo studied for the Indian Civil Service at King's College, Cambridge, England. After returning to India he took up various civil service works under the Maharaja of the princely state of Baroda and began to involve himself in politics. He was imprisoned by the British for writing articles against British rule in India. He was released when no evidence was provided. During his stay in the jail he had mystical and spiritual experiences, after which he moved to Pondicherry, leaving politics for spiritual work.

During his stay in Pondicherry, Aurobindo developed a method of spiritual practice, which he called Integral Yoga. The central theme of his vision was the evolution of human life into a life divine. He believed in a spiritual realisation that not only liberated man but also transformed his nature, enabling a divine life on earth. In 1926, with the help of his spiritual collaborator, Mirra Alfassa ("The Mother"), he founded the Sri Aurobindo Ashram. He died on 5 December 1950 in Pondicherry.

His main literary works are *The Life Divine*, which deals with theoretical aspects of Integral Yoga; *Synthesis of Yoga*, which deals with practical guidance to Integral Yoga; and *Savitri*, an epic poem which refers to a passage in the Mahabharata, where its characters actualise integral yoga in their lives. His works also include philosophy, poetry, translations and commentaries on the Vedas, Upanishads and the Bhagavad Gita.

Early Life

Aurobindo with his father K. D. Ghose, his mother Swarnalotta Devi and four siblings: From left to right: Barin Ghose, Sarojini, Aurobindo and Manmohan Ghose. In England, ca. 1879.

Aurobindo Acroyd Ghose was born in Calcutta (now Kolkata), Bengal Presidency, India on 15 August 1872. His father, Krishna Dhun Ghose, was then

Assistant Surgeon of Rangapur in Bengal, and a former member of the Brahmo Samaj religious reform movement who had become enamoured with the then-new idea of evolution while pursuing medical studies in Britain. His mother was Swarnalotta Devi, whose father was Rajnarain Bose, a leading figure in the Samaj. She had been sent to the more salubrious surroundings of Calcutta for Aurobindo's birth. Aurobindo had two elder siblings, Benoybhusan and Manmohan, and both a younger sister, Sarojini, and a younger brother, Barindrakumar (also referred to as Barin, born Emmanuel Matthew).

Young Aurobindo was brought up speaking English but used Hindustani to communicate with servants. Although his family were Bengali, his father believed British culture to be superior to that of his countrymen. He and his two elder siblings were sent to the English-speaking Loreto House boarding school in Darjeeling, in part to improve their language skills and in part to distance them from their mother, who had developed a mental illness soon after the birth of her first child. Darjeeling was a centre of British life in India and the school was run by Irish nuns, through which the boys would have been exposed to Christian religious teachings and symbolism.

Influence

His influence has been wide-ranging. In India, S. K. Maitra, Anilbaran Roy and D. P. Chattopadhyaya commented on Aurobindo's work. Writers on esotericism and traditional wisdom, such as Mircea Eliade, Paul Brunton, and Rene Guenon, all saw him as an authentic representative of the Indian spiritual tradition.

Haridas Chaudhuri and Frederic Spiegelberg were among those who were inspired by Aurobindo, who worked on the newly formed American Academy of Asian Studies in San Francisco. Soon after, Chaudhuri and his wife Bina established the Cultural Integration Fellowship, from which later emerged the California Institute of Integral Studies.

Karlheinz Stockhausen became heavily inspired by the writings of Satprem about Aurobindo during a week in May 1968, a time of which the composer was undergoing a personal crisis and had found Aurobindo's philosophies were relevant to his feelings at the time. After this experience, Stockhausen's music took a completely different turn, focusing on mysticism, that was to continue right up until the end of his career.

William Irwin Thompson traveled to Auroville in 1972 and met "the Mother". Thompson has called Aurobindo's teaching on spirituality a "radical anarchism" and a "post-religious approach" and regards their work as having "...reached back into the Goddess culture of prehistory, and, in Marshall McLuhan's terms, 'culturally retrieved' the archetypes of the shaman and la sage femme..." Thompson also writes that he experienced Shakti, or psychic power coming from the Mother on the night of her death in 1973.

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Sri Aurobindo's ideas about the further evolution of human capabilities influenced the thinking of Michael Murphy – and indirectly, the human potential movement, through Murphy's writings.

The American philosopher Ken Wilber has called Sri Aurobindo "India's greatest modern philosopher sage" and has integrated some of his ideas into his philosophical vision. Wilber's interpretation of Aurobindo has been criticised by Rod Hemsell. New Age writer Andrew Harvey also looks to Sri Aurobindo as a major inspiration.

Poem - Transformation

My breath runs in a subtle rhythmic stream;
It fills my members with a might divine:
I have drunk the Infinite like a giant's wine.
Time is my drama or my pageant dream.
Now are my illumined cells joy's flaming scheme
And changed my thrilled and branching nerves to fine
Channels of rapture opal and hyaline
For the influx of the Unknown and the Supreme.

I am no more a vassal of flesh,
A slave to Nature and her leaden rule;
I am caught no more in the senses' narrow mesh.
My soul unhorizoned widens to measureless sight,
My body is God's happy living tool,
My spirit a vast sun of deathless light.

Summary

Sri Aurobindo is a versatile spiritual genius, who is not only a Master-Yogi with profound spiritual realizations, but also a great scholar and thinker who wrote extensively on various topics ranging from politics to yoga. His writings shine with a penetrating spiritual insight which brings out the deeper, psychological and spiritual dimensions of the human, terrestrial and cosmic life. In this article, we present a brief and synoptic overview of the contents of Sri Aurobindo's major works.

Sri Aurobindo had a fascinating and mystical description for where humanity was headed. He describes an evolution of consciousness, whereby a higher reality, or Light-Consciousness, was the next major evolutionary transformation. The old, rational mind, searching for "truth," would become the Higher Mind, a being-in-truth. Humanity would become an over-flowing of Being, expressing higher

realities while still living in this dimension of existence.

We must note here that a cell in our human body is one of the most primitive organism of the earth. In the evolutionary ladder, this cell is somewhere near a bacteria or Amaeba, which are one of the first single cell creatures on earth. What Mother was trying to do is something equivalent to transforming an Amaeba into Buddha, consciously united with and also consciously moved by the Supreme consciousness which is the ideal of yoga. But Mother's goal in Agenda, is to achieve this yogic union in the cells of her body or in other words, what an accomplished yogi achieves in his inner being, in his mind, heart or soul has to be achieved in the cells of her body. This requires more or less the same kind of discipline which a yogi goes through in mind, like for example, becoming more and more conscious, renunciation of the ego, discarding old habits, constant offering and surrender to the Supreme, but all these have to be done in the body, by the cells of the body.

These cells of our body have a mind of its own, which is different from the mind of the body as a whole. Mother makes a clear distinction between the physical mind and the cellular mind or the mind of the cells. The physical mind is the mind of our physical being as a whole, which determines the character of our physical or external personality. For example, Ayurveda classifies human bodies into three categories and describes them in terms of physical as well as psychological qualities. These qualities belong to the physical mind. But cellular mind is still a more ancient and primitive form of mind in the body. Physical mind exists only in human beings but the cellular mind is there in animals and plants. Mother has already illumined, organized and transformed the physical mind in the earlier phase of her yoga. In Agenda, Mother's work is mostly in the cellular mind.



Did u know?

Ayurveda classifies human bodies into three categories and describes them in terms of physical as well as psychological qualities.

In the first stage of her work in Agenda, Mother was able to transform the cells or the cellular mind, into some sort of a Bhaktha, a devotee of the Divine, praying and aspiring consciously for union with the Divine. As Mother puts it "When I lie down on my bed at night, there is an offering of all the cells, which regularly surrender as completely as they can, with an aspiration not only for union but for fusion, let there remain nothing but the Divine. It's regular every day, every single day". Mother describes an interesting prayer of the cells or the cellular mind which is illustrative.

"I am tired of our infirmity. But it is not to rest that this body aspires, it aspired to the plenitude of your consciousness, it aspires to the splendor of Your Light, it aspired to the magnificence of Your Power, above all, it aspires to the

Notes

Notes

glory of Your all-powerful and eternal Love... The other states of being, the vital, mind, may enjoy the intermediate contacts... The Supreme Lord alone can satisfy me.”

The last part of the prayer indicates clearly that this is not the power of the vital, mental or spiritual being of the Mother, but the cellular mind of her body. In those higher parts, Mother has already attained perfect union with the Divine. She has to renounce or surrender her experiences and realisation in these inner realms and descend into her body-consciousness to do her work of transformation in the body. Referring to these splendid experiences in her mind and vital, Mother says “I voluntarily renounced all that in order to go further. And when I did it, I understood what people here in India mean when they say: ‘he surrendered his experience’.”

Progressing further, Mother sets the goal for the next stage of the cellular transformation as: “the capacity to fall silent and to intervene only on the Impulse from above. To intervene only when set in motion by the Supreme Wisdom, for every action to be done”. We must remember here that this goal is not for the mind or vital or even the physical mind but for the cellular mind. Silencing the mind to receive the higher inspiration from the spiritual realms is a well-known discipline in the Indian Yoga. In Mother’s Yoga of the cells this silence has to be brought into the cellular mind. In the following passage from *Agenda*, Mother indicates that the cellular mind in her body has learnt to become silent.

“When the transforming action on the cells is constant, this material mind begins to become organised, that’s the wonderful thing... It begins to become organised, that’s the wonderful thing... And then, as it becomes organised, it learns to FALL SILENT, – that’s the beautiful thing! It learns to keep calm, silent and to let the Supreme Force act without interfering”.

Spiritual Experiences in the Body

Another very interesting feature of Mother’s Yoga in the cells is the spiritual experiences she was having in her body. All the fundamental spiritual experiences she had in her vital and mental being, she was having them again in her body-consciousness. “The body (this is becoming interesting) has the same experiences on the heights of the consciousness, the same experiences (supramental ones, we could say, because, well, there, it’s really supramental) as the vital, the mind and the inner beings had previously... It’s going through the same experiences – the body itself. That happened the last few nights: it suddenly remembered the time (some twenty years ago, for instance) when those experiences were experiences of the vital, the mind, the psychic being and above. It was the way of being there (gesture above), but the body was left out: it was in a different way, in its own way. But now, it’s the body: the same experiences, the very same, come back to it like that, and with a certitude and solidity in their base that are incomparable!”

As Mother indicates in the last part of the above passage, these experiences in her body were so tremendously concrete, in comparison her earlier experiences in her inner being were like ethereal illusion. It is something similar when a seeker has a spiritual experience of the illusion of the world when he is still living in his mental being. In this experience, which is the spiritual source of Mayavalla, the entire material world which we experience with our senses, with all its material concreteness appears as an unsubstantiated and illusory shadow-play or an image or a film in a formless, featureless and timeless self of a Reality, which is felt as the only Reality infinitely more concrete than the material reality of the world. Mother's past experiences in her mind and vital and the entire spiritual history of the old world appeared to her with a more or less same illusory nature in comparison to her experiences in her body. As Mother explains:

“And truly, with the feeling that ALL one has lived, all one has known, all one has done, all of it is a perfect illusion – that's what I was living yesterday evening. And then ...

It's one thing to have the spiritual experience of the illusion of material life (some find this painful, but I found it so wonderfully beautiful and happy that it was one of the loveliest experiences of my life); but now the whole spiritual construction as one has lived it is becoming ... a total illusion! Not the same illusion, a far more serious illusion.”

Another important point to note here is that Mother didn't give much importance to the transformation of the outer bodily appearance. She was working mainly for the transformation of the body-consciousness. According to the Mother, change in the outer appearance will be the last result and consequence of the complete transformation of the cellular consciousness of the body. As Mother elaborates:

“We think that this appearance (Mother points to her body) ... to the ordinary consciousness it seems to be the most important thing ... its obviously the last thing that will change ... The important thing is this change in the CONSCIOUSNESS... which has taken place”.

Poem : The Tigr and the Dear

Brilliant, crouching, slouching, what crept through
 the green heart of the forest,
 Gleaming eyes and mighty chest and soft soundless paws
 of grandeur and murder?
 The wind slipped through the leaves as if afraid lest its
 voice and the noise of its steps perturb the pitiless Splendour,
 Hardly daring to breathe. But the great beast crouched and crept,
 and crept and crouched a last time, noiseless, fatal,

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Till suddenly death leaped on the beautiful wild deer as it drank
Unsuspecting from the great pool in the forest's coolness and shadow,
And it fell and, torn, died remembering its mate left sole
 in the deep woodland, -
Destroyed, the mild harmless beauty by the strong cruel beauty in Nature.
But a day may yet come when the tiger crouches and leaps no
 more in the dangerous heart of the forest,
As the mammoth shakes no more the plains of Asia;
Still then shall the beautiful wild deer drink from the coolness of
 great pools in the leaves' shadow.
The mighty perish in their might;
The slain survive the slayer.

Notes: Two or three beautiful usages in the poem have captivated me.
 soundless paws of grandeur and murder

It is not “soundless paws” that is noteworthy but ‘of grandeur and murder’, which at once evokes an ambivalence, that is almost philosophical. Grandeur comes first or murder? Murder is banal, a deliberate act of killing that does not make the tiger any more grand than any common carnivore but there is a grandeur in its “burning bright” form (“tiger, tiger burning bright” of Blake), in the beauty of the beast in the green heart of the forest, in its importance in the grand design of the forest. The grandeur transforms “murder” into an activity that the tiger performs as a key role holder in the forest’s scheme of things.

 In the forest’s coolness and shadow

A beautiful usage in which “shadow” becomes part of “coolness” but is much more than contributor to coolness, a visual image of the trees casting their shadows on the forest floor combined with a tactile image of their coolness i.e leaves filtering both light and heat of the sun. The wind slipped through the leaves as if afraid lest its voice and the noise of its steps perturbs the pitiless Splendor Another beautiful image. I love the wind slipping through the leaves. Try to imagine a gentle breeze entering the latticed foliage of the trees without shaking the branches and blowing on the dry leaves of the forest floor. Even the wind is terrified of the pitiless Splendor.

1.6 SAROJINI NAIDU

Saroji Naidu also known by the sobriquet The Nightingale of India, was a child prodigy, Indian independence activist and poet. Naidu was the first Indian woman to become the President of the Indian National Congress and the first

woman to become the Governor of Uttar Pradesh state. was a great patriot, politician, orator and administrator. of all the famous women of India, Mrs. Sarojinidevi Naidu's name is at the top. Not only that, but she was truly one of the jewels of the world.

Being one of the most famous heroines of the 20th century,
her birthday is celebrated as "Women's Day"

Early Life

She was born in Hyderabad. Sarojini Chattopadhyay, later Naidu belonged to a Bengali family of Kulin Brahmins. But her father, Agorenath Chattopadhyay, after receiving a doctor of science degree from Edinburgh University, settled in Hyderabad State, where he founded and administered the Hyderabad College, which later became the Nizam's College in Hyderabad. Sarojini Naidu's mother Barada Sundari Devi was a poetess *baji* and used to write poetry in Bengali. Sarojini Naidu was the eldest among the eight siblings. One of her brothers Birendranath was a revolutionary and her other brother Harindranath was a poet, dramatist, and actor.

Sarojini Naidu was a brilliant student. She was proficient in Urdu, Telugu, English, Bengali, and Persian. At the age of twelve, Sarojini Naidu attained national fame when she topped the matriculation examination at Madras University. Her father wanted her to become a mathematician or scientist but Sarojini Naidu was interested in poetry. Once she was working on an algebra problem, and when she couldn't find the solution she decided to take a break, and in the same book she wrote her first inspired poetry. She got so enthused by this that she wrote "The Lady of the Lake", a poem 1300 lines long. When her father saw that she was more interested in poetry than mathematics or science, he decided to encourage her. With her father's support, she wrote the play "Maher Muneer" in the Persian language. Dr. Chattopadhyaya distributed some copies among his friends and sent one copy to the Nawab of Hyderabad. Reading a beautiful play written by a young girl, the Nizam was very impressed. The college gave her a scholarship to study abroad. At the age of 16 she got admitted to King's College of England.

England

At the age of 16, she traveled to England to study first at King's College London and later at Girton College, Cambridge. There she met famous laureates of her time such as Arthur Symons and Edmond Gosse. It was Gosse who convinced Sarojini to stick to Indian themes-India's great mountains, rivers, temples, social milieu, to express her poetry. She depicted contemporary Indian life and events. Her collections "The golden threshold (1905)", "The bird of time (1912)", and "The broken wing (1912)" attracted huge Indian and English readership.

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Love and Marry

During her stay in England, Sarojini met Dr. Govindarajulu Naidu, a non-Brahmin and a doctor by profession, and fell in love with him. After finishing her studies at the age of 19, she got married to him during the time when inter-caste marriages were not allowed. Her father was a progressive thinking person, and he did not care what others said. Her marriage was a very happy one.

Works

Her major contribution was also in the field of poetry. Her poetry had beautiful words that could also be sung. Soon she got recognition as the “Bul Bule Hind” when her collection of poems was published in 1905 under the title Golden Threshold. After that, she published two other collections of poems—The Bird of Time and The Broken Wings. In 1918, Feast of Youth was published. Later, The Magic Tree, The Wizard Mask and A Treasury of Poems were published. Mahashree Arvind, Rabindranath Tagore and Jawaharlal Nehru were among the thousands of admirers of her work. Her poems had English words, but an Indian soul.

Politics

One day she met Shree Gopal Krishna Gokhale. He said to her to use her poetry and her beautiful words to rejuvenate the spirit of Independence in the hearts of villagers. He asked her to use her talent to free Mother India.

Then in 1916, she met Mahatma Gandhi, and she totally directed her energy to the fight for freedom. She would roam around the country like a general of the army and pour enthusiasm among the hearts of Indians. The independence of India became the heart and soul of her work.

She was responsible for awakening the women of India. She brought them out of the kitchen. She traveled from state to state, city after city and asked for the rights of the women. She re-established self-esteem within the women of India.

In 1925, she chaired the summit of Congress in Kanpur. In 1928, she came to the USA with the message of the non-violence movement from Gandhiji. When in 1930, Gandhiji was arrested for a protest, she took the helms of his movement. In 1931, she participated in the Round Table Summit, along with Gandhiji and Pundit Malaviyaji. In 1942, she was arrested during the “Quit India” protest and stayed in jail for 21 months with Gandhiji.

After independence she became the Governor of Uttar Pradesh. She was the first woman governor in India.

Sarojini Naidu’s Works:

1. The Golden Threshold, published in the United Kingdom, 1905
2. The Bird of Time: Songs of Life, Death & the Spring, published in London, 1912

3. *The Broken Wing: Songs of Love, Death and the Spring*, including “The Gift of India” (first read in public in 1915), 1917.
4. *Muhammad Jinnah: An Ambassador of Unity*, 1916.
5. *The Sceptred Flute: Songs of India*, Allahabad: Kitabistan, posthumously published, 1943
6. *The Feather of the Dawn*, posthumously published, edited by her daughter, Padmaja Naidu, 1961

Notes**Poem 1: The Pardah Nashin**

HER life is a revolving dream
 Of languid and sequestered ease;
 Her girdles and her fillets gleam
 Like changing fires on sunset seas;
 Her raiment is like morning mist,
 Shot opal, gold and amethyst.

From thieving light of eyes impure,
 From coveting sun or wind’s caress,
 Her days are guarded and secure
 Behind her carven lattices,
 Like jewels in a turbaned crest,
 Like secrets in a lover’s breast.

But though no hand unsanctioned dares
 Unveil the mysteries of her grace,
 Time lifts the curtain unawares,
 And Sorrow looks into her face . . .
 Who shall prevent the subtle years,
 Or shield a woman’s eyes from tears?

Summary

“The Pardah Nashin” is a highly moving lyric taken from the last section of the *Golden Threshold*. Sarojini Naidu presents a revealing account of the life of the lady behind the veil and its short and long term effects on her life. It is an indirect satire on the conservative attitude towards women and its horrible consequences.

The Pardah nashin, the lady who sits behind the veil, leads a life of ease and leisure, shut off from the temptations of the outside world.

But she feels totally isolated in this life of security and ease. She constantly moves in a world of dream, but leads a very boring and mechanical existence. She is not involved in any activity, and is totally cut off from the main stream of life. Her girdles and fillets faintly shine like seas lighted by the mellow lights of

Notes

the setting sun. Her dress looked like the morning mist and is embroidered richly with threads of gold and shining like opal, gold and amethyst.

The lady behind the veil lives a very safe and secure life, well-guarded from the stolen glances of the wicked persons, from the Sun, and even from the loving or gentle touch of the wind. She finds herself extremely secure behind the windows carved in fascinating designs and patterns of her room. She is hidden from the eyes of the world as jewels are hidden by the peak of a turban. She is also unknown to the external world as secrets are hidden in a lover's breast.

The pardah nashin leads a sheltered life and no unauthorized person can unveil her hidden graces and charm. None can peep through the veil without the prior approval of her guardians. But all her security is of no use, for they cannot stop the progress of time. She is bound to be affected by the sorrows and sufferings of life, even in this over-protected life of isolation. The movement of the cruel time will ultimately make her face colourless and wrinkled. None can halt the stealthy march of time which will rob her of her happiness, and fill her eyes with tears.

The Poetess suggestively exposes the limitations of the pardah system and its conservative attitude towards women in this poem. It is the life of inertia, devoid of any life. It is not a life of ease, comfort and security. But a life of slavery, suffocation and inertia only. The poem is not a glorification but the condemnation of the very basis of the pardah system.

The poem underlines the limitations of the conventional pardah system in India. It is not the life of ease and security, but the life of loneliness, confinement and suffocation. The poem is a veiled satire on the pardah system which continues to be a stumbling block in the way of the emancipation of the pardah nashin in India.

Poem 2: The Village Song

HONEY, child, honey, child, whither are you going?
 Would you cast your jewels all to the breezes blowing?
 Would you leave the mother who on golden grain has fed you?
 Would you grieve the lover who is riding forth to wed you?

Mother mine, to the wild forest I am going,
 Where upon the champa boughs the champa buds are blowing;
 To the köil-haunted river-isles where lotus lilies glisten,
 The voices of the fairy folk are calling me: O listen!

O Honey, child, honey, child, the world is full of pleasure,
 Of bridal-songs and cradle-songs and sandal-scented leisure.
 Your bridal robes are in the loom, silver and saffron glowing,
 Your bridal cakes are on the hearth: O whither are you going?

The bridal-songs and cradle-songs have cadences of sorrow,
 The laughter of the sun to-day, the wind of death to-morrow.
 Far sweeter sound the forest-notes where forest-streams are falling;
 O mother mine, I cannot stay, the fairy-folk are calling.

Notes**Summary**

Sarojini Naidu was a gifted artist, whose poetry is appreciated for its bird like quality and sophisticated style. The three volumes of her poems, *The Golden Threshold* (1905), *The Bird of Time* (1912) and *The Broken Wing* (1917), occupy a place of eminence in the history of Indo-Anglian poetry. Lyricism, symbolism, imagery, mysticism and native fervour, are the remarkable qualities of her poetry. She admired the beauty around her whether it was related to the world of nature or varied colours of Indian cultural heritage. Naidu's themes are indigenous as advised by Edmund Gosse and capture the spirit of India. Her major themes were nature, love, life and death, folk life, patriotism and mysticism. Present paper focuses on the mystical poems of Sarojini Naidu with flashes of comparison with the Mysticism of Sri. Aurobindo. The treatment by both the poets are different but reflect their Indian sensibility. Naidu's poetry on mysticism not only reflects her faith in the language of the Hindu mystic poets and Sufi mystic poets but also conveys the romantic aspect.

Even today one of the back-breaking chores of village woman and maidens in our country is to fetch water from long distances. But such a humdrum activity has come alive in the expressive and imaginative language penned by Sarojini Naidu. A village maiden has gone to a far-off place to fetch water. Attracted by the boatman's song, she lingers longer in that distant, lonely spot. Darkness is gathering fast. She is afraid of being harmed by a serpent or an evil spirit, or getting trapped in a storm or struck by lightning. She also fears that her brother and mother will be worrying themselves sick. She prays to God to guide her safely back to her home. The poem is aptly titled 'Village Song' because of the mood it evokes and the music and metaphors it generates.

Poem 3 : In Salutation to the Eternal Peace

Men say the world is full of fear and hate,
 And all life's ripening harvest-fields await
 The restless sickle of relentless fate.

But I, sweet Soul, rejoice that I was born,
 When from the climbing terraces of corn
 I watch the golden orioles of Thy morn.

What care I for the world's desire and pride,
 Who know the silver wings that gleam and glide,
 The homing pigeons of Thine eventide?

Notes

What care I for the world's loud weariness,
Who dream in twilight granaries Thou dost bless
With delicate sheaves of mellow silences?

Say, shall I heed dull presages of doom,
Or dread the rumoured loneliness and gloom,
The mute and mythic terror of the tomb?

For my glad heart is drunk and drenched with Thee,
O inmost wind of living ecstasy!
O intimate essence of eternity!

Summary

Naidu presents Indian mysticism in *In Salutation to Eternal Peace*, *The Soul's Prayer* and *To a Buddha Seated in a Lotus*. She has gone through gay and sad experiences in her life. So she longs to know the secret to life, death and love. In *The Soul's Prayer* she requests God:

“Give me to drink each joy and pain
Which thy eternal hand can meet.
For my insatiate soul would drain
Earth's utmost bitter, utmost sweet.”

As suggested already Naidu accepts the reality of Death but she is not afraid of it. To her life's loveliness and joys are of greater importance. In *In Salutation to Eternal Peace* she poetizes her immense love for life:

“Men say the world is full of fear and hate
And all life's ripening harvest fields await
The restless sickle of relent less fate.
But I, sweet soul, rejoice that I was born,
When from the climbing terraces of corn
I watch the golden circles of Thy morn.

In *To a Buddha Seated on a Lotus* the fever of regret and the fervor of longing fuse into strength and mystic power:

“For us the travail and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied;
But not the peace supremely won,
Lord Buddha, of thy Lotus- throne”.

The speaker, referring to the country that he has left, says that it is “no country

for old men”: it is full of youth and life, with the young lying in one another’s arms, birds singing in the trees, and fish swimming in the waters. There, “all summer long” the world rings with the “sensual music” that makes the young neglect the old, whom the speaker describes as “Monuments of unageing intellect.”

An old man, the speaker says, is a “paltry thing,” merely a tattered coat upon a stick, unless his soul can clap its hands and sing; and the only way for the soul to learn how to sing is to study “monuments of its own magnificence.” Therefore, the speaker has “sailed the seas and come / To the holy city of Byzantium.” The speaker addresses the sages “standing in God’s holy fire / As in the gold mosaic of a wall,” and asks them to be his soul’s “singing-masters.” He hopes they will consume his heart away, for his heart “knows not what it is”—it is “sick with desire / And fastened to a dying animal,” and the speaker wishes to be gathered “Into the artifice of eternity.”

The speaker says that once he has been taken out of the natural world, he will no longer take his “bodily form” from any “natural thing,” but rather will fashion himself as a singing bird made of hammered gold, such as Grecian goldsmiths make “To keep a drowsy Emperor awake,” or set upon a tree of gold “to sing / To lords and ladies of Byzantium / Or what is past, or passing, or to come.”

1.7 NISSIM EZEKIEL

Nissim Ezekiel who is considered the foremost among the modern Indian poets writing in English is, like Ramanujan and Parthasarathy, an academic poet in more than one sense: He was a Professor of English in Bombay University and more importantly, he is as much an intellectual and a philosopher as a poet. His birth and background were such that while his roots were in a non-Indian, Jewish Parsi religion and culture, he grew to be an Indian both in his beliefs and world-view and developed into a personality that was too complex for easy analysis.

Nissim Ezekiel (16 December 1924 – 9 January 2004) was an Indian Jewish poet, actor, playwright, editor and art-critic. He was a foundational figure in postcolonial India's literary history, specifically for Indian writing in English.

He was awarded the Sahitya Akademi Award in 1983 for his Poetry collection, "Latter-Day Psalms", by the Sahitya Akademi, India's National Academy of Letters. Ezekiel is universally recognized and appreciated as being one of the most notable and accomplished Indian English language poets of the 20th century, applauded for his subtle, restrained and well crafted diction, dealing with common and mundane themes in a manner that manifests both cognitive profundity, as well as an unsentimental, realistic sensibility, that has been influential on the course of succeeding Indian English poetry. Ezekiel enriched and established Indian English language poetry through his modernist innovations and techniques, which enlarged Indian English literature, moving it beyond purely

Notes

spiritual and orientalist themes, to include a wider range of concerns and interests, including mundane familial events, individual angst and skeptical societal introspection.

Ezekiel was born on 16 December 1924 in Mumbai (Maharashtra). His father was a professor of botany at Wilson College, and his mother was principal of her own school. The Ezekiels belonged to Mumbai's Marathi-speaking Jewish community, known as the Bene Israel. He was maternal uncle to singer/actor, Nandu Bhende.

In 1947, Ezekiel earned a BA in Literature from Wilson College, Mumbai, University of Mumbai. In 1947-48, he taught English literature and published literary articles. After dabbling in radical politics for a while, he sailed to England in November 1948. He studied philosophy at Birkbeck College, London. After three and a half years stay, Ezekiel worked his way home as a deck-scrubber aboard a ship carrying arms to Indochina.

Ezekiel has held many important positions besides that of a professor at Bombay. He was the Editor of *Quest*, *Imprint* and the poetry page of *The Illustrated Weekly of India* and he has been a visiting professor at several universities both in India and in the U.S. and Australia. He was also Director of a theatre Unit in Bombay.

Ezekiel's first volume of poems appeared under the title *A Time to Change* (1952) and the other volumes which followed were *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Man* (1965) and *Hymns in Darkness* (1976). While the poems in these volumes focus on a variety of themes such as love, sex, death, loneliness and prayer, they bear testimony to the fact that Ezekiel showed a consistent preoccupation with the banality as well as the complexity of present day civilization as he perceived it in the Indian scene.

They also affirm his belief in the religion of the self and the efficacy of prayer and show a constant attempt to come to terms with himself. As Parthasarathy has put it in his introductory note on the poet in his *Ten Twentieth Century Indian Poets*, "Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in his poems the imprint of a keen, analytical mind trying to explore and communicate on a personal level, feelings of loss and deprivation".

It is this constant attempt on his part to make a "journey into the heart of existence, into the roots of one's self, "this endless quest for identity, intertwined with the search for ? poetics" which gives Ezekiel a sense of creative continuity in his own life and establishes a close relationship between the man and the artist. (Vide the General Introduction to this anthology for a more detailed note on Ezekiel's poetry).

There is a place to which I often go,
 Not by planning to, but by a flow
 Away from all existence, to a cold
 Lucidity, whose will is uncontrolled.
 Here, the mills of God are never slow.
 The landscape in its geological prime
 Dissolves to show its quintessential slime.
 A million stars are blotted out. I think
 Of each historic passion as a blink
 That happened to the sad eye of Time.
 But residues of meaning still remain,
 As darkest myths meander through the pain
 Towards a final formula of light.
 I, too, reject this clarity of sight.
 What cannot be explained, do not explain.
 The mundane language of the senses sings
 Its own interpretations. Common things
 Become, by virtue of their commonness,
 An argument against their nakedness
 That dies of cold to find the truth it brings.

This poem is about a meditative state wherein the cosmos is seen with a special focus and the common things of daily life become an argument for "What cannot be explained, do not explain" because they argue against their own significance.

The poetic persona speaks of his transit once he has reached a transcendent state where his will "is uncontrolled." Here, he finds expanded thought is accessible whereas in a normal waking state, this is less so: "the mills of God are never slow."

In this transcendence, he sees the cosmos as a primordial goo that preceded the "million stars" of the physical cosmos: "Dissolves to show it's quintessential slime." The speaker says that in this state he sees history as tears in the eye of Time, which puts historic events in a new perspective as (1) insignificant and as (2) tragic: "That happened to the sad eye of Time."

Yet, whispers of normal waking meaning still remain in this transcendent state. The myths of life make their way through the pain of life attempting to weave a final understanding through a light of revelation and meaning:

As darkest myths meander through the pain

Notes

Towards a final formula of light.

He says he rejects attempts at formulaic, revelatory explanations of life's pain, summarizing it as inexplicable:

I, too, reject this clarity of sight.

What cannot be explained, do not explain.

There is some ambiguity in the language of these two lines as he says "I, too, reject." The English syntax means he and another person. Yet, who is the other person? When we recall that the poet spoke Marathi though he wrote poems in the Indian variety of English, we can justifiably mentally rearrange the syntax to be "I reject, too, this clarity." Now the syntax means he rejects the "clarity of sight" along with something else previously rejected. But what? Possibly it is reality's realm of a "million stars" blotted out of view by the primordial "quintessential slime" or possibly the magnitude of "each historic passion" now reduced to the magnitude of a tear drop. The meaning of "I, too, reject" remains unclear.

The persona addresses why things that cannot be explained should not be explained by saying that human senses have varying understanding ("interpretation"): you feel differently from I, and I feel differently from you. He says that common things, because they are common and used everyday, become a justification for their substantial significance: they are not an abstraction, a nothing; they are something and therefore important. They themselves "become an argument" to prove their substance, "an argument against their nakedness," against their nothingness. Thus the argument against things' nothingness/nakedness dies "of cold" while trying to find the truth it asserts: a false argument dies trying to prove itself.

In other words, the poetic speaker asserts that you can never prove that the substantial realm of material substance is true and, and by extension, that the spiritual realm of transcendence is not true.

Poem 2: Island

Unsuitable for song as well as sense

the island flowers into slums

and skyscrapers, reflecting

precisely the growth of my mind.

I am here to find my way in it.

Sometimes I cry for help

But mostly keep my own counsel.

I hear distorted echoes

Of my own ambiguous voice

and of dragons claiming to be human.

Bright and tempting breezes
 Flow across the island,
 Separating past from the future;
 Then the air is still again
 As I sleep the fragrance of ignorance.
 How delight the soul with absolute
 sense of salvation, how
 hold to a single willed direction?
 I cannot leave the island,
 I was born here and belong.
 Even now a host of miracles
 hurries me a daily business,
 minding the ways of the island
 as a good native should,
 taking calm and clamour in my stride.

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Summary

Nissim Ezekiel's poetry shows the effective use of English Language, which is spoken and written in India. The English language as moulded in India has a flavour of its own, and in the poetry of Nissim Ezekiel it is present in all its strength and weakness. He has shown that the idiom and structure of English as developed in India, is a suitable vehicle of poetry, which can be favourably compared with the poetry of other English speaking nations.

Nissim Ezekiel has defined the tone and trend of the Indian poetry in English in the contemporary period, which may provide new directions and angles in 21st century.¹ Nissim Ezekiel's poetry has enhanced the confidence level of Indian poets writing in English, and a new breed of poets have established their credentials in English poetry. Nissim Ezekiel is a trend-setter, and the Indian poets writing in English will be benefited by his poetry.

Nissim Ezekiel's poetry contains the dark shades of alienation arising out of unsatisfied desires, unfulfilled ambitions and failure in love. He ruminates on the growing anxieties regarding the quality of personal and social life, and the resulting feeling of alienation growing within him. But, Nissim Ezekiel is far from being a pessimist, for he has also shown a way to overcome the feeling of alienation, and existential anxiety in his poetry.

The poetry of Nissim Ezekiel is a landmark in the modern Indian poetry in English. His poetry shows his approach towards the world in general. He has pointed out that the experience of changing situations and turmoil's of life should be the bedrock of poetry.

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In “Island” Ezekiel describes city as an island of slums and skyscrapers?. He finds city burning as passion burns in the heart of lovers. In fact he sees India through eyes of Bombay. People living in cities cannot escape and are bound to stay here alongside all mishaps of life. Ezekiel writes:

Unsuitable for song as well as sense,
the island flowers into slums
and skyscrapers reflecting
precisely the growth of my mind
I am here to find my way in it.

1.8 KAMALA DAS

Kamala Das (1934-2009) is one of the foremost Indian writers writing in English. She was born at Punayurkulam in Kerala. She writes both English and her mother tongue Malayalam.

She received the poetry award of the Asian PEN Anthology in 1964 and the Kerala Sahitya Academy Award in 1969. The latter was awarded to her for a collection of short stories entitled *Cold*. Her works include *Summer in Calcutta* (1965), *The Descendants* (1967), *The Old Playhouse* and other poems (1973), and her autobiography *My Story* (1974).

Many of Kamala's poems have been published in *Opinion*, *New Writings in India* (Penguin Books, 1974) and *Commonwealth Poets* [Heinemann, 1965].

There is an autobiographical vein in most of the poems of Kamala Das, she has also developed a characteristic style of her own. Her poetry is suffused with a complex pattern of sentiments and feelings. They relate to emotional need. Craving and a strident sense of frustration and disappointment, deprivation and isolation. She is one of the few major voices in modern Indian poetry in English. Her love poems deserve a special mention. They are characteristically her own, marked- by a clear feminine tone and a sense of urgency. Although she uses the English language in her poetry and fiction, she is typically Indian in her choice of themes, character, sentiment and background. In her poem *An Introduction* acknowledges this aspect of her works.

I am Indian, very brown, born in Malabar; I speak three languages, write in two, and dream in one. Don't write in English, they said, English is not your' mother-tongue, Why not leave me alone, critics, friends visiting cousins every one-of-you? Why not let me speak in any language I like? The language I speak. Becomes mine, its distortions, its queerness ' All mine, mine alone.

Even if she had not mentioned all this in her poem *An Introduction* we would have known them all from her poems and stories. Kamala Das, a prominent Indian poet, memoirist and short-story writer whose work was known for its open discussion of women's sexual lives, a daring subject when she began publishing in midcentury, died on May 31 in Pune, India. She was 75. The cause

was respiratory failure, her doctor told the news service United News of India.

A prolific writer, Ms. Das composed most of her poetry in English. Most of her fiction, which appeared under the pen name Madhavikutty, was written in her native Malayalam, a non-Indo-European language spoken primarily in the South Indian state of Kerala.

She wrote several memoirs, the most famous of them, “My Story,” written in English and published in 1976. In it, Ms. Das recounts her childhood in an artistic but emotionally distant family; her unfulfilling arranged marriage to an older man shortly before her 16th birthday; the emotional breakdowns and suicidal thoughts that punctuated her years as a young wife and mother; her husband’s apparent homosexuality; and the deep undercurrent of sexual and romantic yearning that ran through most of her married life.

Originally serialized in an Indian journal, “My Story” is organized into 50 fragmentary chapters. In a detached, dreamlike voice, Ms. Das tells of her husband’s brutish sexual inadequacy and her own lifetime of desire, often unrequited but sometimes consummated in affairs with other men and occasionally with women.

For decades a public figure in India, Ms. Das by many accounts embraced both controversy and contradiction. Championed by feminists for writing about women’s oppression, she declined to be identified as a feminist herself. She ran unsuccessfully for a seat in India’s Parliament in 1984 but later turned away from political life. Born to a prominent Hindu family, she converted to Islam in 1999 and for a time called herself Kamala Suraiya. Highly publicized, her conversion drew criticism, for a diverse array of reasons, from Hindus, Muslims and feminists.

In her nonfiction, Ms. Das could be a deliberately, and an artfully, unreliable narrator. Though “My Story” caused a sensation in India when it first appeared, she presents its most sensational material obliquely. In Ms. Das’s quiet, measured telling, many passages about her romantic encounters could reflect inward, unrequited longing as easily they could outward reality.

“She’s always consistently being inconsistent,” Rosemary Marangoly George, an associate professor of literature at the University of California, San Diego, said in a telephone interview on Wednesday. “She had many poems and many interviews where she talked about the oppression of the marriage, and then others where she talked about her husband and how much she loved him and how much he loved her and how much she missed him when he died.”

Critical opinion of Ms. Das is similarly hard to pin down. Some critics hail her as a major figure in world letters; others dismiss her as a comparative lightweight whose work is solipsistic at best, salacious at worst.

“The male critics saw her as titillating, writing this trashy stuff,” said Professor George, who has written studies of Ms. Das’s work. “And the feminist critics said, ‘No, she’s protesting patriarchy, and the sexual content is part of this

Notes

Notes

protest.’ ”

Ms. Das was born on March 31, 1934, in Malabar, a district in South India. Her maiden name, taken by tradition from her mother’s side, was Nalapat. Her father, V. M. Nair, was a journalist who became an automobile company executive. Her mother, Nalapat Balamani Amma, was a distinguished Malayalam poet, as was a maternal uncle, Nalapat Narayana Menon.

Reared mostly in Calcutta, she was educated privately before her marriage to Madhava Das, a bank official perhaps 20 years her senior. She began writing seriously in her 20s, and for years afterward, as she recounted in “My Story,” sat night after night at the dining table, long after her husband and three sons had gone to sleep, writing “until it was 5 and the milkman clanked at the gate, with his cycle and his pails.” Ms. Das’s husband died in the 1990s; information on survivors could not be confirmed.

Among Ms. Das’s short-story collections available in English translation are “Padmavati the Harlot” and “The Sandal Trees,” whose title story centers on a tender, decades-long love affair between two women. Her poetry collections include “Summer in Calcutta,” “The Descendants” and “The Old Playhouse and Other Poems.”

Like her prose, Ms. Das’s poetry often concerned desire and its discontents. In “Herons,” from the 1960s, she wrote:

On sedatives

I am more lovable,
says my husband ...

My speech becomes a mistladen terrain
the words emerge, tintured with sleep,
they rise from the still coves of dreams
in unhurried flight like herons
and, my ragdoll limbs adjust better
to his versatile lust.

He would, if he could, sing lullabies
to his wife’s sleeping soul,
sweet lullabies to thicken its swoon.

On sedatives

I am more lovable,
says my husband ...

1.9 SHIV K. KUMAR

Shiv K. Kumar (born 16 August 1921) is an Indian English poet, playwright, novelist, and short story writer . Shiv K Kumar was born in Lahore, British

India, in 1921. He matriculated from Dayanand Anglo Vedic High School in 1937. He studied for his B.A. at Government College, Lahore and his M.A. at Forman Christian College, Lahore (1943)

In 1943, he joined D.A.V. College Lahore as a lecturer, but moved to Delhi during the Partition. After brief stints as lecturer at Hansraj College, Delhi, and as programme officer at the All India Radio, Delhi, he left India to join Fitzwilliam College, Cambridge in 1950. In 1956 he received his PhD in English Literature from the University of Cambridge. The topic of his dissertation was 'Bergson and the Stream of Consciousness Novel'. His research supervisor was Professor David Daiches. He was also tutored by the influential British critic F.R. Leavis during his stay in Cambridge.

Shiv K. Kumar taught English literature at Osmania University, Hyderabad, and the University of Hyderabad. During 1972–74, he was a UGC National Lecturer in English. He is the founder Head of the Department of English and the first Dean of the School of Humanities at the University of Hyderabad. He retired as the Vice-Chancellor (I/c) of the University of Hyderabad in 1980. He was Distinguished Visiting Professor at the Universities of Oklahoma and Northern Iowa, and Visiting Professor at the Universities of Drake, Hofstra, Marshall, etc. He was also a Visiting Fulbright Fellow at Yale University. He was nominated as a member of the Jury for the Neustadt International Prize for Literature (USA, 1981).

Several of his poems and short stories have been broadcast over the BBC—and published in Indian, British, American, Canadian and Australian journals and magazines. They have also been translated into several Indian and foreign languages.

In 1978, he was elected a Fellow of the Royal Society of Literature, London during his stay in England as Commonwealth Visiting Professor of English at the University of Kent at Canterbury. He received the Sahitya Akademi Award in 1987 for his collection of poems *Trapfalls in the Sky*. In 2001 he was awarded the Padma Bhushan for his contribution to literature. He lives in Hyderabad and is married to Madhu: they have two children.

Poem: Indian Woman

In this triple-baked continent
 women don't etch angry eyebrows
 on mud walls.
 Patiently they sit
 like empty pitchers
 on the mouth of the village well
 pleating hope in each braid of their mississippi-long hair
 looking deep into the water's mirror

Notes

for the moisture in their eyes.
With zodiac doodlings on the sands
they guard their tattooed thighs
Waiting for their men's return
till even the shadows
roll up their contours and are gone beyond the hills.

Summary

The poem is about the infinite patience that the Indian women practice in their lives while they go through a triple-baked suffering at the hands of the sun, sex and poverty. The continent refers to the Indian subcontinent with a long history of political and historical upheavals and a highly patriarchal society structure, in which women are the most oppressed lot. They do not etch angry eyebrows on mud walls, because within homes their status remains that of passive receivers of others' angry emotions. Within the walls of their homes they are also the passive receivers of male love without their own participation, being bound to preserving their chastity for the men who consider them as their private property.

“guarding their tattooed thighs”-tattooed probably refers to the name of the male owner etched on the thighs to indicate ownership. Juxtapose this with the angry eyebrows not etched on the mud walls. Not etched on the mud walls indicates a family situation in which only the patriarchal male elders have a right to raise eye-brows and have them etched on the mud walls. Angry eyebrows etched on walls indicate power of the male over the female who has no such power to get angry with anybody. The female has only the duty to preserve the sanctum of her femaleness by guarding her thighs against possible intruders. The guarding is done not for herself but for the man whose name is tattooed on her thighs to indicate ownership.

Patience is the virtue most cherished in our women.

“patiently they sit like empty pitchers on the mouth of the village well”

A beautiful image that at once evokes the typical Indian village woman who spends much of her time like an empty pitcher on the mouth of the village well. Firstly, it is the woman who fills the home's water pots by trekking long distances to fetch water for the family. She herself sits on the mouth of the village well like an empty pitcher waiting for her turn to collect water. But the water there is just a trickle and is not deep enough to reflect her image with her eyes filled with tell-tale tears. She is only pleating her long (Mississippi-long) hair in braids of hope.

“With zodiac doodlings on the sand” is a highly evocative image of a typical Indian woman who scrawls zodiac shaped figures in the sand with the toe of her foot while she lowers her shy eyes, thinking of her man who is away beyond the

hills. She will wait for him there till even the shadows roll up their contours and are gone beyond the hills. A beautiful image.

Some interesting usages :

etching on mud walls

Mud walls indicate poverty, a condition which does not affect the women alone but all the members of the household. But the man can etch his eye-brows on the mud walls and the women cannot. They are the recipients of the anger flowing from the male eyebrows. Etching indicates a slightly raised letters/figures, an egocentric status.

Triple-baked :

The harsh sun makes the woman trek long distances to bring water. In the process she is herself baked like the pitcher. She sits long hours like the empty pitcher on the village well's mouth waiting for her turn to drop the bucket down the well to collect water. She is triple-baked -by the sun, by her conjugal duties (letting her man to extort love from her), by the excruciating poverty of her family. The other meaning probably is that with her husband away she has become the target of the village gossip:

“on the village well's mouth”

Doodlings on the sand:

A beautiful usage. The woman is probably unlettered but can doodle on the sand with her toe, idly waiting for her man, while her eyes are lowered in female shyness.

Till even the shadows roll up their contours and are gone beyond the hills:

Exquisite image. It is now dusk and all the women have already left the well for their homes. The shadows have vanished and the sun has sunk beneath the hills. The woman is still waiting.

1.10 JAYANT MAHAPATRA

Jayanta Mahapatra as a poet is not only a writer of verse to be taken simply at one go, but a dreamer and a visionary, a physicist and a philosopher dwelling apart, delving too far into the unknown and uncharted domains and trajectories, which lie they stretched beyond, lengthening off to shadow space and encompassing in life signs to tell of life lived, felt and experienced through a strange vacuum seen and perceived. Apart from one of strong faith and belief, myth and mysticism shown against the backdrop of the rock-built temples, he has little to derive from and take out, as suspense and doubt seem to be taking the space to engage him otherwise and he bends to nihilism, existentialism and iconoclasm through which he builds and outdoes, constructs and deconstructs.

A search is almost there in him, as for the images of life and for values, letting them as they are and as they will be in future. Art to him is not for art's

Notes

sake merely, but for morality too and he writes attaching with that. But to gather the momentum philosophically, from nowhere to somewhere and somewhere to nowhere, where one to go, how the images and reflections of life shadowed, this very silhouetting continues in his poetry.

If to ask him, he will perhaps say it, poetry is the photo negatives of life, images fleeting and in a flux and the reel moving on is the thing to be felt and understood at some level of inner consciousness. To read Jayanta is to come to the conclusion, nothing is what it seems to be and what it seems to be is nothing, as because the scenes and sites go shifting with the change in situation, idea, thought and reflection and the unconscious mind can always be seen at work. To paint the image against the backdrop of bright and shadowed lights is the flair of the writer.

A poet of silence and rural landscapes, his mind settles in the India of villages living in mud-houses with thatched roofs and the people holding faith in great belief which but betrays too, as faith remains not faith, but turns into blind faith thudded by doubt lurking within and suspense taking over. A poet who has studied physics as his subject with specialization and has taught it into the classrooms, he startles us with his poetic flight and imagination, brooding and insight, imagery and myth-making, peep and penetration, random reflection and introspection.

After his early education which he received in Orissa, he went to Patna University, Bihar to do his M.Sc. in physics, lived on the banks of the Ganges, saw the river in its rage and majesty, but could not understand his feelings then. He returned back to his native place after the attainment of the postgraduate degree and taught in the various colleges of Orissa before switching finally over to Ravenshaw College, Cuttack wherefrom superannuated too in 1986.

This is all about his professional career that we know superficially. There is still much to learn from his memoirs, sketches and reflections; essays, papers and acceptance speeches; tours, travels, visits, sojourns and literary friendships. There are some editors who have really promoted him and his poetry. An Oriya Christian, and this too has a history of own, he starts his career as an amateur writer when in his forties.

“Over the sloughing of the somber wind
priests chant louder than ever:
the mouth of India opens.”

Indian Summer Poem

Let us see how Prof K.R. Srinivasa Iyengar takes to while editing the book for the third edition in 1982 for to be brought out in 1983 and adding a new chapter called Postscript where there figures in the page about the new poet Jayanta Mahapatra and his inclusion:

Jayanta Mahapatra’s *A Rain of Rites* (1976), *Waiting* (1979), *The False Start and Relationship* (1980) reveal a first-rate poetic sensibility, and the last volume fittingly won the Sahitya Akademi award. Jayanta is a close observer of

men and things, and he finds.

Every man, every beast
trapped, deaf in his own sleep...

The lyric notes are sharp, they sting “yet somehow satisfy. The cripples at Puri who are taken for granted, the white-clad widows: Truth seems twisted sometimes, yet pitiless. ‘Hunger’ is brutal in its precision of despair, neither pseudo-romanticism nor routine realism. In several of the 44 lyrics in *Waiting*, Jayanta seems half-unconsciously to recapitulate Vedic times and themes, for he too is Man watching Nature within and without.

The ancient spiritual quest tugs at the physicist-poet’s heart-strings. Why death? Why pain? Why this “wistful dreaming about the axis of the past”? The *False Start* is another vibrant string of lyrical poems, the running theme being the need to beyond defeat and attempt to reach after the seeming unattainable. *Relationship* is a sustained long poem, an expansion of the private lyric voice into a chain of meditations embracing a region, a tradition, a whole way of life. The theme and its half-hypnotic articulation alike compel respectful admiration.

The poetic journey of Jayanta Mahapatra starts from 1971 or a little before it and the two history books will certify his arrival. This is possible in Indian English poetry that one starts one’s poetic journey just with the publication of a handful of poems and a book on the anvil, but even in our modern Indian languages it is difficult to attain the heights so soon. They turned into poets and poetesses easily, sailed through smoothly, but the coming times are going to be difficult as the writers will have to struggle and suffer more for new breaks in poetry.

“Only twilight,
that begins nowhere and ends nowhere
touches me like nothing does.
Its femininity, quickened and childishness,
stands out apart;
it begins in loss, beauty, the nearness of soul.”
“Only Twilight.

There are different facets of the same Jayanta Mahapatra. He is a poet of the morning, the dawn, the midday, the dusk and the nightfall and of the midnight too when he talks of being alone in the house with a rat running just like that of W.B. Yeats’ *An Acre of Grass*. There are several poems named round the golden and breaking dawn, glistening beautifully, reddening and brightening, flashing and dazzling. Again, the same scene with a little difference can be marked in the glowing sun about to set to be contrasted with the moon going behind the cottage of Lucy in *Strange Fits of Passion* and the glowing, sunny pastoral scene with Christopher Marlowe’s *The Passionate Shepherd To His Love*.

Notes

Notes

“Endless crow noises.

A skull on the holy sands

tilts its empty country towards hunger.

White-clad widowed women

past the centres of their lives

are waiting to enter the Great Temple.” “*Dawn at Puri*

Let us mark how Prof. M.K. Naik takes to,

“Jayanta Mahapatra (1928-), another academic, began his career with *Close the Sky, Ten by Ten* (1971) and has since published *Svayamvara and Other Poems* (1971), *A Rain of Rites* (1976), *Waiting* (1979), *Relationship* (1980, Sahitya Akademi Award, 1981) and *The False Start* (1980).

Mahapatra’s poetry is redolent of the Orissa scene and the Jagannatha temple at Puri figures quite often in it. His most characteristic note is one of quiet but often ironic reflection mostly concerning love, sex and sensuality in the earlier poetry and the social and political scene in some of the later poems. His style has an admirable colloquial ease, punctuated by thrusts of striking images as, for instance, ‘his lean-to opened like wound’ and ‘the one wide street/lolls out like a giant tongue.’ His muted brooding occasionally results in extremes of either excessively cryptic statement of verbal redundancy and in weaker moments he is seen echoing other poets, as in the Eliotesque ‘mornings/Like pale yellow hospital linen’; but his better work indicates a poetic voice which promises to gather strength in the years to come.”

Jayanta Mahapatra published his first poetic venture titled *Close the Sky, Ten by Ten* and the book appeared from some Dialogue Publication, Calcutta. The work, though inclusive of mainly shorter poems, bordering on lyrical effusion, verbal play and imagistic lining, just talked of the arrival of the new writer. Most of the poems which he included in the work were imagistic portals, opening the Pandora’s box, full of image, imagery and imagism, the imagist in the making, the footfall of his sounding nearer, but one could not guess it then, nor the materials were so tight and meaningful.

When it dazzles the light, imagery takes wings just like the gossamer shining underneath in the morning sunlight; when it grows dark and opaque, imagery takes wings again with the shadows lurking in, darkness enveloping and the birds returning back to their nests. He has played with words linguistically and the jargon of words prevailing upon. Today it is difficult to get the copy of the book. Just the xerox materials are doing the rounds for research works. It has not been reprinted. The author’s copy itself is the source material of it published long ago. A few of these poems just figure in research works otherwise the anthologists represent them not in the maximum.

I am still here.

To talk to the phantoms of time.

As the season of a hundred thousand years

starts to speak with its strange voice again. - Season

A poet of the seventies, he is a recipient of several accolades and prizes, honors and certificates and has delivered his lectures and speeches world-wide, going to the overseas. Jayanta received SAARC Literary Award for 2009, Allen Tate Poet Prize for 2009 and an honorary doctorate from Ravenshaw University in the same year. A recipient of Padma Shri from the Govt. of India in 2009, he is acclaimed for his service to literature and society.

A poet of Orissa, Oriya history, art, culture and thematic, he writes with Cuttack, Bhubaneswar, Puri and Konark as the hub of his poetry which he keeps rounding about, referring in a multiple way. The Chilka Lake with its natural habitat and migratory birds, the Konark Sun-temple with the chariot, the Jagannath Puri-temple with the statues of Jagannath, Balabhdara and Subhadra and the Lingaraj-temple telling of rock-cut splendour, the Puri sea-beach with calm and commotion and the Mahanadi and the Chandrabhaga rivers flowing through hold the poetic pen of Jayanta to write about and he does too in demarcating a cartography of that. As an imagist, he is Ezra Poundian, exploiting imagery and imagism and poems come to him as images and reflections and you go on seeing them rather than deriving for meaning just like a passenger peeping out of the window of the moving train bogey.

A myth-maker, he weaves the myths personal and private, deriving in the way as Yeats did in *Sailing to Byzantium* and others, as did Wordsworth while tuning to the reaper's song. A singer of Ireland not, but of Orissa, its history, art, sculpture, tradition and space, he goes in the way of his to be a Gregoryian ballad singer. Just like David Herbert Lawrence, he sees the erotic sculptures carved on the outer temple-walls telling of man-woman relationship, telling of the dharma, artha, kama and moksha motif and the yoga-yoginis and it is form there that he got the dark daughter of his Relationship.

Who is this dark daughter, a yoga-yogini or a nautch girl turned into stone or a temple-serving devadasi? How to identify her? Is she an attribute of the Mother Goddess or a working class girl standing speechless and benumbed? Maybe she womankind upon whom atrocities are heaped upon. How to identify her?

A historiographer, a curator, a conservator, a photographer, he photographs the rock-built temples, in their full splendor and long-standing, the poet tries to go deep into their history, as for who made them and when did they? But there is none to answer. Everything is but anonymous and the history silent about all that. The history of Orissa is his subject and the culture of it the space of his poetry. He is first and foremost an Oriya rather than an Indian. An Oriya poet in an English garb is the thing to be dealt and this is true in respect of the poet. His poetic spectrum and the horizon of thinking match with that of Samuel Beckett's in *Waiting for Godot*. Just waiting continues, not sure of whether Godot will turn up or not. Why are the tramps waiting for? Or, are we the tramps in reality

Notes

passing our days in doing absurd and useless things? Is our life meaningless as Shakespeare says in the extract from Macbeth that life is a series of tomorrows ending death? Life is nothing but a walking shadow. Is it not? We do not know if his existentialism from the book of physics or from Kierkegaard, Kafka and Sartre. Poetry as seems to us from a reading of his poetry is but a book of physics, more specially the light chapter of it. To understand him better, Jayanta is but an absurdist and his poetry a study in absurdism. As Khushwant Singh is of the Punjab and its legacy and heritage so is Jayanta Mahapatra in his delineation of Odisha and the Odias.

He is an imagist and this is the reason for which the images cannot be resolved, analyzed and annotated. Apart from an imagist's foray and delving, he is a nihilist too, drawing from vacant thinking, random reflections and the shadow space, and this all shows his journey from here to astronomy to where? To read him is not to be light and happy, but to be laden and down, tense and fretful. A serious poet, he takes life seriously. Many read him, but fail to derive from as he is obscure and meaningless. The meaning is not there in his verse-lines. He is so abstract and condensed that words fail to claw at. Shifting shadows and images can never be explained and this is the case in the context of the poet in pursuance to meaning not, but linguistic presentation. Light and darkness are two sides of the same coin and these go swapping places in the poetry of his. A poet of some Oriya heart and soul, he cannot dwell anywhere barring it, the mind cannot lift to barring the place where he was born, got his schooling from, just falling short of being a Rupert Brooke.

Jayanta Mahapatra went on publishing one book after to substantiate and consolidate his position. *Svayamvara and Other Poems* was just a little bit better than the former. *A Rain of Rites* is actually the book to be reckoned with and here his poetry takes the flight. The famous poem, *Dawn At Puri* is herein. *The False Start* too is a good attempt whereas *Waiting* is a book of historical background. Relationship brings him the laurel in the form of the Sahitya Akademi Award. But one should not take for the Temple of Jayanta Mahapatra as for George Herbert's *The Temple*, as the title is contradictory and there is nothing like that which Herbert has detailed upon in his poetry. Apart from being a poet, he is a prose writer, a short story writer, an editor, a translator and a reviewer and his books have arrived from small and big presses. Before getting name and fame in India, he had been famous elsewhere as he used to send his poems to foreign journals. Some of these were rejected definitely, but instead of that, he got rewards for his poetry. Sometimes the editors misjudge the entries and the same make a way when published elsewhere.

We question Nissim Ezekiel with regards to his identity and he suffers from the quest for identity too, but Jayanta passes the test without any doubt, as he is an Indian poet writing with Oriya blood and soul. The defeat of Ashoka he has not forgotten, the blood which it spilled from the slaughtered Oriyas when lay their lifeless and motionless in blood, writhing in pain and death on the banks of

the Daya river, as the fields of Dhauri littered with the dead bodies, innumerable in number. On seeing the men killed and butchered, the heart of King Ashoka changed and he begged for penance through his rock edicts and turned into a Buddhist.

Apart from an imagist and a photographer of scenes and sights, temples and picnic spots, lakes and beaches, villages and village-ways, he is a realist, a social thinker and a feminist. Rape, violence, murder, atrocity, corruption, terrorism, communal unrest, bombardment, poverty, exploitation and injustice rake him badly and he longs for an expression. The newspaper items dealing with hunger, poverty, rape and death take the canvas away from him and he seeks to dabble in ink with a very heavy heart of his rarely to be found. What can poetry if the ills are not diagnosed and cured? The dowry deaths sadden him and he feels morose and broken. In the earlier poems of his, he had been so much imagistic and lyrical, but in the latter he turned to feminism and social realities.

An orange flare
lights the pale panes of the hospital
in a final wish of daylight.
It's not yet dark. - Twilight

We do not know as to how to re-designate and rechristen him by calling a modern or a post-modern, a colonialist or a post-colonialist. When he just started to write, he had not been sure of what the future critics would designate him as for his verse. Like an Indian poet, quite insecure of his rank and placement into the annals, he just chose to dabble in verse. It is also true side by side that there had not been too much of competition then. A few used to think of publishing in English and the poetry-collections of the then time used to. To be a modern Indian language poet was but a difficult task rather than being an Indian English poet.

To see the things in the eyes of K.S. Ramamurti,

“Mahapatra is again a poet whose poetry shows the stamp of the modernist and post-modernist influences. The recurrent themes of his poetry are loneliness, the complex problems of human relationships, the difficulties of meaningful communication, the life of the mind in relation to the life of the external world and the complex nature of love and sex.”

“Mahapatra has a feel for some rare moments which, even if they appear to be ordinary and insignificant, can mean a great deal for a poet of such delicate sensibility when he looks back upon it and contemplates it in retrospect. As in most modernist poetry, there is in Mahapatra's poetry greater emphasis on subjective memory and inner self than on the external world or actual events.”

“There is a photograph still hanging
on the wall in my father's house. It is quite old;

Notes

and against an elaborate backdrop the photographer used,
are my parents, my younger brother and I.

I want to shut it from my mind

because it reminds me of a useless moment.” - The Dispossessed

People call him a very tough poet to be dealt with, as because he is imagistic, linguistic, lyrical, nonsensical, nihilistic, blank, abstract, mythical, psychological, philosophical, introspective, multi-dimensional, rural, landscapic, social, humanistic, liberal, factual, real, regional, personal, private, patriotic, national and international at the same time when we sit to assess a genius like that of him. His poetry is a poetry of pinda-dana continuing in on the beach and of the asthikalsha hanging to be disposed off into the holy waters, the rituals going on the sea shore adjacent to the Puri temple. The poet marking the skulls and thinking of the dawn at Puri, the pyres lit around, flames going up in the air, the trails of blazing smoke rising upwards and the sands shifting, these strike not the heart, but the image-taker’s lenses. He is there to present and picture life and the world as they are rather than to be remorseful. The same world, the same man and the same time, what does it make the difference! The same time is fragmented into ages, decades, years, months, hours, minutes, seconds and moments. Poetry is perception, poetry is impression, poetry is unconscious mind at work, whatever tell you is true in connection with Mahapatra and his poetry. Poetry is blank thinking and the poet a blank thinker, nothing in the mind, consistent and stable, everything in a flux, this may also be true and his poetry can be explained through the light chapter of physics.

The opening passage from Relationship itself states it clearly,

“Once again one must sit back and bury the face

in this earth of the forbidding myth,

the phallus of the enormous stone,

when the lengthened shadow of a restless vulture

caresses the strong and silent deodars in the valley,

and when the time of the butterfly

moves inside the fierce body of the forest bear,

and feel the tensed muscle of rock

yield to the virtuous water of the hidden springs of the Mahanadi,

the mystery of secret rights that make up destiny;”

Mahapatra quotes a stanza from Walt Whitman to start Relationship and this is the ground for which we call it a Leaves of Grass in miniature. Relationship as a work is so visionary, so much dreamy and fanciful that the poet just floats on and flows by as Tennyson’s The Brook murmurs by, as John Keats goes with the nightingale into the woods smelling fragrant flowers. Similar is the case with the Mahapatra of this long poem. Just like Ruth or Philomela, Ulysses or the

Ancient Mariner, he holds the hands and tells the stories of his own. Maybe it that the writer of Christabel Coleridge is before us or that of The Listeners and Martha poems, who is none but Walter de la Mare. Somewhere the music is like that of Look, Stranger of W.H.Auden, somewhere that of Poem in October of Dylan Thomas. Here the poet is a singer like the Wordsworth of Tintern Abbey, The Daffodils, To The Skylark, The Lost Love, Upon Westminster Bridge, By The Sea and John Masefield of Sea Fever.

Jayanta's attachment with the land of his birth and nativity, there lies it depicted in a very flowery language and a dreamy glide, floating by. The poem deals with the lost mariners, Ashokan bloodshed and the fields smeared with bloodshed and the bodies with bloodstains and the river Daya unable to wash off the sin of the emperor and in the aftermath of all that he relented and repented for after having killed and that was why laid down the arms for peace.

The Dhauligiri Shantih Stupa, the Peace Pagoda adds to the beauty of the site. The rock edicts at the foot of the Dhauli hills tell of many a thing in the form of his decrees. Ashoka felt guilty of conscience as for the unwashable sin of killing many and felt aggrieved from his within. There is the thunder shower of The Cloud of Shelley as well as shantih of The Waste Land of T.S. Eliot, but in a subdued way.

Here in this fairy man work, the poet Mahapatra is serene, tranquil and quiet taking the flight as do the swans, herons and storks for the marshy plots, making us remember of W.B. Yeats' The Wild Swans At Coole. Sometimes the poet draws the things from tantra-yoga and the yoga-yoginis; sometimes tells about the lingam-yoni motif in Relationship. The Frostian woods lovely, deep and dark, but miles to go before we sleep, stopping near fascinated by the mystery and beauty of the tract one evening and the Longfellowian footprints on the sands of time to follow after as per the psalm of life tempt us really.

A few stanzas from Song of Myself of Leaves of Grass will put it comparatively:

“I celebrate Myself,
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to you.
 I loafe and invite my soul,
 I lean and loafe at my ease....observing a spear of summer grass.

Houses and rooms are full of perfumes....the shelves are crowded with perfumes,

I breathe the fragrance myself, and know it and like it,
 The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume....it has no taste of the distillation....it is odorless,

Notes

It is for my mouth forever....I am in love with it,
I will go to the bank by the wood and become undisguised and naked,
I am mad for it to be in contact with me.”

M.K. Naik in one of his contents named *Two Worlds: The Imagery of Jayanta Mahapatra* of the latest book of criticism writes:

“An intensive scrutiny of Mahapatra’s imagery reveals that his images are drawn from two worlds viz., the exterior world of phenomenal reality and the surrealistic world and the way these two worlds are related is equally significant. The image is for Mahapatra not merely what Wyndham Lewis called, the primary pigment of poetry; it is almost his characteristic way of reacting to experience, ordering it and recording it.”

Random Descent, *Bare Face* and *Shadow Space* are alike in theme and expression and are the latest books of his poems, but the poet has not changed his track. He is the same Mahapatra who began with his earlier books as he cannot do away with imagery and word-play. Poetry, to him, appears to be a cobweb of words glistening as gossamer in the morning when the first rays of the sun flash upon.

The Lie of Dawns is not at all a new collection, but a selection from his different works, together with a few unpublished poems to be counted on fingers. His *Temple* is one dealing with poverty, hunger, food problem, suicide, rape and killing, opening the wounds again to question, how secure are we, how the food problem lies it addressed to! The attainment of freedom, the celebration of the 50 years of India’s independence and the voters coming to cast their votes stun us differently in thinking what we have really done for all those people, what to do with the false dawn of democracy! Summers, hot and perspiring, take the canvas of the poet for a deliberation and he tells about the orchards, the woman passing the midday and the daughter combing her hair underneath the shades and the mangoes dropping to change from one theme to another.

“The girl’s line of life climbs those sheer
vertical walls she’ll never be able to climb herself.
In the darkness of the city, familiar bloody hands
are cleaning their livers and their intestines.
Neither daughter of wind nor cloud, the girl’s
mind is wrapped in a haze of thousands and children.”

- From the poem ‘Palmistry’

The final passage from the work, *Relationship* ends as thus, embroidering the mythical text of the dark daughters

Is anything beyond me that I cannot catch up?

Tell me your names, dark daughters

Hold me to your spaces

In your dance is my elusive birth, my sleep
 that swallows the green hills of the land
 and the crows that quicken the sunlight in the veins,
 and the stone that watches my sadness fly in and out
 of my deaths, a spiritless soul of memory.

The word 'door' plays a pivotal role in the understanding of his poetry as his poems pertaining to the dawn, the morning and the nightfall are in their essence. There are also many poems taking the summer theme as for poetic expression, but in a very private and personal way of reflection. The unconscious mind at work and play is the thing of his deliberation, what it comes to the plane, stays not, but passes out as fleeting impressions in a flux. The brooding quality of his poetry seconded by the visionary glides, imaginative flights and dreamy drives take him to the pedestal of glory. A search for meaning pervades the whole poetic corpus in the form of questions and answers ever raised, ever tried for a solution, but the solution is not. Sitting by the door, he dreams and dreams, thinking about the unknown paths of life and the world, leading whereto,

So many doors before me,
 and each single one open.
 Yet one cannot enter,
 walking silently by a door.
 These dead things
 loom larger with every hour that goes. -Door

Poem: Dawn at Puri

Endless crow noises
 A skull in the holy sands
 tilts its empty country towards hunger.
 White-clad widowed Women
 past the centers of their lives
 are waiting to enter the Great Temple
 Their austere eyes
 stare like those caught in a net
 hanging by the dawn's shining strands of faith.
 The fail early light catches
 ruined, leprous shells leaning against one another,
 a mass of crouched faces without names,
 and suddenly breaks out of my hide
 into the smoky blaze of a sullen solitary pyre

Notes

that fills my aging mother:
 her last wish to be cremated here
 twisting uncertainly like light
 on the shifting sands later, dramatic works.

Summary

The poem “Dawn at Puri” narrates by describing the Oriyan landscape, especially the holy city of Puri . Before I begin to discuss the poem, let me tell you that Mahapatra is deeply rooted in Indian culture and ethos with which he is emotionally attached as a poet . Though the language of expression is English his sensibility is ‘Oriya’. I have repeated this point because in order to appreciate the prescribed poem it is important to understand his sensitive attitude to the native socio cultural practices . Here in the poem under discussion, Puri is the living protagonist for him .Puri is not only a setting but also a protagonist because he presents a graphic description of Puri as a central character .Here Puri is personified.

At Puri, we find a stretch of beach called Swargadwara or ‘Gateway to heaven’ where the dead are cremated . Many pious Hindus and widows feel that it is possible to attain salvation by dying at Puri . Mahapatra states: “Her last wish to be cremated here/ twisting uncertainly like light/ on the shifting sands.” Puri is not only famous as a place for the four ‘ dhams’ or ‘sacred cities’ but also for the ‘math’ or the monastery set up by Shankaracharya . Lord Jagganath is the main deity in Puri who is in the form of Lord Vishnu.

The way Mahapatra delineates the events and incidents in the poem shows us that he disapproves of what is going on under the cover of tradition and practices. You will notice how life “lies like a mass of crouched faces without names” and you also can see how people are trapped by faith as expressed in the expression “caught in a net”. The shells on the sand are “ruined” the word, “leprous” is suggestive of decadence and infirmity. The poem evokes loss of identity, anonymity, death, disease and decadence. As I have mentioned above, most of the Hindus wished to be cremated in the land of Lord Vishnu. The speaker’s mother also had such a last wish, the wish to be cremated in Puri. This is fulfilled by the effort of her son in the blazing funeral pyre which is seen as “sullen” and “solitary”.

The poem winds up on an uncertain note like the corpse of his dead mother. Don’t you think the title evokes many interpretations? The title of the poem is very suggestive as it does not talk about only one particular dawn which might have been particularly unpleasant because one’s mother is not cremated everyday. But personally one could feel that this dawn could be made more special. The poet is suggesting that all dawns at Puri are more or less similar with dead mothers being cremated everyday and crows’ cawing along with skulls and hunger indicating poverty-ridden India which shows absolute “Indianness”. The poem is about feelings and compassion for the people who suffer. Let me tell you that the poem is really a scathing attack on tradition and traditional practices which are mostly ruthless and biased .

The poet bears no sympathy for rituals and hollow traditions. What we notice in the poem is emptiness of tradition, the indifference of society and fossilized Hindu culture.

‘Dawn at Puri’ is an imagist poem (a poem consisting of a number of vivid, sharply etched, but not necessarily interrelated images). The Panorama of Puri (in Orissa- a land of ‘forbidding myth), artistically portrayed with vivid images and symbols, becomes evocative. Puri is the name of a famous town in Orissa, which is considered sacred because of the temple dedicated to Lord Jagannath, the presiding deity of Orissa. This temple is said to date that to 318 A.D. It is particularly famous for the chariot festival of Jagannath; an annual ritual conducted for the glory of this deity and is attended by a large number of pilgrims. ‘Endless crow noises’; a reference to the endless cawing of the crows, a visual as well as an auditory image.

‘A skull on the holy sands’: This is a startling imagery created with the juxtaposition of the abstract with the concrete, where the abstract ‘holy’ and the concrete ‘skull’ are grouped together. It is believed that the deity of Puri was carved out of a tree trunk that was washed ashore and this fact is alluded to in his poem ‘Losses’. Hoping for some kind of redemption for this wayward world, the speaker in the poem muses: “Perhaps the piece of driftwood/ washed up on the beach/ heals the sand and the water”. Puri is regarded as a sacred site and it is the wish of every pious Hindu to be cremated there to enable them to attain salvation.

‘It’s empty country towards hunger’: a reference to the poverty to the people of Orissa including the sight of the skull lying on the sea-beach symbolizes the utter destitution of the people. ‘White-clad widowed women’: reference to widows wearing white saris and the phrase that points to their predicament as well as the rigidity of Hindu customs and rituals. ‘Past the centers of their lives’: having spent the middle years of their lives and passing their prime. ‘Their austere eyes stare like those caught in a net’: the misery resulting in utter hopelessness is clearly visible on their faces for there is an expression of solemnity in the eyes of the widows in which no worldly desire is perceptible and are full of desire like the eyes of creatures trapped in a net.

‘Dawn’s shining strands of faith’: A person having a firm belief in religion never loses hope, so in spite of their circumstances, the only thing that sustains the widows is their religious faith and the hope born of it. The reference to dawn is to be noted. It refers to a new beginning in nature and thereby, to a new start in mankind and civilization. The tone of quiet acceptance, with a latent awareness of suffering, perhaps indicates a very Indian sensibility. ‘The frail early light’: the dim light of the dawn is a reference to the title of the poem which must be noted.

‘Leprous’: from leprosy, an infectious disease affecting the skin and nerves and causing deformities. ‘A mass of crouched faces’: a large number of timid persons standing in a group, having no confidence in themselves, preferably referring to the lepers and widows who are not allowed to move freely in the

Notes

town. ‘And suddenly breaks out of my hide’: suddenly emerges from beneath my skin.

‘**A sullen solitary pyre**’: A pile of wood is used for burning a dead body as part of a funeral rite. The sight of this reminds the poet of his mother’s last wish to be cremated here as it is the gateway to Heaven or the ‘Swargadwara’ which is the name of that part of the long sea-beach where the funeral pyres go on burning.

Since the temple of Lord Jagannath at Puri ‘points to unending rhythm, dying in this place will take one to silence the ultimate desire of a human being which will enable him to attain Nirvana. ‘Twisting uncertainly like light on the shifting sands’: This is an apt image of the smoke rising from the funeral pyre where the wind from the sea causes the smoke to twist uncertainly. This is an example of Mahapatra’s ‘transcendal mode’ and an example of his attempt to trap elusive meanings. The poetic exploration of this place turns out to be a search for the self. The view thrills the poet and he becomes an integral part of it, observing a morning scene on the sandy sea-beach in the town of Puri. By means of a series of vivid pictures, the atmosphere of dawn has been created. Mahapatra also underlines the importance of the temple town of Puri and what it means to the Hindus in India.

1.11 SELF-ASSESSMENT

1. The Shadow is written by

(a) Amitav Ghosh	(b) Kamla Das
(c) Sarojini Naidu	(d) None of these
2. He is a writer, entrepreneur and youth expert, who attained fame in the readers’ circles with her ‘Stay Hungry Stay Foolish’.

(a) Mulk Raj Anand	(b) Rashmi Bhansal
(c) Taslima Nasrin	(d) None of these
3. Internationally recognized, award-winning writer, she is known for her outspoken feminist philosophies and unflinching criticisms of Islam despite multiple fatwa calling for her death.

(a) Taslima Nasrin	(b) Kamala Das
(c) Amrita pritam	(d) None of these
4. The debut book ‘Untouchable’ published in 1935 written by

(a) Mulk Raj Anand	(b) Anita Desai
(c) Tagore	(d) None of these.
5. He is a Nobel laureate, British novelist and essayist of Indo-Trinidadian descent and winner of literary prizes like John Llewellyn Rhys Prize, ‘Somerset Maugham Award’, ‘Hawthornden Prize’ and ‘Booker Prize’.

(a) V.S. Naipaul	(b) Amrita Pritam
(c) Tagore	(d) None of these

1.12 SUMMARY

Notes

There are basically three ways of approaching Indian English poetry: as an extension of English poetry, as a part of Commonwealth poetry, or as a part of Indian poetry. The first approach is largely outdated today, while the second, though still current, has gradually yielded to the third.

When Indians first began to write poetry in English, they were outnumbered by Eurasians and Englishmen who also wrote poetry on Indian subjects. Hence, poetry by Indians was not distinguished from poetry by non-Indians. Indeed, both types were published by the same publishers, the Indian subsidiaries of British publishers such as Longman or Heinemann, or by the English newspapers and magazines of India, which were usually owned and edited by Eurasians or Englishmen. Most Indian English poets were educated by Englishmen in Anglophone schools; like other English poets, they studied English literature. Because India was a part of the British Empire, Indian English poets did not have a strong national identity, and their early efforts were considered to be a tributary of the mainstream of English literature. Anglo-Indian literature was the term used to denote their poetry, the implication being that this was English literature with Indian themes.

The term referred primarily to the literature produced by Englishmen and Eurasians in India, though it also included work by “native” Indians. The first scholarly work on Anglo-Indian literature was Edward Farley Oaten’s *A Sketch of Anglo-Indian Literature* (1908), a condensed version of which was included in the *Cambridge History of English Literature* (1907-1914), edited by A. C. Ward. Oaten’s primary concern was with English writers such as Jones, Sir Edwin Arnold, and Rudyard Kipling, and Oaten made only passing reference to Indian writers in English. With India’s independence from Britain and the withdrawal of the British from India, Anglo-Indian literature, defined as literature written by Englishmen in India, more or less came to an end. On the other hand, literature by Indians in English increased, gradually evolving an indigenous tradition for itself. Consequently, Oaten’s approach became untenable in dealing satisfactorily with Indian English literature. Nevertheless, it continues to have a few adherents—among them George Sampson, who, in *The Concise Cambridge History of English Literature* (1970), contends that Indian English literature is a tributary of mainstream English literature.

Indian poetry in English began with the imitation of English Romantic poets but gradually Indo-Anglian poets began to write on Indian themes based on Indian contexts and Indian social scenario. Indo-Anglian poetry has received world recognition and some of the poets are held in high esteem. This anthology containing 35 essays is an attempt to represent the gamut of Indian poetry in English, both pre-Independence and post-Independence, from diverse critical perspectives. The thirteen poets covered in this anthology include Michael Madhusudan Dutt, Toru Dutt, Rabindranath Tagore, Sarojini Naidu, Nissim Ezekiel, A.K. Ramanujan, and Kamala Das.

Notes

1.13 KEY-WORDS

- | | |
|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Geologic | - relating to eology which is the science dealing with the nature and history of the earth and its evolution from its original condition to its present condition. |
| 2. Anesthetist | - someone who delivers anesthesia to a patient |
| 3. Bailiwick | - a special place, domain |
| 4. Caustic | - marked by harsh sarcasm |
| 5. Contusion | - an injury without an open wound; a bruise |
| 6. Cornucopia | - a receptacle shaped like a horn or cone |
| 7. Cypress | - a coniferous, evergreen tree |
| 8. Efface | - to eliminate; to erase; to make indistinct |
| 9. Filaments | - single, elongated threadlike objects |
| 10. Flagons | - large glasses as for wine, usually with a handle and a spout |

1.14 REVIEW QUESTIONS

1. Briefly explain the summary of the poem Philosophy.
2. Write a critical appreciation of the poem ‘ Indian Woman’.
3. Give your opinion about Derozio. Discribe the piem ‘Sonnet to the moon’ in brief.
4. What message does Tagore convey by his poem Silent Step?
5. Describe the summary of the poem ‘The Purda nashin’. What messages given to the reader and by whom?
6. Who has composed the poem The Lotus? Briefly explain about the poem.
7. What is Kamala Das' profession?
8. Name one more poem by Kamala Das where she fondly cherishes her childhood memories?
9. Briefly explain the poem ‘Dawn At Puri’.

Answers: Self-Assessment

1. (a) 2. (b) 3. (a) 4. (a) 5. (a)

1.15 FURTHER READINGS

1. “English for Competitive Exams” By Dr. R.P. Bhatnagar
2. “Unique Quintessence of General English” Edited By Dr. S. Sen and Others and revised by Dr. G.S. Mansukhani.
3. Indian poetry in English -Ed. Hari Mohan Prasad and Chakradhar Prasad Singh, Sterling Publishers

UNIT - 2:

THE GUIDE—R.K. NARAYAN

STRUCTURE

- 2.0 Objectives
- 2.1 Introduction
- 2.2 The Guide
- 2.3 Chapter-wise summary
- 2.4 Character-sketch of Rosie
- 2.5 Character-sketch of Raju
- 2.6 Self-Assessment
- 2.7 Summary
- 2.8 Key-Words
- 2.9 Review Questions
- 2.10 Further Readings

2.0 OBJECTIVES

After reading this unit students will be able to:

- Understand the plot of the Guide
- Discuss themes and characters of the novel, **The Guide**.

2.1 INTRODUCTION

R.K. Narayan is one of the most important novelists of India along with Mulk Raj Anand and Raja Rao. The three were colossal figures of their generations who put Indian Literature in English on the world map. R.K. Narayan's novels show his keen observations about Indian social life. The current paper concentrates on his novel *The Guide* which has also been made into a successful film by Dev Anand. The paper shows how Narayan uses the characters of Rosie and Raju to bring home the point that criminality never pays.

2.2 THE GUIDE

Published in 1958, *The Guide* is the most acclaimed novel of R. K. Narayan that won him not only immense popularity but also the Sahitya Academy Award for 1960. Of all the Indian novelists writing in English, Narayan alone has the distinction of being a pure artist, one who writes specifically for the aesthetic satisfaction and not for any ulterior motives like propagating his political or

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economic agendas. In all his novels, he presents a slice of life as he sees it, neutrally and justly. However, one must not presume out of this, that Narayan does not have any vision of life. It only means that he does not construct his novels around an officious message. Consequently, his novels are entirely free from didactic tendencies.

Narayan is a penetrating analyst of human passions and human motives, which makes him a great critic of human conduct. He presents both the good and the evil and never takes sides. He holds a mirror to nature, and like a mirror shows nature truthfully without any distortion. Despite this, he does take the pain to communicate that bad or evil actions lead to similar consequences and good actions yield good results. There is no doubt that Narayan's vision is essentially moral, for the problems he sets himself to resolve in his novels are largely ethical. Besides, it usually revolves around Hindu traditionalism in Narayan's works, and involves a confrontation when that traditionalism is defied by the characters that entertain a more modern and more guilelessly individualistic values. Interestingly, in *The Guide* too, Narayan's main characters resist the traditional, religious and familial duties and then inadvertently drift towards their destined doom because in Narayan's system the aberration or disorder caused by the non-adherence of norms definitely leads to adverse outcomes. However, as stated Narayan's moral vision is not consciously or explicitly cultivated in his writing. They are incidentally and inherently part of his art of story telling and of the cultural environment, which is the background for all his stories. Thus, Narayan's message in *The Guide* also, has to be garnered by the readers themselves according to their own respective intuitions.



Notes

R.K. Narayan's novel *The Guide* is the story of a man named Raju who comes from a small village in India called Malgudi. Malgudi itself does not exist. This fact gives Narayan's novel the feeling of a fable or fantasy. Raju's life is predicated on a series of self-deceptions which eventually lead the character down a road of confusion, loss of self and then to spiritual transformation and awakening.

In the novel, the protagonist Raju encounters questions of traditional morality when he sets out to realise his dreams and aspirations. He does not care to abide by the social and moral norms when it comes to Rosie. He seduces Rosie, the other man Marco's wife, begins living with him, and thus violates a major conventional order. The whole society including his own widowed mother stands against him but he puts a blind eye on the severity of the chaotic situation. He gets into financial trouble and becomes a kind of social outcast due to his relationship with Rosie but he refuses to mend his ways and thus fails to bring order and harmony in his own life and his surrounding society. Raju's life becomes

a total failure and he earns the wrath of everyone around him because he deals erratically with each one of them or her. Krishna Sen aptly observes in this context:



Did u know?

The theme revolves around Raju's failure to fulfil the moral responsibilities of being a guide that is, to show the true path and interpret it correctly.

Strikingly, Narayan's human experience and compassion constitute a mature moral vision which is vitalised by his humorous narration and given depth by his acceptance of traditional and religious values, which at various points in his narratives place his characters in moral relief. His humour discriminates between the permanent and the absurd; thus while Narayan gently mocks some peculiar, pretentious or hypocritical attachments to traditional customs, or displays some of the inept incongruities which result from a blunt attempt to amalgamate tradition and modernity he indicates time and again that the traditional way provides the best guarantee of joy and fulfilment.

In the novel, Raju is portrayed as an ordinary and not-so-great human being and Narayan presents in a humorous yet serious vein, his clumsy attempts at realising his potential for greatness, and also the spectacle of his efforts towards maturity that is spiritually enlightening and morally uplifting. We see Raju maturing before us by stages, over a period of time. His self-awareness is hard earned but not in the way in which a tragic character earns it. The cleansing takes place no doubt but not in the heroic strain. As Raju is a kind of anti-hero, Narayan does not show this 'common man' reach the tragic height of Shakespeare's protagonists, although Raju's self-awareness and the sense of social and spiritual fulfilment that results from it in the end, is something that astonishes us and elicits appreciation.

Narayan's knowledge of Indian classical literature, philosophy, religion, morals and ethics pervades his writing, but as said already he does not burden unnecessarily, his readers with discourses on his viewpoint and vision. This is perhaps so because Narayan views life's lapses not with any missionary kindness or zeal but with the understanding and sympathy of an artist who acknowledges various compulsions and complexities of life and then describes them accordingly, through his chimerical narrative modes. So behind the narrative mask of his novels, Narayan attempts to portray a vision of life, a life of opposing dualities, of appearance and reality, beliefs and betrayals. According to S. C. Sharma and Birendra Kumar, "Narayan uses myth as a technique to illustrate his moral vision of life. More interestingly, he always comes upon an ancient myth which enables him to express his view of the world and vision of life". For instance, "Raju, in re-enacting the penances of the sages of yore, is trying to bring rain to end the drought. This is reminiscent of the story of the sage-king Bhagirath who conducted

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severe penance to bring down the goddess Ganga, a story found in both the Ramayana and Matsyapurana”.

Like Narayan’s other novels, *The Guide* too begins with realistic settings and everyday happenings in the lives of a cross-section of Indian society, with characters of all sections. Gradually fate or chance, fault or blunder transforms mundane events to fantastic happenings. Unexpected disasters befall the hero as easily as unforeseen good fortune. The characters accept their fates with an equanimity that suggests the faith that things will somehow turn out happily. This, in a way implies the basic viewpoint of the novelist and depicts the approach towards life he seems to advocate. Raju, like a leaf drifts away with the wind of circumstances, reaches his nadir when he gets imprisoned, is given a second chance and then hopes for a better tomorrow. P. S. Ramana observes: Narayan has studied a character first on the test of social order i.e. in the context of his community, set up and social environment, secondly, he studies a character in relation to himself. Further analysis of the characters’ life restates the claim of their grounding in Indian moral and social value system. Even Narayan’s comic vision too illuminates numerous significant themes like the place of woman in a traditional society, the moral limitations of a materialistic way of life and the consequences of outraging accepted codes. Rosie is unlike the typical Indian heroines. She leaves her legitimate husband and begins staying with Raju. This outrageous act becomes the reason for her further distress.

Narayan’s fiction combines different facets of life and experience. Narayan views human relations, traditional values and conventions as essential elements of an orderly human life. Besides, he also seems to believe that in order to attain harmony and peace in human life it is very essential to give due attention to relationships because man is basically a social animal and relations give stability to his existence. The marital relationship between Marco and Rosie breaks down because in the beginning, Marco neglects Rosie and later Rosie dares to break the chains and refuses to blindly respect and revere the tradition of marriage. The severing of relationship brings emotional trauma in its wake. Both husband and wife eventually suffer and repent for not giving due regard to their mutual relationship. The relationship between Marco and Rosie in *The Guide* is not based on conventional philosophic values as devised by Manu in *Manusmriti* dedication, surrender, mutual respect and proper understanding. This couple does not share the ideal kind of bond and therefore, their relationship does not become everlasting and in Narayan’s system, is bound to bring doom.

Thus, the role of traditional values and philosophical touch to human relationship has been emphasised by Narayan apparently in *The Guide* too, like his other novels. Narayan presents the characters passing through a period of struggle and transformation but towards the end they attain a new vitality, which provides them with a new explication of common situations. The normalcy in the life of Raju comes, only because of his submission to traditional values and self-realisation. Further, Narayan’s vision also embodies the great theory of order

and disorder. He applies a pattern in almost all his novels including *The Guide*. This pattern is found in the relationship between Raju and his mother, Marco and Rosie and even Raju and Rosie. Order and peace prevails in these relationships in the beginning, but this order does not remain for a long time. These relationships do not attain any suitable dimension because the motives of the individuals involved in these relationships clash with each other and their viewpoints and attitudes differ from each other.

When these characters comprehend the transient nature of human relationship based on selfishness and contrary purposes, the relationships split. But by the end, as they learn the lesson that traditional values are mandatory for any human being to achieve salvation and self-realisation, they attain spiritual calm and tranquillity in life.

Narayan shows that it is these values that help a person to maintain his or her equilibrium in times of discord, disagreement of motives and conflict. For instance, when in the novel, “Raju, the worldly man, turns into a Swami to perform the saintly act of penance, he negates the world of egoistical pleasure to seek in an act of goodness and God the ultimate goal of his life” (Mukhopadhyay 18). It is interesting to note that although, most of R. K. Narayan’s characters have grounding in the cultural life of their society and have deeply absorbed and assumed the philosophical ways of life, there are some, who are outgoing and bold in their approach. Characters like Raju and Rosie besides cherishing the ancient values and retaining the traditional ways of life, do not yet hesitate in bringing about a change, adopting and adapting to the modern ways of life. But thankfully, when they cross the line of social dignity in doing so, they are pulled back on the right path by twisted circumstances and situations.

Narayan’s fiction also represents his firm belief that crime never pays. Raju being a cunning man exploits Rosie, commercially as well as sexually for his own personal gratification. He uses Rosie’s talent to earn fabulous fortune but wastes it in lavish living and bad habits. He becomes so mad in acquiring money that he reaches a point where he deceives Rosie and forges her signature, which lands him in the prison. This act of wickedness is not only a legal crime but also a crime against Rosie’s innocence that has trusted Raju completely. Narayan through Raju’s fate signifies that one can never escape the consequences of his or her acts.

Evidently, Narayan’s stories also emphasise the spiritual view of self-realisation and Moksha, which form an important subject in Indian philosophy too. The Bhagvad Gita and its Karma philosophy regard self – realisation or enlightenment as the absolute goal of man’s life. Man’s soul ultimately acquires concert with God and this unison gives him moral and intellectual perfection transcending the distinction between good and evil, between doubt and faith, between being and non-being. He becomes ready for his last release and attains the disposition of a saint. Narayan has very artistically interwoven these thoughts

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in his novels including *The Guide*. He has presented the theory of renunciation, and liberation or Moksha in *The Guide* through the character of Raju, the tourist guide. He is initially entrapped in the illusory world when the materialistic philosophy guides and governs his life. He forges the signature of Rosie and is accordingly punished for the crime and sent to the jail. His foul deeds have the obvious outcome. He receives his ill fate as per his evil actions. But during his stay in the prison, he finds time for his moral and social transgression. The prison provides him an ideal opportunity to look into the innermost regions of his soul and shake off his material and social deceptions. Thereafter, Raju's character evolves gradually but this evolution becomes a ceaseless and ongoing process. By the end of the novel, Raju attains that selfless state like a saint, which sets the stage for his release from all the worldly shackles.

Conclusively, *The Guide* is the story of the protagonist's journey through life. It is his journey through a maze of illusions and the attainment of the ultimate universal truth. The concept of liberation has been underlined again and again in the novel and the character of Raju becomes the most convenient vehicle for Narayan to elucidate human weaknesses and subsequent enlightenment. Human existence is nothing but the endeavour of 'individual-self' to become the 'pure-being'. The former is prevented from reaching the ideal state of 'pure-being' because of ignorance, which drives it into the labyrinth of illusion. We tend to blindly seek our true self but we can attain it only through the proper perception of life's ultimate goals. The individual soul recognises the boundless reality existing forever behind the cosmic mask of illusion and realises that its own true nature is identical with the pure-being. This self-realisation makes it achieve the ultimate freedom. Through Raju, who eventually renounces his physiological needs and offers to sacrifice his life for the well-being of others, Narayan invites us to share the infinitude of Raju's liberation which unifies him with the cosmos.

In the novel, Raju attempts several possible explanations for the movement of events in his life. His agonising self-awareness shows his faith is pre-ordained destiny. Joy and sorrow, reward and punishment all are the outcomes of one's deeds done in the past. The actions of human beings affect, direct and condition their lives. Every action good or bad has a subsequent reaction. Understanding the supreme goal of life leads to the attainment of uncorrupted bliss. R. K. Narayan tries to drive home this point to a sincere reader through the most mundane incidents in *The Guide*.

The novel ends on the note of an unresolved problem. Whether Raju dies at the end of the novel or not, no one knows. However, the real essence of the novel lies in the fact that the readers witness Raju doing for the first time, something without any profit for himself, and the moment he accomplishes this selfless task, he renounces his previous life and achieves the state of Moksha and eternal bliss. Hence, the readers see Raju's rebirth and not his death. Like a phoenix, Raju annihilates the past and recreates himself. Even as a knave, Raju always

retains the sympathy of the reader. This follows from Narayan's own attitude of humorous tolerance and humane understanding of individual debility and faults, which pervade all of his work. A moral lesson might be gently hinted but outright condemnation has never been part of his intention. Therefore, it might even seem that Raju's misconduct actually grows directly out of his adverse circumstances. He is a victim of the coming of modern ways of life to Malgudi but finally his salvation is worked out through a renewed contact with the traditional ways of life that remain still preserved in Mangala village.



Did u know?

The Guide is a 1958 novel written in English by the Indian author R. K. Narayan. Like most of his works the novel is based in Malgudi, the fictional town in South India. The novel describes the transformation of the protagonist, Raju, from a tour guide to a spiritual guide and then one of the greatest holy men of India.

2.3 CHAPTER-WISE SUMMARY

In the first chapter Raju, who has recently been released from prison is sitting in an abandoned temple wondering what to do now that he is free. Raju is approached by a visitor named Velan, a man who lives in Mangal, a village not far from Raju's home village of Malgudi. Velan has just come from visiting his daughter who lives nearby. The narrative then shifts to the past as Raju remembers stopping at the barber shop located just outside the prison. Raju goes in for a shave and a haircut before beginning his life outside the prison walls. The barber tells Raju that he can easily recognize an ex-convict. The barber tells Raju that he can tell how long a man has been in prison simply by looking at him.

In Chapter 2, Raju continues to reminisce about his boyhood in Malgudi. The character talks in vivid detail about the arrival of the railway. After Raju calls another boy a foul name, the boy runs and tells Raju's father. When questioned, Raju admits learning the bad word from the workmen who are building the railway. Raju's father decides to send Raju to school the next day. Raju is extremely unhappy with his father's decision. Rather than sending Raju to the more prestigious Albert Mission School, Raju's father chooses for his son to attend a local "pyol" school. The name "pyol" school signifies that the children are taught while sitting on the teacher's "pyol" or front porch.

One day, the boys sneak over the threshold and into the teacher's house and watch him prepare a meal in his kitchen.

In the third chapter, the railway finally comes to Malgudi. In celebration, everyone in town is given the day off. A band played and many important men gave speeches lauding the arrival of progress. Raju's father's business continues to do well and his father invests in a "jutka" (a kind of taxi) and a horse to pull it. Raju's mother complains about her husband's expenditure, telling him that the

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animals they own are "sufficient bother". Nevertheless, Raju's father ignores his wife's protestations and a groom is hired to care for the horse. The groom subsequently convinces Raju's father to be allowed to hire out the jutka and horse since the family does not use it very often. The groom agrees to pay for the horse's grain and promises Raju's father two rupees a day as a return on his investment.

Chapter 4 once again returns to the perspective of the omniscient narrator as Raju speaks with a large group of villagers at the ancient temple. Raju learns that the villagers are not sending their sons to school during the day, preferring instead to have the boys take the cattle out for grazing. He suggests sending the boys to school in the evenings. Raju asks the villagers to send the schoolmaster to the temple. The next day, Raju speaks with the schoolmaster and convinces the man to teach the children their lessons at the temple in the evenings. The schoolmaster apologizes to Raju for only being able to bring a dozen or so children to the temple. He tells Raju that the children are apprehensive about crossing the river at night because they are afraid of being eaten by crocodiles.

Chapter 5 begins with Raju explaining how he came to be called "Railway Raju." During his time as a shopkeeper at the Malgudi station, Raju earns a reputation among the travelers as a man who is able to get anything for anyone at any time. People passing through would ask Raju a variety of questions: how to get to a particular hotel or where they might buy a delicious meal. Raju always has an answer even if he has to make up a lie. Raju does not see this type of lying as a detriment, he is merely unable to say, "No," and "I don't know." Raju tells himself that he simply lies sometimes in order to be pleasant. Eventually, Raju establishes a professional friendship with Gaffur the taxi driver.

At the beginning of Chapter 6, the narrator observes that Raju has lost track of how long he has been hiding out at the temple. It could be months or years, Raju does not know for certain. Velan and the other villagers continue to bring gifts of flowers and food to Raju, in appreciation of all the new priest has done for them. At one point, Raju begins distributing the gifts among the villagers, embarrassed by the outpouring of respect and adulation. The people begin to call Raju "Swami." During the times of heavy rains, the people would all crowd around Raju in the temple. However, after a while, Raju notices that it has failed to rain for quite a long time.

Raju elaborates on his relationship with Rosie and Marco. Raju finds Marco to be a rather impractical man who is so engrossed in his work that Marco has no head for the affairs of ordinary daily living. Because Marco is so involved in his exploration of the cave friezes at Mempi, Rosie and Raju begin to spend more time together, much to the displeasure of Gaffur the taxi driver. With Marco ensconced at his Mempi Peak bungalow, Rosie and Raju make Room 28 at the Adnan Bhavan their home away from home. Raju begins to feel insecure about his affair with Rosie. Raju finds himself confused and muddled, riddled with fear that he is not good enough for Rosie.

Raju's creditor, a man known as the Sait, comes to the house demanding payment. Raju tells the Sait that he has no money. The Sait threatens to take Raju to court. Raju plays it off because he does not want Rosie to worry about anything. Raju is unemployed and desperate for money. Raju brainstorms about how he can make money from Rosie's dancing. Raju asks Gaffur for a 500 rupee loan and Gaffur refuses. Raju realizes that his friendship with Gaffur has ended.

Raju gives his last five rupees to a lawyer who has agreed to represent him in court. The lawyer manages to secure an adjournment. One morning, Raju's uncle pays them a visit. The uncle verbally berates Raju and tries to bully Rosie into leaving. Raju's mother joins in and tells Rosie that she will have to leave.

Nalini's professional career takes off. Raju realizes that he is recognized because of his association with Nalini and not the other way around. Raju takes it upon himself to play the impresario in public, controlling every facet of Nalini's career. He imagines himself to be a very important man and cannot see Nalini being able to get along without him. In order for Raju to settle his outstanding debt to the Sait, it becomes necessary for his mother to sign over her interest in the house. Raju's mother signs without resisting. Raju and Nalini move into a new home that is quite upscale and rather large. Raju hires musicians to accompany Nalini during her performances. Raju also hires two cooks, two gardeners, a bodyguard and a private driver.

Nalini visits Raju in jail and he advises her to go to their banker to assess their financial state of affairs. Nalini learns that all of Raju's frivolous spending has left them with next to no money. After three days in the local jail, Raju returns home to Nalini. Ashamed of what has done, Raju does his best to stay out of Nalini's way. Raju tries to convince Nalini to go through with the performances he has booked for her during the next quarter in an effort to collect the balance of fees owed to them in order to recover some of the money they lost. Nalini informs Raju that she has decided to let all of the servants go. Raju and Nalini argue after Nalini tells Raju that she will refund the advance money paid for the upcoming engagements.

As Chapter 11 opens, the sun is coming up and Velan sits silently before Raju as Raju finishes telling Velan his story. When asked for his reaction to what Raju has told him, Velan is unswayed in his devotion to the "Swami." Velan gives Raju his solemn word that he will not tell anyone what Raju has shared with him. This puzzles Raju. Velan descends the temple steps and goes back across the river to his village. Soon, news of Raju's hunger strike spreads throughout India and members of the press begin to converge on the temple where Raju lives. Crowds of people gather at the temple to pay homage to Raju, the accidental holy man. Velan attends to Raju day and night, making sure Raju is not disturbed by pilgrims and onlookers.

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2.4 CHARACTER-SKETCH OF ROSIE

Rosie is one of the main characters of the novel “The Guide” by R.K. Narayan. R.K. Narayan portrays the character Rosie as a typical Indian woman who loves her husband despite his entire fault and always feels proud of her husband. Though she belongs to a dancer family, she is highly educated and is influenced by her husband and her background. She is presented in the novel as a beautiful dancer, of the Devadasi variety of temple dancers.



Rosie is one of the main characters of the novel “The Guide” by R.K. Narayan.

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As a Wife

Rosie is an attractive young wife of 'Marco'. Her marriage has been like a curse in disguise to her as Marco is totally engaged in his career and is totally apathetic and unemotional to her. She is very passionate about dancing but her husband does not allow her to dance

She is like a traditional Indian wife. Her husband is like God to her. Marco calls her dancing skills as street acrobatics and compares it to monkey dance. Despite all these insults she continues to be his wife. When Marco came to know about the intimacy between her and Raju he became very upset and didn't talk to her and completely ignored her presence. She sincerely apologizes to Marco. Rosie explains to Raju, "I followed him, day after day, like a dog-waiting on his grace" She tries to persuade her husband and bears all the insults. But Marco reacts by categorically disowning his wife. "I'm trying to forget..... even the earlier fact that I ever took a wife you are free to go and do what you please."

This incident shows her tremendous tolerance power and her optimistic attitude. She is basically kind and loving towards her husband's. She appreciates the fact that he gives her freedom, security and does not kill her for her betrayal. That she is emotionally attached to him at the last is evident from the fact that she cuts his picture from The Illustrated Weekly and pastes it on her mirror.

Human Desire and Liveliness

Rosie was a dreamer and human desire is visible in Rosie's character. Rosie tells Raju "I'd preferred any kind of mother in law, if it had meant one real, live husband". But Macro on the other hand is only interested in "dead and decaying things" not in his wife "who as dancer was the living embodiment of those images."

Complete Devotion to Dance

When she was left by Marco in Malgudi and was living with Raju she devoted herself completely to dancing. She loves dance and that is what matters to her.

She woke early in the morning and practiced hard for three hours regularly. She is always willing to talk about dance and even tries to teach Raju some tips of it. In the end, though she loses her husband and her lover, she continues to dance. Dance is her life whatever comes to her way. According to Raju “Neither Marco nor I had any place in her life, which had its own sustaining utility and which she herself had underestimated all along”

Religious by nature

She is religious by nature as she believes in Goddess Saraswati and has the bronze image of Nataraja in her office.

Passionate Nature

Her success doesn't get to her head as she remains a down to earth person even after becoming very successful in her dancing career. Once Raju became very upset because Rosie spent lot of time with different artists and not with him. He came to her and said that these artists come to her because they are inferior to her. She replies to him saying that she doesn't believe in superior and inferior. She doesn't discriminate people on the basis of their financial status. On one hand when Raju prefers to meet people who are very rich and influential in the society Rosie doesn't care much about these people. Being herself an artist she respects art and likes to be in the company of artist and other music lovers.

True to Her lover

Rosie is also true to her lover. In spite of the forgery, Rosie does not desert Raju. Though Rosie comes to know about every treacherous and fraud activity of Raju, she compromises with the situation. Instead of punishing Raju for his deceit, she is determined, like a true beloved, to spend every penny that she is arranging a capable defense for Raju although she has earlier decided to give up dancing as a profession. She signs fresh dancing contracts to raise more money for this purpose.

In fact, her dignified and noble behavior brings out our sympathy. She embodies the “Feminine Principle” of ideal woman-hood.

2.5 CHARACTER-SKETCH OF RAJU

In his last three novels, R. K. Narayan has been trying – like a stonemason laboring to make a goddess come out of a stone – to make a good man a godly man, grow out of a man of the earth. Raju in *The Guide* is doubtless half knave half fool, and he remains such when he allows himself to be mistaken for a Swami, a spiritual Guide, by the simple people of mangala. But some days after he is trapped into commencing his fast, change gradually comes over him: “For the first time in his life he was making an earnest effort, for the first time he was learning the thrill of full application, outside money and love; for the first time

Notes

he was doing a thing in which he was not personally interested.” He fasts, and he prays and he enjoys this experience, this enjoyment, he teals himself is something the faith of the people made a new man of him? Isn’t he redeemed indeed? Some are born saints some achieve sanctity and some have sanctity thrust upon them, perhaps Raju is one of the last!

The principal character of *The Guide*, Raju is a romantic doubled with a rascal like his fictional predecessors, Margayya and Sympathy. Raju too plays many parts and puts into practice some of Dr. Pal’s pregnant ideas on Tourism. Trying to help a rich visitor, Marco in his researches, Raju is involved in a tangle of new relationships. Rosie, Mareo’s wife becomes Raju’s lover. Abandoned by Marco, Rosie realizes with Raju’s help, her ambition of becoming a dancer. But his possessive instinct finally betrays him into a criminal action, and he is charged of and convicted of forgery. The railway Raju becomes Raju guide and entrepreneur and a convict, a seducer like Alec.

Caught in the coil of his self-deception: Coming out of the jail, Raju cuts off all connection with the past and sets up as a sort of as ascetic or mahatma. And once again caught in the coils of his own self deception, and he is obliged to undertake a twenty day fast to end a drought that threatens the district with a famine. In vain he tells his chief disciple Velan, the whole truth about himself and Rosie, and about the crash and the incarceration. But nobody would now believe that he is or has been-anyone other than a mahatma. He has made his bed, and he must perforce lie on it. We are free inferring that on the last day of the fast he dies opportunely, a martyr: “Velan its raining in the hills. I am can feel it coming up under my feet, up my legs.... And with that he sagged down.

Does it really rains or is it only Raju’s optical delusion? Does he really die or merely sink down in exhaustion? Has the lie really become truth or has it been merely exposed? We are free to conclude was we like; Narayan might say in Pirandellian fashion “Right you are if you think so!”

The present and past are cunningly jumbled to produce an impression of suspense and anticipation in *The Guide*. We begin with Raju’s release from prison and Velan’s recognition Swami in him. The earlier history of Raju is supposed to be related by him to Velan much later when the fast is in progress. This zig-zag narration gives piquancy to the novel with out quite confusing the reader. We are enable to see the action as Raju sees it, and as the latter Raju sober sees the earlier Raju Drunk. Yet Raju lacks the sheer exuberance and vitality of Sympathy and Margayya.

After all the alarums and excursions, all the excitement and suspense, all the regrets and recriminations Raju realizes that neither Marco nor I had any place in Rosie’s life which had its own sustaining vitality and which she herself had underestimated all along Rosie’s own summing my is masterly : I felt all along you were not doing right things. This is karma. What can we do? There is

in deed no failure of nemesis in The Guide.

The Guide its hero Raju floats as gently as a lily pad on the surface of Indian life and yet suggests to the depths beneath. It manages to describe a saint who is neither born made but simply happens almost like the weather.

Raju's mother

Raju's mother, a traditional Indian woman who defines herself in terms of her domestic role. She is developed more fully as a character than is her husband, about whom she complains frequently. Her initial, albeit reluctant, acceptance of the low-caste Rosie into her house and Rosie's affection for her indicate that she is a positive character. Raju's failure to heal their relationship or to build her a new home when he becomes wealthy tends to undercut his character. When she calls in her imperious brother to deal with Rosie, she reveals the weakness of the traditional Indian woman, who relies on domineering males to resolve problems

2.6 SELF-ASSESSMENT

Choose the correct answer:

1. What does Raju tell the villagers to do about the new conditions in the village?
 - (a) Bring more offerings.
 - (b) Pray harder.
 - (c) Chant at the temple.
 - (d) There is nothing they can do.
2. Where did Rosie and Marco stay?
 - (a) In room 32.
 - (b) In room 28.
 - (c) In room 74.
 - (d) In room 67.
3. What did Raju promise his mother when he took on his new job?
 - (a) He would always provide for her.
 - (b) She could visit him at his new job.
 - (c) She would never have to worry again.
 - (d) He would still look after the railway shop.
4. What was Marco's view of Rosie's passion?
 - (a) He forbid it.
 - (b) He encouraged it.
 - (c) He was bored by it.
 - (d) He thought it was nice but unnecessary.
5. What role did Raju's uncle play in the family?
 - (a) He bought homes for all of the children.
 - (b) He was the black sheep of the family.

Notes

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- (c) He handled all of the family's affairs.
 - (d) He cleaned up after the family.
6. What does Raju's role become at the temple?
- (a) Keeping order in the temple.
 - (b) Teaching the parents about life and spiritual matters.
 - (c) Praying in silence for long periods of time.
 - (d) Teaching the children when the school master is away.
7. Who gave Raju his nickname?
- (a) The station master.
 - (b) His father.
 - (c) The travelers.
 - (d) Himself.
8. Who do the children convince to accompany them to the temple?
- (a) The village elders.
 - (b) Their parents.
 - (c) The village officials.
 - (d) Children from a neighboring village.
9. What does Raju tell the villagers to do about the new conditions in the village?
- (a) There is nothing they can do.
 - (b) Pray harder.
 - (c) Chant at the temple.
 - (d) Bring more offerings.
10. Who did Raju ask for a loan to pay the creditor?
- (a) His uncle.
 - (b) Gaffur.
 - (c) Rosie.
 - (d) His mother.

2.7 SUMMARY

The Guide is the most popular novel of R.K. Narayan. It was published in 1958, and won the Sahitya Akademy Award for 1960. It has also been filmed and the film has always drawn packed-houses.

It recounts the adventures of a railway guide, popularly known as 'Railway Raju'. As a tourist guide he is widely popular. It is this profession which brings him in contact with Marco and his beautiful wife, Rosie. While the husband is busy with his archaeological studies, Raju seduces his wife and has a good time with her. Ultimately Marco comes to know of her affair with Raju and goes

away to Madras leaving Rosie behind. Rosie comes and stays with Raju in his one-room house. His mother tolerates her for some time, but when things become unbearable, she calls her brother and goes away with him, leaving Raju to look after Rosie and the house.

Rosie is a born dancer, she practices regularly and soon Raju finds an opening for her. In her very first appearance, she is a grand success. Soon she is very much in demand and their earnings increase enormously. Raju lives lavishly, entertains a large number of friends with whom he drinks and gambles. All goes well till Raju forges Rosie's signatures to obtain valuable jewellery lying with her husband. The act lands him in jail. Rosie leaves Malgudi and goes away to Madras, her hometown. She goes on with her dancing and does well without the help and management of Raju, of which he was so proud.

On release from jail, Raju takes shelter in a deserted temple on the banks of the river Sarayu, a few miles away from Malgudi, and close to the village called Mangla. The simple villagers take him to be a Mahatma, begin to worship him, and bring him a lot of eatables as presents. Raju is quite comfortable and performs the role of a saint to perfection.

However, soon there is a severe famine drought, and the villagers expect Raju to perform some miracle to bring them rain. So he has to undertake a fast. The fast attracts much attention and people come to have darshan of the Mahatma from far and wide. On the twelfth day of the fast, Raju falls down exhausted just as there are signs of rain on the distant horizon. It is not certain if he is actually dead or merely fainted. Thus the novel comes to an abrupt close on a note of ambiguity.

The last pages of Narayan's best novel, *The Guide*, find Raju, the chief protagonist, at the end of a lifetime of insincerity and pain. As a professional guide to Malgudi's environs, he invented whole new historical pasts for bored tourists; he seduced a married woman, drifted away from his old mother and friends, became a flashy cultural promoter, and then tried, absentmindedly, to steal and was caught and spent years in jail, abandoned by everyone. His last few months have been spent in relative comfort as a holy man on the banks of a river: a role imposed on him by reverential village folk. But the river dries up after a drought and his devotees start looking to him to intercede with the gods. Raju resentfully starts a fast, but furtively eats whatever little food he has saved. Then abruptly, out of a moment of self disgust, comes his resolution: for the first time in his life, he will do something with complete sincerity, and he will do it for others: if fasting can bring rain, he'll fast.

He stops eating, and quickly diminishes. News of his efforts goes around; devotees and sightseers, gathering at the riverside, create a religious occasion out of the fast. On the early morning of the eleventh day of fasting, a small crowd watches him quietly as he attempts to pray standing on the river bed and then staggers and dies, mumbling the enigmatic last words of the novel, "It's raining in the hills. I can feel it coming up under my feet, up my legs...."

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Characteristically, Narayan doesn't make it clear whether Raju's penance does actually lead to rain. He also doesn't make much of Raju's decision, the moment of his redemption, which a lesser writer would have attempted to turn into a resonant ending, but which is quickly passed over here in a few lines. What we know, in a moment of great disturbing beauty, is something larger and more affecting than the working-out of an individual destiny in an inhospitable world. It is and the words are of the forgotten English writer William Gerhardie, on Chekhov, but so appropriate for Narayan that sense of the temporary nature of our existence on this earth at all events...through which human beings, scenery, and even the very shallowness of things, are transfigured with a sense of disquieting importance. It is a sense of temporary possession in a temporary existence that, in the face of the unknown, we dare not overvalue. It is as if his people hastened to express their worthless individualities, since that is all they have, and were aghast that they should have so little in them to express: since the expression of it is all there.

2.8 KEY-WORDS

Malgudi : Fictional city in southern India. During nearly seventy years of writing fiction, Narayan built this memorable city street by street, building by building, and neighborhood by neighborhood.

2.9 REVIEW QUESTIONS

1. What is the Theme of The Guide?
2. What is the Setting of The Guide By R. K. Narayan?
3. Who is the Protagonist in The Guide By R. K. Narayan?
4. What are the Motifs in The Guide By R. K. Narayan?
5. What Metaphors are used in The Guide By R. K. Narayan?
6. Briefly explain the nove 'The Guide'.

Answers: Self-Assessment

1. (c), 2. (b), 3. (b), 4. (a), 5. (c), 6. (b), 7. (c), 8. (b), 9. (a), 10. (b).

2.10 FURTHER READINGS

1. Mukhopadhyay, Partha Kumar. "The Critical Quest: Boethius' The Consolation of Philosophy and R. K. Narayan's The Guide." Indian English Poetry and Fiction:
2. Ramana, P. S. Message in Design: A Study of R. K. Narayan's Fiction. New Delhi:Harman, 1993. Print.
3. Sen, Krishna. Critical Essays on R. K. Narayan's The Guide with an Introduction toNarayan's Novels. Kolkata: Orient Longman, 2004. Print.

UNIT - 3:

AN ANTHOLOGY OF INDIAN ENGLISH PROSE

STRUCTURE

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Internationalism
- 3.3 Education for New-India
- 3.4 Science, Humanities and Religion
- 3.5 What is Culture
- 3.6 Indian Civilization and Culture
- 3.7 Self -Assessment
- 3.8 Summary
- 3.9 Key-Words
- 3.10. Review Questions
- 3.11. Further Readings

3.0 OBJECTIVES

After reading this unit students will be able to :

- Know about Indian Stories
- Discuss various Indian story-writer

3.1 INTRODUCTION

Indian English Literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or conative language could be one of the numerous languages of India. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri and Salman Rushdie, who are of Indian descent.

The rise of the Indian Writing in English is, at the onset, to be located historically. The first connection that we should be looking at is the introduction of the English language as a medium of instruction in India and the introduction of English literature as a subject in the Universities.

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Indo-Anglian Literature

Indo-Anglian is a specific term in the sole context of writing that should not be confused with the term Anglo-Indian. As a category, this production comes under the broader realm of postcolonial literature --- the production from previously colonised countries such as India. Hence the term “Indo-Anglian literature” as comprising the work of Indian writers in English and Indo-English literature as consisting of translations by Indians from Indian literature into English. John B Alphonso Karkala in his *Indo-English literature in the nineteenth century*, 1970 uses the term Indo-English literature to mean literature produced by Indians in English.

Broadly speaking, Indian English literature may be defined as literature written originally in English by authors, Indian by birth, ancestry or nationality. It is clear that neither Anglo-Indian literature nor literal translations by others can legitimately form part of this literature.

Now it becomes clear that the term “Indo-Anglian” is used to denote original literary creation in English language by Indians. Today there are large number of educated Indians who use the English language as a medium of the creative exploration and expression of their experience of life. Their writing has now developed into substantial literature in its own right and it is this substantial body of literature which referred to as “Indo-Anglian literature”.



Did u know?

Macaulay’s *Minute* on education is the landmark in the history of English education in India. In the Minutes Macaulay advocated the cause of English and said we have to educate those people who cannot at present be educated by means of their mother tongue.

The Indo-Anglian literature is to be distinguished from ‘Anglo-Indian’ literature. The term “Anglo-Indian literature” is used to denote the writing of Englishmen in English about India and Indian life. Their works are significant as they serve to interpret India to the west. However, their presentation of Indian life is often romantic rather than realistic. Indian is presented as a land of Snake-charmers, Jugglers, Rajas and Maharajas and one great value of Indo-Anglian literature is that it serves to correct this picture and project a more favorable and truthful image of India.

The Indo-English literature is further divided into classical and modern Indo-English literature. Classical Indo-English literature requires a certain degree of interpretation and adaptation of meanings, to accommodate with some latitude in translation becomes inevitable. Some allowance has also to be made for prevailing literary taste and scruples at the time when the translation takes place. Similarly, some freedom may be claimed by the translation of some work when he has the definite audience in mind. With the consolidation of the British power

in India, English the language of rulers also began to exercise its influences on the intellectuals of the country to the educated youth of that generation, a generation finding in English language a gateway to western knowledge. English provided a window for the Indian language a gateway to western knowledge. It also provided a window for the Indian intellectuals to have a look at the wide world. Despite the fact English is not their mother tongue many Indian writers in English were able to realize their creative effort through the medium of English.

Macaulay's Minute

Macaulay's *Minute* brought the English language in education urging that it was necessary to make natives of this country good English scholars and he wanted to make India a Cultural colony of England and to produce an army of English knowing clerks. By the time of Macaulay, the demand for the introduction of English as the medium of education was widespread.

Macaulay's *Minute* on education is the landmark in the history of English education in India. In the Minutes Macaulay advocated the cause of English and said we have to educate those people who cannot at present be educated by means of their mother tongue. We must teach them some foreign language. In India English is the language spoken by the ruling class. It is spoken by the higher class of native at the seats of government.

It is remarkable that Macaulay's views about the importance of English hold good even today. There were several factors which contributed to spread English in education of India. The English traders played a prominent part in this, right from the early days of the trading settlement as the East Indian Company.

Macaulay's *Minute* introduced in 1833 for the introduction of English as a medium of instruction with the claim that "the English tongue would be the most useful for our native subjects." While presenting his famous minute, Macaulay admitted quite candidly that he had not read any of the Sanskrit and Arabic books and yet did not desist from making such a pronouncement:

...a single shelf of a good European library is worth the whole native literature of India and Arabia. ...All the historical information which has been collected in the Sanskrit language is less than what may be found in the paltry abridgements used at preparatory schools of England...

India, thus became a kind of testing ground for the launch of English literature in the classroom at a time when English Universities were still steeped in the Latin and Greek classics. English was, as a result, introduced in educational institutions, Courts and offices thus dislodging the traditional use of Arabic and Sanskrit as a mode of communication and documentation. Lord William Bentick announced in 1835 that the government would "favour English Language alone" henceforth and would move towards "a knowledge of English literature and Science through the medium of English language alone." The Wood Dispatch of 1854 proclaimed the establishment of the Universities at Bombay, Madras and

Notes

Calcutta and thereafter made the English language accessible to students, professors and also the officials of Government offices. To begin with the introduction of English at these levels had some interesting repercussions. What is pejoratively called “Babu English” today became the first offspring of the unholy encounter between the British English language and the unwilling Babu. The ‘art and craft’ and discomfort with which they used the language in the offices in course became a matter of derision. In the arena of literary studies too English began to assert itself.

Indian Writing in English

Before Macaulay’s Minutes policy in education few Indians had begun to use the English for creative expression. Henry Derozio’s volume of poems was published in 1823 and Kashiprasad Ghose published his poetry entitled *The Shair* and the others poem in 1830. These two poems are not great in their writings but their work is largely imitative of English writers. Before the middle of the century the drama, short story and novel were practically non-existent in the Indian languages. The English came in India and brought with them the number of translations. English classics were soon translated into various Indian languages and the growth of the novel and the short story in regional languages was inspired by these translations.

In the field of drama the translation of Shakespeare’s works came into regional languages. They also served as models to the early Indian dramatists. The Indian drama, like the novel and the short story, was the result of that impact of English studies. Sarojini Naidu achieves success in the handling of Indian imagery and the expression of Indian personality. Tagore is a great phenomenon in the Indian literary Renaissance. He combines in himself three distinct roles—that of a poet, a philosopher and a patriot. The special feature of Tagore’s lyrics in English is that they are prose poems.

A good deal of poetry continues to be written in English and there is much experimentation in an effort to achieve modernity. The novel took later start; still the novel has gone far ahead of poetry both in quantity and quality. Very few Indians seem to have attempted fiction in English till the beginning of the present century. During the last quarter of the 19th century there was considerable literary activity. Love, hatred, intrigue, jealousy, all these are shaken into a compound in the novel. With the publications of Mulk Raj Anand’s *Untouchable* and *Coolie* and Raja Rao’s *Kanthapura*, the novel in English may be said to have come of age. R.K Narayan’s *Swami and Friends* and the novel *The Bachelor of Arts* is a more mature work and invokes variegated claim of character and ancient. While many good Indo-Anglian novels and many more short stories have already demonstrated the feasibility of Indian writing English fiction, it is nevertheless true that the unique intricacies of social life and the untranslatable nuances of conversational speech are better rendered through the medium of one’s own mother tongue.

The first Indian novel in English was *Rajmohan's Wife* by Bankim Chandra Chatterji, written in 1864.

The first Indian novel in English was Bankim Chandra Chatterjee's *Rajmohan's Wife* appeared in 1864. This novel was set in a Bengal village. Through a simple domestic story it highlighted the central concern: that of the virtue of renunciation over self-love. Salman Rushdie referring to the same sense of artifice and discomfort of the earliest users of the English language calls this first novel written by an Indian in English a 'dud'. Bankim Chandra Chatterjee (1838-1894) who went on to attain a high stature as a writer produced other novels in his mothertongue, Bengali, of which *Anandmatha* (1882) and *Durgeshnandini* (1890) deserve mention.

The first book written by an Indian in English was by Sake Dean Mahomet, titled *Travels of Dean Mahomet*; Mahomet's travel narrative was published in 1793 in England. In its early stages it was influenced by the Western art form of the novel. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. Raja Rao's *Kanthapura* is Indian in terms of its storytelling qualities. Rabindranath Tagore wrote in Bengali and English and was responsible for the translations of his own work into English.

Dhan Gopal Mukerji was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri, a writer of non-fiction, is best known for his *The Autobiography of an Unknown Indian* where he relates his life experiences and influences.

The Beginning of the Twentieth Century

The twentieth century saw a gradual growth of the novel form in English in India. Romesh Chandra Dutt was an important figure writing at that time. He occupied important Government posts before retiring as the Diwan of the Royal Baroda State. He wrote six novels in Bengali, out of which two he translated into English: *The Lake of Palms* (1902) and *The Slave Girl of Agra* (1909). Both these novels were published in London and were hailed as writings with dense plots and vivid characterization. Some other writers of this era include: T. Ramakrishna who wrote *Dive for Death* and Swarna Ghoshal who wrote *The Fatal Garland*. Krupabai Sathianandan wrote *Kamala, A story of Hindu Life* (1894) Bal Krishna, *The Love of Kusama* (1910), Sir Joginder Singh, *Nasrin* (1915), Rajam Iyer *Vasudeo Shastri* (1905) and A. Madhavan in *Thillai Gobindan* (1916). These are all historically valuable as links in this chain that was fast becoming the body of Indian Writing in English.

However one name that stands apart from this body is that of Rabindranath Tagore. It would be inapt to appropriate him as a writer of English because he wrote with equal felicity and grace in Bengali. As a matter of fact he was not known as a writer alone but as an equally accomplished poet, playwright and painter. He was above all a visionary, a man who conceived institutions like *Vishwabharati* and gave to the world an ingenious model of Education.

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The Home and the World (1919), *The Wreck* (1921) and *Gora* (1923) have all been translated from Bengali to English. However, the book that made Tagore a world literary figure fetching for him the highest honour that can be accorded to a litterateur, the Nobel in 1912 and more importantly is considered as a significant ground that provided a spiritual interface between East and West and if the reader has still not guessed I refer to *Gitanjali*. Written in 1913, it elevated Tagore to a literary immortality.

Raja Ram Mohan Roy was the first Indian to write in English. He could speak and write English fluently and forcefully as is clearly brought out his work on religion. But he was a social reformer and much of his writing is utilitarian rather than creative.

Trinity of Indian Writing in English

The following years saw many a story of success in the field of Indian Writing in English. William Walsh, the English critic picked out three of the most famous writers of the literary circuit at that time. Mulk Raj Anand (1905-), R.K. Narayan (1906-2000) and Raja Rao (1909-) became the trinity of Indian writing in English. Speaking of The Big Three, Walsh said:

“It is these three writers who defined the area in which the Indian novel was to operate. They established its assumptions; they sketched its main themes, freed the first models of its characters and elaborated its particular logic. Each of them used an easy, natural idiom which was unaffected by the opacity of a British inheritance. Their language has been freed of the foggy taste of Britain and transferred to a wholly new setting of brutal heat and brilliant light.

However these three were the early representatives of the use of English language in describing an Indian experience. They struggled to characterize their attempts. The sustained structure of the novel form too added to the arduous nature of representing Indian life in English. Moreover the novel being essentially a Western form, imposed certain limits and also subsequently modified the Indian experience. Rao pointed out in the preface of *Kanthapura*, “One has to convey in a language that is not one’s own the spirit that is one’s own. One has to convey the various shades and omissions of a certain thought movement that looks maltreated in an alien language.” He further adds that even though English is a language of our intellectual make-up it is not that of our emotional make-up.”

This trio has done it memorably, so memorably that are haunted by it, our mouth remain wide open and without any hesitation and gain saying we consider them as ‘great’. It is to their credit that Indian English Literature is established as separate discipline in the literatures of the world. “Panorama of India” in their writing provides strong sense of rich heritage. They churn out various pearls and gems hidden beneath the surface of Indian culture and tradition with the strong sense of tradition they tried to establish a mutual relation between India’s past and present so that applications of myths can be made useful in present contexts of life.

Myths are the stories of gods and supermen and these myths are created to teach a moral to community, or to give divine sanction to the rulers of that community or to give unity to that community. A land without myth is the land without faith in the supernatural and the divine. A study of Greek myths reveals the fact that the gods and the goddesses of heaven are as jealous as mortals and as narrow-minded as the ignorant”.

India is the land of myth. Myths are the symbols created by the primitive men from the vivid experience of day-to-day life. These were stabilized and given a relative fixity through the medium of words. Myth has played a significant role in human society from its beginning as primitive religious narrative to its unconscious mind.

Philosopher since centuries back have been interested in establishing connection between poetry and myth but modern interest in the myth has greatly been increased by the contribution of comparatively new disciplines of anthropology and psychology.

In simple word, a myth is a legend, a tale, a story, a saga of super human will, courage and strength handed down to people orally over a long period of time, and put into forms by writers and the poets who made changes in them whenever it suited to their purpose to do so. Such legends or tales or stories are supposed to be very serious and reflects a society’s spiritual foundations. They are symbols of human experience embodying a firm faith or belief in comic view each culture holds dear to its heart and preserves tenaciously. Myths are old far off distant things. They are purely traditional. They are embodying popular ideas or natural phenomena. The spell and attraction towards Indian Mythologies stories have a kind of fundamental significance. Indian writers particularly M.R. Anand, R.K. Narayan, Raja Rao---are aware of Indian mythologies and surprisingly enough they have created the myths with all their literary possibilities. Another reason for the employment of myths is that they, along with folk-tales and ancient legends, provide abstract story pattern. Another factor which is responsible for the existence and employment of myths is their “literacy nature”.

It may be a point of objection but a literature has shown its favour we can say that poets and writers are attracted towards the myths because of their literariness or because they are literary. Myth is ethical, philosophical, religious and cultural. Indian myths are essential parts of Indian embody the nature and spirit of literature. The Indian English novelist has emulated the device of the use of the myth from the west but has naturalized is to the Indian soil. The public recitation of tales from the Ramayana, the Mahabharata and the puranas pointing out its contemporary relevance is even now a living tradition. If a world-view is required to made literature meaningful in terms of shared human experience, the epic, the puranic tales of ancient India with their unique quality of timelessness offer a solid basis of such a common background.

In Indian English fiction myths have been used mainly in two novelists.

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M.R Anand and R.K Narayan and others have used myths as structural parallels where a mythical situation underlies the whole or part of a novel, whereas, Raja Rao has used myth as a part of a digressional technique and in this sphere he has excelled all others. Here he waves a variety of myths and folk-tales into the fabric of his novels to attain some desired effect. Indian Myths are about the heroes of our classics, Ramayana and Mahabharata. They are about the Demons, God, and Goddesses. These myths are incorporated in the novels of R.K. Narayan.

India, in spite of her variety and complexity, is a cultural unit; she has an image of her own cultural. Cultural is an exploration term which means the sum total of all *i.e.* reflected in the mode of life of people-their thoughts processes and outlook on life, social structures, values, and customs, their needs, aims, aspirations and national commitment and then this is best expresses through the arts and letters of the country. The word 'myth' has been constantly used in the literature of the world. This term is also used in a variety of meanings in sociology, anthropology, psychology and in comparative religion-each field of study investing it with different connotations. But its use in literature is much more comprehensive. Now the conscious use of myth becomes a very familiar and popular technical device used by many writers. In the second case, there is unconscious use of myth. In this technique we find that writers may not have been using a mythical situation or character but, readers or critics have discovered the unconscious way in which myth have operated in their novels or dramas.

India is the place of Myths. "Every place in India has a local legends and every temple has a story around us. Only in India art and religion in a coherent way and one is not able to separate religion from art and art from religion. Our temples are mixture of art, culture and religion. So are the novels of this South India writer, who creates an imaginary town of Malgudi and spin his Novels around it."

A myth is useful in the context of modern time only when it illumines the present predicament of human society or suggestive of curable effect or it can suggest a remedy. They are meant more for inspiration than for information. They are religious rituals which make life meaningful and enrich it by penetrating or its essence. A myth is not a substitute for reality but only a vehicle for a better appreciation of reality.

R.K. Narayan gives a modern colour to our ancient myth and indicates the validity and continuity of our rich cultural tradition. Hence R.K. Narayan is a modern novelist with a mythical consciousness.

Mulk Raj Anand started his career with the novel *Untouchable*. It was a unique work because the convention of Indian works having the highborn and the privileged as central protagonist was broken down. The hero, *Bakha* is a low caste sweeper boy and the novel is a description of the experiences that he undergoes in one day and as they impinge on his consciousness. The structure of the novel draws extensively from James Joyce's *Ulysses* in the use of stream- of

– consciousness technique. Apart from this Western influence (he was also a member of the famous Bloomsbury group of writers in London too) another important quarter, which affected his writing, was the idea of socialistic society as propounded by Mahatama Gandhi. The solution to Indian casteism that was given in *Untouchable* was in accordance with Gandhiji's idea of dignity for the low-born. His other novels, *The Village* (1939), *Across the Black Waters* (1940), and *The Sword and the Sickle* (1942) are also works with a reformative agenda.

Unlike the flamboyant Anand with Western influence was the unpretentious and unassuming **R.K. Narayan** whose first book was *Swami and Friends* (1935). He created the fictitious region of Malgudi---a small South Indian town --“a blend of oriental and pre-1914.” The characters are the small time residents of this town and go about their quotidian concerns. However out of this daily humdrum emerge certain life-affirming, brilliant flashes that the writer captures for the reader. Except for his work. *Waiting for Mahatama*, which features the Quit India Movement of 1942, current political issues do not figure in his writings. *The Dark Room* (1938) is the story of Savitri married to a callous husband Ramani. *The Guide* (1958) was one of his most appreciated works. It tells the story of Raju the guide and his love for Rosie whom he first meets as a client's wife.

Raja Rao has produced four novels and a collection of short stories till date. *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965) and *Comrade Kirrilov* (1976) and *The Cow of the Barricades* (1947- short story collection). *Kanthapura* is the story of a South Indian town that is affected by the Civil Disobedience Movement. What is interesting about the book, however is the narrative technique used by Rao. The story is told through the voice of the old woman inhabitant of the village who uses the structure of the traditional folk epic, the *puranas*. The book fuses the spirit of the traditional religious faith of the village with that of the Nationalist Movement.

Writers of the New Writing

Between The Big Three and what is called the New writing in Indian English of the 1980's, some writers of the 1950's like Anita Desai, Khushwant Singh and Arun Joshi have made their presence felt on the scene of Indian Writing. **Anita Desai** (b. 1937) is one of the established writers of this period. She has published eight novels till date of which the most famous are: *Cry the Peacock* (1965), *Clear Light of the Day* (1980) which was short listed for the Booker Award and *Fire on the Mountain* (1977) for which she was awarded the Sahitya Academy Award in 1978.

Arun Joshi has four novels to his credit: *The Foreigner* (1963), *The Strange case of Billy Biswas* (1971), *The Apprentice* (1974) and *The Last Labyrinth* (1981). Both these writers represent the modernist-existential strain in Indian Fiction in English. Before **Khushwant Singh** made his foray into writing he dabbled in Journalism and law. His two novels: *Train to Pakistan* (1956: published as

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Manomajra) and *I Shall not Hear the Nightingale* (1959) depict the human tragedy behind the Partition of India in 1947. He is also recognised as an erudite Sikh historian.

Rushdie Era

“Condemned by a perforated sheet to a life of fragments, I have nevertheless done better than my grandfather because while Aadam Aziz remained the sheet’s victim, I have become its master.”

--Salman Rushdie in *Midnight’s Children*

The next watershed in Indian Writing in English came with the publication of **Salman Rushdie’s** *Midnight’s Children* which went on to win the Booker McConnell Prize in 1981. *Midnight’s Children* took its title from Nehru’s speech delivered at the stroke of midnight, 14 August 1947, as India gained its Independence from England. This is a book that talks about a man who is born on the midnight of 14-15 August in 1947 (the day on which India attained independence). The biography of a man is from its inception, therefore, entwined with that of the nation. The **selfconscious narrator**, Saleem Sinai, provides us with an alternative version of India’s modern history from his *point of view*. In the beginning of the novel, we are told that the protagonist “was born in Doctor Narlikar’s Nursing Home on August 15th, 1947,” more precisely, “on the stroke of midnight...at the precise instant of India’s arrival at independence.” The time of his birth matters because it has made him “mysteriously handcuffed to history, Thus Saleem born as he is on the fateful moment in Indian history is a special **autobiographer** because his life story moves in the same timeframe as that of the newly independent nation.

In fact, Rushdie here challenges the Western conventions of unity, continuity, and objectivity in writing history. The usual dichotomy between history and fiction gets blurred. In this novel and others in the Indian scene inspired by Post-Modern tendencies the trend of what is called **metafiction** is seen. Metafiction is characterized by the employment of a self-conscious narrator and the awareness with which (s)he uses ideology in structuring the novel. In 1970, it was the critic William H. Gass who wrote an essay in which he called the post-modern novel’s self-reflexive tendency as metafiction. Influenced by certain tendencies in Postmodernism even other genres like history have undergone a critical assessment through which they concluded that the features of history writing like objectivity are lost to the inherent alignment of the historian with positions of power. Patricia Waugh also provides a comprehensive definition by describing metafiction as:

“fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality”.

Metafictional works, she suggests, are those, which “explore a theory of writing fiction through the practice of writing fiction”. Mark Currie highlights current metafiction’s self-critical tendency by calling it “a borderline discourse, a kind of writing which places itself on the border between fiction and criticism, which takes the border as its subject”. Waugh further suggests that metafiction exhibits, “a self-reflexivity prompted by the author’s awareness of the theory underlying the construction of fictional works,” And that, “contemporary metafictional writing is both a response and a contribution to an even more thoroughgoing sense that reality or history are provisional: no longer world of external verities but a series of constructions, artifices, impermanent structures.

Therefore, history no longer functions as a discipline of the only legitimate documentation of the past events; instead, it is an **ideological** product.” This awareness about history and other realms of knowledge being ideologically motivated can help us restructure the conventional forms of these disciplines. As the current trends of Indian Writing in English show writers are keen to not only to experiment with the form of the novel and destabilize the features that were considered as essential in conventional novel writing but also seek a rewriting of certain events in Indian history. So whether it is Salman Rushdie treating history and religion with a celebratory irreverence or **Mukul Kesavan** attempting a revision of the Civil Disobedience Movement from the point of view of the Muslim Congressmen, or the scores of personal memoirs, giving a personal record of public events, a sceptical look at history has characterized great deal of Indian Writing in English for the past few decades.

In 1983, Rushdie published the novel *Shame*, described by himself as “a deeply satirical fairy tale about Pakistan’s ruling circles” It was short-listed for the Booker Prize in 1984. On September 26, 1988, Rushdie published his novel *The Satanic Verses* for which he had to face the ire of many Islamic nations. Since the declaration of a formal *fatwa* against him by the Iranian leader Ayatollah Khomeini he has lived in an undisclosed location in London from where his subsequent works have come out.

The term “magical realism” was first introduced by Franz Roh, a German art critic. To him, it was a way of representing and responding to the mystery of reality. In his use of Magic Realism Rushdie is said to have been influenced by the author Gabriel Garcia Marquez who makes its extensive use in *One Hundred Years of Solitude*.

The Emergence of Nationalism

It is true that the idea of a modern state took root in Indian society because of India’s contact with western ideas, but very soon, Indian writers like Bankim Chandra Chatterjee (Bengali, 1838-1894) and others made use of this newly acquired concept of nationalism to attack colonial rule, and in the process created their own brand of nationalism, rooted in the soil. Bankim Chandra wrote many

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historical novels like *Durgesh Nandini* (1965), and *Anand Math* (1882), acquired a pan-Indian popularity and made nationalism and patriotism a part of dharma. This alternative was a distinctive civilizational concept of universalism that was accepted by many as a reply to western colonialism. Revivalism and reformism were natural corollaries of the newly emerging idea of nationalism.

Rabindra Nath Tagore (Bengali, 1861-1942), the greatest name in modern Indian literature, made federalism an important part of his concept of national ideology. He said that the unity of India has been and shall always be a unity in diversity. The foundation for this tradition had been laid in India at the social level, not the political, by saints like Nanak, Kabir, Chaitanya and others. It is this solution-unity through acknowledgement of differences—that India has to offer to the world. As a result, India's nationalism is mingled with its spiritual tradition, with truth and tolerance preached by Mahatma Gandhi, and non-alignment advocated by Pandit Jawaharlal Nehru, showing India's concern for its pluralism. Modern Indian pluralism is multi-lingual, multi-cultural, secular, national-state concept.

The Literature of Nationalism, Reformism and Revivalism

Patriotic writings proliferated almost spontaneously in different languages, as the resistance of a community against foreign rule. Rangalal in Bengali, Mirza Ghalib in Urdu and Bharatendu Harishchandra in Hindi expressed themselves as the patriotic voice of that era. This voice was, on the one hand, against colonial rule, and on the other, for the glorification of India. Besides, Mirza Ghalib (1797-1869) wrote ghazals in Urdu, about love, with unusual imagery and metaphors. He accepted life both as a joyous existence and as a dark and painful experience. Michael Madhusudan Dutt (1824-73) wrote the first modern epic in an Indian language, and naturalised blank verse in Bengali. Subramania Bharati (1882-1921) was the great Tamil patriot-poet, who revolutionized the poetic tradition in Tamil. Themes from mythology or history were taken to write epics, by Maithili Saran Gupta (Hindi, 1886-1964), Bhai Vir Singh (Punjabi, 1872-1957), and others, with the express purpose of fulfilling the needs of the patriotic reader.

The birth of the novel is associated with the social reform-oriented movement of the 19th century. This new genre, borrowed from the West, is characterized by a spirit of revolt, right from its adoption into the Indian system.

The first Tamil novel, *Pratap Mudaliyar Charitram* (1879) by Samuel V. Pillai, the first Telugu novel, *Sri Ranga Raja Charitra* (1872) by Krishnamma Chetty, and the first Malayalam novel, *Indu Lekha* (1889) by Chandu Menon were written with didactic intentions and to re-examine evil social customs and practices like untouchability, caste distinctions, denial of remarriage of widows, etc. In other first novels, like the Bengali novel, *Phulmani O Karunar Bibaran* (1852), by an Englishwoman, H. Catherine Mullens, or the Hindi novel, *Pariksha Guru* (1882) by Lala Srinivas Das, one can discover shared patterns of response and articulation towards social problems.

Historical novels were written by Bankim Chandra Chatterjee (Bengali), Hari Narayan Apte (Marathi), and others, to describe the glorious past of India, and to instill nationalist fervour in her people. Novels were found to be the most appropriate medium to eulogize the intellectual and physical richness of the past, and reminded Indians about their obligations and rights. In fact, in the 19th century, the idea of national identity emerged from literature, and most Indian writings turned into the voice of enlightenment. This paved the way for India to understand the real, factual position by the time it reached the threshold of the 20th century. It was during this time that Tagore started writing the novel *Gora* (1910), to challenge colonial rule, colonial criteria and colonial authority, and to give new meaning to Indian nationalism.

Indian Romanticism

The trend of Indian romanticism ushered in by three great forces influenced the destiny of modern Indian literature. These forces were Sri Aurobindo's (1872-1950) search for the divine in man, Tagore's quest for the beautiful in nature and man, and Mahatma Gandhi's experiments with truth and non-violence.

Sri Aurobindo, through his poetry and philosophical treatise, 'The Life Divine', presents the prospect of the ultimate revelation of divinity in everything. He wrote mostly in English. Tagore's quest for beauty was a spiritual quest, which attained fruition in the final realisation that service to humanity was the best form of contact with God. Tagore was aware of a supreme principle pervading nature and the entire universe. This supreme principle, or the unknown mystique, is beautiful, because it shines through the known; and it is only in the unknown that we have perpetual freedom. Tagore, a many-splendoured genius, wrote novels, short stories, essays and dramas, and never ceased to try out new experiments. His collection of poetry in Bengali, *Gitanjali* (song offerings), received the Nobel Prize in 1913. Tagore's poetry, after the award, inspired writers of different Indian languages to popularize the age of romantic poetry. The age of romantic poetry in Hindi is known as *Chhayavad*, the age of romantic mystery, in Kannada, is *Navodaya*, the rising sun, and in Oriya, it is known as *Sabuj*, the age of green.

Jaishankar Prasad, Nirala, Sumitra Nandan Pant and Mahadevi (Hindi); Vallathol, Kumaran Asan (Malayalam); Kalindi Charan Panigrahi (Oriya); B.M. Srikantayya, Puttappa, Bendre (Kannada); Viswanath Satyanarayana (Telugu); Uma Shankar Joshi (Gujarati), and poets of other languages highlighted mysticism and romantic subjectivity in their poetry. The poets of Ravikiran Mandal (a group of six poets of Marathi) searched for the hidden reality in nature. Indian romanticism is fraught with mysticism—not like English romanticism, which wants to break puritanic shackles, seeking joy in Hellenism. In fact, the romantic trend of the modern times follows the tradition of Indian poetry, where romanticism indicates the Vedantic (the philosophy of one Reality) oneness between Nature and man, more along the lines of Vedic symbolism and not Paganism.

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Muhammad Iqbal (1877-198), the greatest poet that Urdu had produced, second only to Ghalib, went through initially a romantic-cum-nationalistic phase in his poetry. His best collection of Urdu poems is *Bang-i-Dara* (1924). His quest for Pan-Islamism did not deter him in his concern for humanity at large.

The Advent of Mahatma Gandhi

The emergence of Mohandas Karamchand Gandhi (Gujarati, English, and Hindi, 1869-1948) and Tagore, influencing Indian life and literature, were quite often complementary to one another. Gandhi spoke the language of the common man, and was for the outcasts. His weapon was the weapon of truth and non-violence. He was for traditional values and against industrializations. He very soon turned himself into a medieval saint and a social reformer. Tagore called him Mahatma (saint).

Gandhi became the theme of both poetry and fiction of cultural nationalism. He became an apostle of peace and idealism.

Poets like Vallathol (Malayalam), Satyendranath Datta (Bengali), Kazi Nazrul Islam (Bengali) and Akbar Allahabadi (Urdu) accepted Gandhi as a challenge to western civilization, and as an assertion of the dignity of Asian values. Gandhian heroes swamped the fictional world of that time.

Raja Rao (English), Tara Shankar Bandyopadhyay (Bengali), Premchand (Hindi), V.S. Khandekar (Marathi), Sarat Chandra Chatterjee (Bengali), Lakshmi Narayan (Telugu) all created Gandhian protagonists as rural reformers or social workers with moral and religious commitments.

It was not the writers, but the people, who created the Gandhi myth, and the writers, in their turn, used it effectively to mark a period of great awakening.

Sarat Chandra Chatterjee (1876-1938) was one of the most popular Bengali novelists, whose popularity continues unabated even today, not only among Bengali readers, but also among people in other parts of India, by means of the numerous translations of his books, which are available in various Indian languages. His pet theme was the man-woman relationship, and he was well known for his portrayal of women, their sufferings and their often unspoken love. He was both a Gandhian and a socialist.

Premchand (1880-1936) wrote novels in Hindi. He was a true son of the soil, deeply attached to the Indian earth. He was the finest literary exponent of the Indian peasantry in Indian literature. As a true Gandhian, he believed in the idealistic theory of 'a change of heart' in the exploiters. But, in his magnum opus, *Godan* (1936), he becomes a realist and records the suffering and struggle of the Indian rural poor.

Search for Modernity

A great work of art, in the Indian context, is the expression of both the traditional and the actual. As a result, the concept of modernism grew in the Indian context along different lines. The urge was to create something new. Even the imitations

of western modernist came as a challenge to understand their own realities. Writers during this time presented their manifestos, explaining their ideas of modernity. A new language was found to articulate their own historical position. Jibanananda Das (1899-1954) was the most important Bengali poet after Tagore who had a total sense of poetry. He was an imagist and used language not just to communicate, but to grasp reality.

Bibhuti Bhushan Bandyopadhyay (1899-1950) the Bengali fiction writer, whose novel *Pather Panchali* (*The Saga of the Road*) was filmed by Satyajit Ray, and which received international acclaim, presents the unsophisticated and warmhearted village life that is passing away.

In his quest for identification with man's everyday relation with nature, he proved himself to be no less modern. Tara Shankar Bandyopadhyay (Bengali 1898-1971) depicts in his novels the pulsating life of a whole generation staying in a village or a city, where society itself becomes the hero. In depicting regional life, the social change and human behaviour, he achieves utmost success. Uma Shankar Joshi (Gujarati) initiated new experimental poetry and spoke of the shattered self in the modern day world. Amrita Pritam (Punjabi) creates an intensely personal poetry of an unearthly glory, without losing contact with the earth. B.S. Mardhekar (Marathi, 1909-1956) reflects in his poetry contemporary reality with the help of images, indicating the limitations of man and the inevitable despair arising from them.

Gopal Krishna Adiga (1918-92), the famous modern Kannada poet, developed his own personal idiom, and became mystical. He also displays the agony of his time.

Practically all the writers reflect the despair of man, arising out of his sense of helplessness in society and in the larger sphere of history. The limitation of the West, the degeneration of canons and the disillusionment of the middle-class psyche, are some of the characteristics of Indian modernity. However, the tradition of humanism is also very much alive and hope for a better future is not discarded. In western terminology, modernism is a breaking away from established rules, traditions and conventions, but in India, it is a search for alternatives to existing literary models. But one cannot identify one single reference point of modernity and, therefore, one may conclude that Indian modernity is like a mosaic.

The Indian Literary Scene After Independence

After independence, in the fifties, the disillusionment became more vivid because of the pressure of the disintegration of society and a broken relationship with India's past heritage. In 1946, India witnessed the worst bloodbath in the memory of the sub-continent, just before it became Independent, after the partition of the country. India's nationalism at that juncture was a nationalism of mourning. At that time, a majority of new writers portrayed a dreadful artificial world, based on the formulas of western modernism. There were experimentalists who showed concern for the inner reality – intellectualism entered the realm of modernity. In a culture like India's, the past does not pass off. It keeps on providing

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paradigms for the present, but the rhythm broke down because of modernistic experimentations.

Most Indian poets looked outside, and accepted T.S. Eliot, Malarme, yeats or Baudelaire as their masters, and in the process, rejected Tagore, Bharati, Kumaran Asan, Sri Aurobindo and Gandhi. But then, these poets of the fifties, and even the sixties of 'dark modernism', developed an identity crisis. This specific identity crisis, the conflict between traditional Indianness and western modernity, is discernable in the writings of the major language areas in India during those days. Those who adhered to western modernity separated themselves from the common masses and their reality. But the concept of experimentation (Prayog) sometimes developed independent of western influence, as a quest for new values and a searching examination of the basic sanctions or sources of value. S.H. Vatsyayan Ajneya (Hindi), Navakanta Barua (Assamese), B.S. Mardhekar (Marathi), Harbhajan Singh (Punjabi), Sharatchandra Muktibodh (Marathi) and V.K. Gokak (Kannada) emerged with a distinct voice and vision, enriching the new movement.

Besides, the literature of social realism, having its roots in the soil, became a dominant trend in contemporary literature. It was a continuation of the progressive literature of the thirties and forties, but definitely more militant in its approach. G.M. Muktibodh (Hindi), Bishnu Dey (Bengali) or the Telugu naked (Digambar) poets revealed the poet's solitary struggle in opposition to the mounting crisis of uprooted identity. They wrote political poetry on the theme of agony and struggle. It was a poetry of commitment. Literature now moved to the downtrodden and the exploited. The Kannada Bandaya (the rebels) were concerned with forms of violence in a class society. People like Dhumil (Hindi) showed a great range of social realism. O.N.V. Kurup (Malayalam) added to his lyricism the sharpness of anger towards social injustice. Then came the Naxalite movement of the seventies, and with it post-modernism entered the Indian literary scene. In the Indian context, post-modernism arrived as a reaction to media-operated and market-guided reality—a reaction to the modernism of the sixties of the existential anguish, of the crisis of identity, and of the frustration of the idealist, but it carried with it the trend of progressive literature of protest and struggle.

Contemporary Literature

Contemporary literature is a vast group of written works produced from a specific time in history through the current age. This literary era defines a time period, but it also describes a particular style and quality of writing. Some see this period as an extension of postmodern literature, but most refer to it as a literary era of its own. Most agree that the era of contemporary writing began in the 1960s. A few scholars claim this period started at the end of World War II, and this is where the era's pairing with postmodern literature comes in. The postmodern era began after World War II, in the 1940s, and lasted through the 1960s.

In the *uttara Adhunik* (post-modern) era the effort is to be conscious. The third generation of Malayalam writers like N. Prabhakaran, and P. Surendran prefer the term anti-modernism to post-modernism and are content simply to narrate human tales without any explicit social message or philosophical pretensions. Vijayadan Detha (Rajasthani, under the umbrella language Hindi) and Surendra Prakash (Urdu) are now writing stories without any ideological prejudices. The modernist idea that anything simple should not be accepted is now questioned. It is established now that simple texts may present complex extra-textual structures. Even cultural references simply stated in poetry can have different semantic values.



Raja Rammohan Ray was the first Indian to effectively express himself in black and white through English though he was initiated to the language when he was in his teens.

In the contemporary Indian novels by Jayamohan (Tamil), Debes Ray (Bengali) and Shivprasad Singh (Hindi), dealing with various neglected regions, and the spoken dialect of that area, a composite picture of a total India, pulsating with new experience and struggling to hold on to the old values, and in the process sometimes discarding them, is also easily discernible. In this period of *Uttara Adhunikta* (post-modernism), these novels dramatise the shift of the dominant from problems of knowing to problems of modes of being. It gives a glimpse of the actual India of the villages, and also makes it amply clear that this country belongs to the Hindus, Muslims, Sikhs and Christians. Its culture is a composite culture. These regional novelists have forcefully demolished the myths created by the western Indologists that Indianness is just fatalism, or that Indianness is to be identified with harmony and order, and Indian vision cannot perceive its own reality.

The central tension experienced by the vast majority of contemporary Indian novelists is that of transition from the rural and traditional to an urban and post-modern situation, expressed either through a romantic nostalgia for the village left behind, or through fear and hatred of the cruel impersonal city, with all its sex, horror, murder and cruelty. Birendra Kumar Bhattacharya (Assamese), Sunil Gangopadhyay (Bengali), Pannalal Patel (Gujarati), Mannu Bhandari (Hindi), Nayantara Sahgal (English), V. Bedekar (Marathi), Samaresh Basu (Bengali) and others, with their rural-urban sensitivity, have portrayed the Indian experience in its totality. Some fiction writers, with the help of symbols, images and other poetic means, magnify a particular moment in life. Nirmal Verma (Hindi), Moni Manikyam (Telugu) and many others have made their presence felt in this area. Emancipatory women's writing has emerged strongly in all Indian languages, seeking to subvert the man-dominated social order, forging revisionary myths and counter-metaphors by women writers like Kamala Das (Malayalam, English),

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Krishna Sobti (Hindi), Ashapura Devi (Bengali), Rajam Krishnan (Tamil) and others.

The present-day crisis in India is the conflict between expediency and universality, and as a result, a large number of writers are in the process of identifying a pattern of problem-solving within the traditional system, vigorous enough to generate and sustain an indigenous process of modernization, which does not need readymade external solutions, and is in accord with indigenous needs and attitudes. The new crop of writers are concerned with truth as they see it in life around them. Even for the Indian English writers, English is no more a colonial language. Amitabh Ghosh, Shashi Tharur, Vikram Seth, Upamanyu Chatterjee, Arundhati Roy and others are using it without showing a lack of commitment to Indianness. Those writers who are aware of their inheritance, complexity and uniqueness, express in their work, without any conscious effort, both tradition and the actual.

One may conclude that no single Indian literature is complete in itself, and hence no study of it, within a single language context, can do justice to it, or even to its writers, who grow in a common cultural ambience. What is noteworthy is that Indian literature is written in many languages, but there is a vital, living relationship among them, because of polyglot fluidity, inter-language translations, shared themes, forms, concerns, direction and movements. All these keep the ideals of Indian literature dynamically alive even today.

Raja Rammohan Ray was the first Indian to effectively express himself in black and white through English though he was initiated to the language when he was in his teens. Thereafter Vivekananda showed his perfect mastery over the language through his evocative prose, which made the west sit up and take notice of the greatness of Hinduism.

Tagore also had written some poems in English. However, there is no denying the fact that Indian writings in English were extremely few far between. Jawaharlal Nehru and M.K. Gandhi were also great masters of the English language. Nehru's *Discovery of India*, *Glimpses of World History* etc. are glaring testimony to not only his profound scholarship but also his absolute mastery over writing lucid prose in the foreign language. Gandhiji used the language in his writings with utmost precision and dexterity.

They were followed by the great triumvirate of Anand-Rao-Naryan, who were the first to make Indian writing in English popular among a sizable section of our English educated people. They primarily wrote fiction and their elegant styles soon caught the imagination of the common reader. Indian writing in English had finally arrived in 1930's after a marginal existence for over a century.

Mahatma Gandhi: Though Gandhi used his mother tongue, Gujarati, to write his famous autobiography, later translated into English by his secretary Mahadev Desai under the title *The Story of My Experiments with Truth* (1929), he used Hindi and English with masterly skill and use. As he lived through a eventful life

among his people, who were attempting to liberate themselves from moral decadence, economic exploitation, and cultural subordination, Gandhi wrote, day and night, in and out of prisons, for his two journals, *Young India* and *Harijan*.

Rabindranath Tagore: The national awakening in Asia found its expression first in the Indian literature, and its foremost representative writer was Tagore (1861-1941). Tagore was the first Asian writer to win the Nobel Prize for Literature (1913). Tagore represents a happy combination of the ancient Indian tradition and the new European consciousness. He was awarded the Nobel Prize for his slim volume of poems entitled *Gitanjali*. Tagore gave Indian poetry a new type of lyric. Through his collection of stories entitled *Galpa Guchchha*, running into three volumes, Tagore set the pace of the modern short story in India. His famous novels, *Gora* and *Ghare Baire* reflect the genius of a supreme visionary.

In 1930s emerged the first major figures in the field of English literature in the shape of the “Big Three” of Indian fiction: Mulk Raj Anand, Raja Rao and R.K.Narayan. Mulk Raj Anand is the most westernized of the trio; Rao, while writing in English and using the genre of the novels has his roots in Sanskrit culture; Narayan’s work occupies a middle ground between the approaches of his two illustrious contemporaries.

Anand’s reputation was first established by his first two novels, *Untouchable* (1935), which gives an account of “a day in life” of a sweeper, and *Coolie* (1936), which follows the fortunes of a peasant boy uprooted from the land. His trilogy *The Village* (1939), *Across The Black Waters* (1940) and *The Sword and the Sickle* (1942) is an epic account of the gradual growth of the protagonist’s revolutionary consciousness which may be seen as a microcosm of India’s movement towards an awareness of the need for independence.

Raja Rao’s first novel *Kanthapura* (1938) is his most straightforward. It gives an account of how her village’s revolt against a domineering plantation owner comes to be informed by the Gandhian ideal of nonviolence. Rao’s major work *The Serpent and the Rope* (1960) is regarded by some Indian critics as the most important Indian novel in English to have appeared to date. Rao has also published the short novels *The Cat and Shakespeare* (1965) and *Comrade Kirillov* (1976).

Nirad C. Chaudhari is being regarded as the most controversial of Indian writers in English. He emerged on the scene with his book *The Autobiography of an Unknown Indian* (1951). When he visited England, he recorded his experiences in *A Passage to England* (1959). In *The Continent of Circe* (1965) he puts forward the thesis that the Aryan settlers of India became enfeebled by the climate of North India. He has also published *To Live or not to Live* (1970) and a second volume of autobiography, *Thy Hand, Great Anarch* (1987).

R.K. Narayan’s early novels include the trilogy *Swami and Friends* (1935), *The Bachelor of Arts* (1937) and *The English Teacher* (1945). The novels of his middle period represent his best works; these include *Mr. Sampath* (1949), *The*

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Financial Expert (1952), The Guide (1958), The Man Eater of Malgudi (1961) and The Sweet-Vendor (1967). They explore conflicts between traditional Hindu values and western incursions into the society. Narayan's more recent novels include The Painter of Signs (1976), A Tiger for Malgudi (1983) and Talkative Man (1986). He has also published several volumes of short stories, including An Astrologer's Day (1947) and Lawley Road (1956).

Vikran Seth's first novel, A Suitable Boy has made him the most hyped-up first-time novelist in the history of Indian literature. The Golden Gate, a novel in verse had hit the bestsellers lists in 1986-87. The Golden Gate was followed by three collections of verse: The Humble Administrator's Garden, All You Who Sleep Tonight and Beastly Tales From Here and There.

Salman Rushdie won the 1981 Booker Prize for Midnight's Children (1981). Shame (1983) approaches political events in Pakistan. He has also published Grimus (1975), a science fiction novel, and The Jaguar Smile (1987), a journal about war-torn Nicaragua and of course, the banned book – Satanic Verses.

Anita Desai has written Fire in the Mountains (1977), Clear Light of Day (1980) and The Village by the Sea (1982), Cry the Peacock (1963), Bye-Bye Black Bird (1971) and In Custody (1984). Her subtle unostentatious prose and her sensitive evocation of the inner lives of her characters make her one of the finest talents at work in the Indian novel.

3.2 INTERNATIONALISM: SRI AUROBINDO

The idea of humanity as a single race of beings with a common life and a common general interest is among the most characteristic and significant products of modern thought. It is an outcome of the European mind which proceeds characteristically from life-experience to the idea and, without going deeper, returns from the idea upon life in an attempt to change its outward forms and institutions, its order and system. In the European mentality it has taken the shape known currently as internationalism. Internationalism is the attempt of the human mind and life to grow out of the national idea and form and even in a way to destroy it in the interest of the larger synthesis of mankind. An idea proceeding on these lines needs always to attach itself to some actual force or developing power in the life of the times before it can exercise a practical effect. But usually it suffers by contact with the interests and prepossessions of its grosser ally some lesser or greater diminution of itself or even a distortion, and in that form, no longer pure and absolute, enters on the first stage of practice.

The idea of internationalism was born of the thought of the eighteenth century and it took some kind of voice in the first idealistic stages of the French Revolution. But at that time, it was rather a vague intellectual sentiment than a clear idea seeing its way to practice; it found no strong force in life to help it to take visible body. What came out of the French Revolution and the struggle that grew around it, was a complete and self-conscious nationalism and not

internationalism. During the nineteenth century we see the larger idea growing again in the minds of thinkers, sometimes in a modified form, sometimes in its own pure idealism, till allying itself with the growing forces of socialism and anarchism it took a clear body and a recognisable vital force. In its absolute form, it became the internationalism of the intellectuals, intolerant of nationalism as a narrow spirit of the past, contemptuous of patriotism as an irrational prejudice, a maleficent corporate egoism characteristic of narrow intellects and creative of arrogance, prejudice, hatred, oppression, division and strife between nation and nation, a gross survival of the past which the growth of reason was destined to destroy. It is founded on a view of things which looks at man in his manhood only and casts away all those physical and social accidents of birth, rank, class, colour, creed, nationality, which have been erected into so many walls and screens behind which man has hidden himself from his fellow-man; he has turned them into sympathy-proof shelters and trenches from which he wages against him a war of defence and aggression, war of nations, war of continents, war of classes, war of colour with colour, creed with creed, culture with culture. All this barbarism the idea of the intellectual internationalist seeks to abolish by putting man face to face with man on the basis of their common human sympathy, aims, highest interests of the future. It is entirely futurist in its view; it turns away from the confused and darkened good of the past to the purer good of the future when man, at last beginning to become a truly intelligent and ethical being, will shake away from him all these sources of prejudice and passion and evil. Humanity will become one in idea and feeling, and life be consciously what it now is in spite of itself, one in its status on earth and its destiny.

The height and nobility of the idea is not to be questioned and certainly a mankind which set its life upon this basis would make a better, purer, more peaceful and enlightened race than anything we can hope to have at present. But as the human being is now made, the pure idea, though always a great power, is also afflicted by a great weakness. It has an eventual capacity, once born, of taking hold of the rest of the human being and forcing him in the end to acknowledge its truth and make some kind of attempt to embody it; that is its strength. But also because man at present lives more in the outward than in the inward, is governed principally by his vital existence, sensations, feelings and customary mentality rather than by his higher thought-mind and feels himself in these to be really alive, really to exist and be, while the world of ideas is to him something remote and abstract and, however powerful and interesting in its way, not a living thing, the pure idea seems, until it is embodied in life, something not quite real; in that abstractness and remoteness lies its weakness.

The sense of this abstractness imposes on the idea an undue haste to get itself recognised by life and embodied in a form. If it could have confidence in its strength and be content to grow, to insist, to impress itself till it got well into the spirit of man, it might conceivably become a real part of his soul-life, a permanent power in his psychology and might succeed in remoulding his whole

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life in its image. But it has inevitably a desire to get as soon as possible admitted into a form of the life, for until then it does not feel itself strong and cannot quite be sure that it has vindicated its truth. It hurries into action before it has real knowledge of itself and thereby prepares its own disappointment, even when it seems to triumph and fulfil its object. For in order to succeed, it allies itself with powers and movements which are impelled by another aim than its own, but are glad enough to get its aid so that they may strengthen their own case and claim. Thus when it realises itself at last, it does it in a mixed, impure and ineffective form. Life accepts it as a partial habit, but not completely, not quite sincerely. That has been the history of every idea in succession and one reason at least why there is almost always something unreal, inconclusive and tormented about human progress.

There are many conditions and tendencies in human life at present which are favourable to the progress of the internationalist idea. The strongest of these favourable forces is the constant drawing closer of the knots of international life, the multiplication of points of contact and threads of communication and an increasing community in thought, in science and in knowledge. Science especially has been a great force in this direction; for science is a thing common to all men in its conclusions, open to all in its methods, available to all in its results: it is international in its very nature; there can be no such thing as a national science, but only the nations' contributions to the work and growth of science which are the indivisible inheritance of all humanity. Therefore it is easier for men of science or those strongly influenced by science to grow into the international spirit and all the world is now beginning to feel the scientific influence and to live in it. Science also has created that closer contact of every part of the world with every other part, out of which some sort of international mind is growing. Even cosmopolitan habits of life are now not uncommon and there are a fair number of persons who are as much or more citizens of the world as citizens of their own nation. The growth of knowledge is interesting the peoples in each other's art, culture, religion, ideas and is breaking down at many points the prejudice, arrogance and exclusiveness of the old nationalistic sentiment. Religion, which ought to have led the way, but owing to its greater dependence on its external parts and its infrarational rather than its spiritual impulses has been as much, or even more, a sower of discord as a teacher of unity, - religion is beginning to realise, a little dimly and ineffectively as yet, that spirituality is after all its own chief business and true aim and that it is also the common element and the common bond of all religions. As these influences grow and come more and more consciously to cooperate with each other, it might be hoped that the necessary psychological modification will quietly, gradually, but still irresistibly and at last with an increasing force of rapidity take place which can prepare a real and fundamental change in the life of humanity.

But this is at present a slow process, and meanwhile the internationalist idea, eager for effectuation, allied and almost identified itself with two increasingly

powerful movements which have both assumed an international character, Socialism and Anarchism. Indeed, it is this alliance that most commonly went by the name of internationalism. But this socialistic and anarchistic internationalism was recently put to the test, the fiery test of the European war, and thus tried, it was found sadly wanting. In every country, the Socialist party shed its internationalist promise with the greatest ease and lightness, German socialism, the protagonist of the idea, massively leading the way in this formidable abjuration. It is true that a small minority in each country either remained heroically faithful to its principles or soon returned to them, and as the general weariness of the great international massacre grew, even the majority showed a sensible turn in the same direction; but this was rather the fruit of circumstance than of principle. Russian socialism, it may be said, has, at least in its extremer form, shown a stronger root of internationalistic feeling. But what it has actually attempted to accomplish is a development of Labour rule on the basis of a purified nationalism, non-aggressive except for revolutionary purposes and self-contained, and not on the larger international idea. In any case, the actual results of the Russian attempt show only up to the present a failure of the idea to acquire the vital strength and efficiency which would justify it to life; it is possible to use them much more as a telling argument against internationalism than as a justification of its truth or at least of its applicability in the present stage of human progress.

But what is the cause of this almost total bankruptcy of the international ideal under the strong test of life? Partly it may be because the triumph of socialism is not necessarily bound up with the progress of internationalism. Socialism is really an attempt to complete the growth of the national community by making the individual do what he has never yet done, live for the community more than for himself. It is an outgrowth of the national, not of the international idea. No doubt, when the society of the nation has been perfected, the society of nations can and even must be formed; but this is a later possible or eventual result of Socialism, not its primary vital necessity. In the crises of life it is the primary vital necessity which tells, while the other and remoter element betrays itself to be a mere idea not yet ready for accomplishment; it can only become powerful when it also becomes either a vital or a psychological necessity. The real truth, the real cause of the failure is that internationalism is as yet, except with some exceptional men, merely an idea; it is not yet a thing near to our vital feelings or otherwise a part of our psychology. The normal socialist or syndicalist cannot escape from the general human feeling and in the test he too turns out, even though he were a professed sans-patrie in ordinary times, in his inner heart and being a nationalist. As a vital fact, moreover, these movements have been a revolt of Labour aided by a number of intellectuals against the established state of things, and they have only allied themselves with internationalism because that too is an intellectual revolt and because its idea helps them in the battle. If Labour comes to power, will it keep or shed its internationalistic tendencies?

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The experience of countries in which it is or has been at the head of affairs does not give an encouraging answer, and it may at least be said that, unless at that time the psychological change in humanity has gone much farther than it has now, Labour in power is likely to shed more of the internationalist feeling than it will succeed in keeping and to act very much from the old human motives.

No doubt, the European war itself was an explosion of all that was dangerous and evil in successful nationalism, and the resulting conflagration may well turn out to have been a purificatory process that has burned up many things that needed to die. It has already strengthened the international idea and forced it on governments and peoples. But we cannot rely too greatly on ideas and resolutions formed in a moment of abnormal crisis under the violent stress of exceptional circumstances. Some effect there may be in the end, some first recognition of juster principles in international dealings, some attempt at a better, more rational or at least a more convenient international order. But until the idea of humanity has grown not only upon the intelligence but in the sentiments, feelings, natural sympathies and mental habits of man, the progress made is likely to be more in external adjustments than in the vital matters, more in a use of the ideal for mixed and egoistic purposes than at once or soon in a large and sincere realisation of the ideal. Until man in his heart is ready, a profound change of the world conditions cannot come; or it can only be brought about by force, physical force or else force of circumstances, and that leaves all the real work to be done. A frame may have then been made, but the soul will have still to grow into that mechanical body.

3.3 EDUCATION FOR NEW INDIA — C. RAJAGOPALACHARI

Rajagopalachari, usually called Rajaji, is known for his conservatism and moralistic attitude to life. He started a party called the Swatantra Party but it did not win voters.

Freedom has assuredly given us a new status and new Opportunities. But it also implies that we should discard selfishness, laziness and all narrowness of outlook. Our freedom suggests toil and creation of new values for old ones. We should so discipline ourselves as to be able to discharge our new responsibilities satisfactorily. If there is any one thing that needs to be stressed more than any other in the new set-up, it is that we should put into action our full capacity, each one of us in productive effort – each one of us in his own sphere however humble. Work, unceasing work, should now be our watch-word. Work is wealth, and service is happiness. Nothing else is. The greatest crime in India today is idleness. If we root out idleness, all our difficulties including even conflicts, will gradually disappear. Whether as constable or high official of the state, whether as constable or high official of the state, whether as a businessman or industrialist, artisan or

farmer or peasant, each one of us is discharging his obligation to the state and making a contribution to the welfare of the country. Honest work is the sheet-anchor to which we should cling if we want to be saved from danger or difficulty. It is the fundamental law of progress.

Next to honest work is the habit of respecting other people's feelings. It makes all sorts to make this world and the highest virtue of every citizen is to try so to conduct himself that a mode of life may be evolved by which people of differing religious faiths, occupations and attainments who constitute our society may live in peace and amity. The law of love is a practical code of life, as our dear departed leader so strenuously sought to teach us. My confirmed opinion is that in India there is in fact no communal hatred. Greed and fear of defeat in economic competition produce what is mistaken for communal ill-feeling. These are abundant and abiding respect for all kinds of creeds, faiths and ways of life. But selfishness and personal ambitions produce conditions of mind often mistaken for communal ill-will. It is not, therefore, a hopeless task to restore and maintain communal amity.

To manage the affairs of an independent state, trained leadership is necessary. You have had training in that direction in some measure, for university education is nothing but training for leadership. Numberless citizens are denied this privilege, and you should therefore regard your good fortune as a precious debt. In your daily conduct, in whatever walk of life you may be and under all conditions, you should remember your obligation of leadership and an example to others how to think and speak and how to act. The physical defense of a state is the special responsibility of the members of the Forces. You are the moral and cultural army of India. Her progressive culture and contribution to world-civilization should be your concern. That the youth of today are the citizen of tomorrow is a trite saying. But in a land that has just attained political freedom the citizens have to shoulder new responsibilities in every field of national activity, and you, young graduates, should mark in that oft-repeated statement a vital significance that concerns you intimately.

I would suggest to educationists that less stress should be laid on examinations and more on opportunities for study and assimilation. The examination is the most bitter form of compulsion. It creates an incurable tendency towards superficiality and a paradoxical condition wherein a certain degree of equipment and dislike go together. It leaves in the successful candidate distaste for further study. Once the examination is over. If in any field the standard of attainment is better in foreign universities than in India, it is not due to stiffer examinations or to superior talents. It is the result of greater voluntary exertion on the part of teachers and pupils born of their love of work, and better facilities for study and research, rather than of any stricter or better system of examinations and rejections. It is the outcome of a condition of things in which aptitude and love of knowledge rather than irrelevant ambitions and prospects of career and employment guide the students in their choice of studies.

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There are two problems which cause great worry to our educationists, the problem of religious and moral instruction in a land of many faiths, and the problem arising out of a large variety of languages. Taking up the education of children, we see that they should be trained to love one another, to be kindly and helpful to all, to be tender to the lower animals, and observe and think aright. The task of teaching them how to read and write and to count and calculate is important, but it should not make us lose sight of the primary aim of moulding personality in the right way. For this it is necessary to call into aid culture, tradition and religion. But in our country we have, in the same school, to look after boys and girls born in different faiths and belonging to families that live diverse ways of life and follow forms of worship associated with different denominations of religion. It will not do to tread the easy path of evading the difficulty by attending solely to physical culture and intellectual education. We have to evolve a suitable technique and method for serving the spiritual needs of school children professing different faiths. We would thereby promote an atmosphere of mutual respect, a fuller understanding and helpful co-operation among the different communities in our society. Again, we must remain one people, and we have therefore to give basic training in our schools to speak and understand more languages than one and to appreciate and respect the different religions prevailing in India. It is not right for us in India to be dissuaded from this by considerations as to over-taxing the young mind. What is necessary must be done. And it is not in fact too great a burden.

As for the language, it is not good trying to impose a medium of instruction on young pupils, which is not their mother-tongue. In the past, parents preferred their children to undergo the disadvantages of the English medium because, as against the drawbacks of a foreign medium, the advantages in life of superficially Anglicised culture were great. They deliberately allowed their children to learn the language, because facility in the use of the English language helped one very largely and covered many defects. These advantages must now soon disappear and the drawbacks in using a foreign medium will be more and more obvious as we go on. Nothing is gained by depriving young boys and girls of the advantages of the mother-tongue or some languages near to it. In regions where more than one language is spoken, I see no other way but one, namely, to form sections in the mixed schools according to language. For certain purposes they may mix together, so that the advantages of both mixing and separate attention may be retained. Provided we try to solve the problems with understanding and patience. The very difficulties which we first deplore often prove in the end to be of the greatest value for progress. What was pain and trouble becomes a source of enlightenment and joy.

Restraint in behaviour and consideration for the feelings of others are what distinguish a man of culture. Be patient and kind always. Do not give way to jealousy or the desire to boast. Be not rude. Do not always insist on having your own way. Do not allow yourself to be irritated or be resentful. Do not rejoice

at wrong. Rejoice in the right. Try to bear misfortunes bravely. Show trust in others and have faith that love will prevail this is what Paul said. This is what Gandhi said.

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A Paragraph-wise summary of ‘Education for New India’

Paragraph -1 : Rajaji begins by saying that freedom has made it necessary that we shed our laziness and selfishness and practice new values. We should exert ourselves to the maximum extent. Rajaji wants idleness to be rooted out. Everybody should make a contribution to the welfare of the country.

Paragraph -2 : Next in importance is the habit of respecting other people’s feelings. We should behave in such a way as to create a cordial atmosphere in our society where there are people of different religious faiths, occupations and attainments. Rajaji does not find any communal hatred in India. Instead, there is only acute economic competition. This is often mistaken for communal hatred.

Paragraph-3: Rajaji says that trained leadership is necessary in independent India. University education should impart leadership qualities to students. In whatever walk of life one is, one should be an example in right in thinking, speaking and acting. Students are members of the moral and cultural army of India. They should contribute to world civilization. The students of today are the citizens of tomorrow. Therefore, they should learn to shoulder new responsibilities.

Paragraph 4: Rajaji contrasts the system of education in India with that in foreign countries. He says that there should be less stress on examination. In the west students love pursuing knowledge and there are facilities for research in educational institutions. Students are not compelled to study.

Paragraph-5 : India is a land of many religions and languages. To create unity and oneness, students must be taught more than one language. This should not be regarded as overtaking or over burdening their minds. The second problem is that of moulding the personality of students and giving them spiritual training is more important than giving mere physical and intellectual training. This is a difficult task because there are many religions in India. We cannot decide on the values of any one religion.

Paragraph-6: Rajaji says that students should be taught through their mother tongue. Lured by superficial advantages, parents encouraged students to learn English. Rajaji says that these superficial attractions will disappear soon and people will realize the benefits of learning through one’s mother tongue. In some places more than one language is spoken. In the schools in such places, Rajaji

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suggests forming two parallel sections, teaching the same subjects through two different languages.

Paragraph-7 : Rajaji winds up by stressing the need for self-restraint, consideration for the feelings of others and love. He says that the importance of love was stressed by great men like St.Paul and Gandhi.

Remedy of the problems confronting the educationists in new India

Rajaji's Education for New India is part of his convocation address at the madras University delivered I 1948. Rajaji analyses some of the problems ailing the educational system in India.

Rajaji holds that laziness is the root-cause of all evils. He appeals to students to exert themselves to the utmost extent. Next Rajaji stresses the need to respect other people's feelings. We should conduct ourselves without wounding others. Love is a practical necessity. Gandhi also stressed this idea. Rajaji regards trained leadership as absolutely necessary in Independent India.

University education equips students with leadership qualities. It teaches them how to think, speak and act properly. Everybody has an obligation to society. There has to be a cultural army to promote the culture of India. Students are the members of this cultural army. Their duty is to protect and strengthen the culture of India.

Rajaji praises Indian students. They are no less talented than their western counterparts. The only difference is that in India there is undue stress on examinations. As a consequence, students here develop a dislike to studies after finishing their examinations. In the west, students are not compelled by teachers to study. Both the students and teachers there develop a love for work. They exert themselves voluntarily.

Rajaji says that the Indian educational system is faced with two problems. The first problem is that there are a multiplicity of religions in India. There are students belonging to different religions in each school. The task of education is to make students love and help one another. For moulding the student's personality, culture, tradition and religion have to be used. The problem is which religion has to be used for this purpose. If one religion is used exclusively, other religions will be offended. In the same way, we have to be very cautious in favouring a particular language. Selecting one language without hurting those speaking other languages is very difficult. Rajaji says that these two problems can be tackled to a certain extent by teaching students in schools more than one language and by training them to understand and appreciate religions other than their own.

Rajaji says that students should be taught subjects through their mother tongue only. Parents who were attracted by the superficial advantages of English

as a medium of instruction encouraged their children to learn subjects through English. Rajaji condemns this practice. He says that the superficial glamour of English will wear off soon and both parents and students will realize the benefits of learning through one's mother tongue. Rajaji concedes that in places where two languages are spoken, we can have two sections in each class, catering to the needs of the two-language groups. (We practice this method in some colleges at present, allowing students, especially students history to choose either the Tamil Medium or the English medium. Both the media are made available to students.)

Finally, Rajaji appeals to students to practice love and self-control. These virtues were recommended by great men like St. Paul and Gandhi.

3.4 SCIENCE, HUMANITIES AND RELIGION—S. RADHAKRISHNAN

Dr. S. Radhakrishnan is one of the India's most influential scholars of comparative religion and philosophy. He started his teaching career as professor of philosophy in different Indian universities. He wrote authoritative exegeses of India's religious and philosophical literature for the English speaking world. His notes on Western Philosophy attracted by the Westerners. His academic appointments included King George of Mental and Moral Science at the University (1936 – 1952). Among the many honours he received were a Knighthood (1931), the Bharat Ratna (1954) and Templeton award (1975), before his death. His birthday is celebrated in India as Teacher's Day on 5 September. In 1963, he was made an honorary member of the order of merit.

Brief Life Sketch

Radhakrishnan was born at Tiruttanni, near Madras, of Telugu Brahmin parents. He had his early education in Lutheran Mission High School at Tirupati, and in Voorhese College, Vellore and studied in the Madras Christian College and took his M.A. Degree in Philosophy, in 1909.

From 1909 to 1917, he was on the staff of the Presidency College, Madras. He was transferred to the Arts College, Rajahmundry as Lecturer in Philosophy. Then he was selected as Professor of Philosophy in Mysore University, in 1918. In Mysore, that same year he wrote the philosophy of Rabindranath Tagore, and in 1920 the Reign of religion in Contemporary Philosophy. He was appointed the George V Professor of Philosophy at Calcutta in 1921. The first Volume of Indian Philosophy was published in 1923, second volume was published in 1927 and revised in 1929.

Dr. S. Radhakrishnan led the Indian Delegation to UNESCO from 1946 – 1950, was appointed Indian Ambassador to Moscow in 1949. He became the Vice President of India for 10 years he was the confidant and adviser of Pandit

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Nehru, and became the President of India in 1962 for a five year term. In 1963, he was made an Honorary Member of the Order of merit. Before his death, he received the Templeton Award in 1975.

His Writing Works

In 1926, he published a book as “ The Hindu View of Life”. It made him very famous. In 1927, His second part of his work completed. He discussed the philosophy of Vaishnavism, Shaivism and Shaktism. In 1932, He authored the first volume of his famous work, “Indian Philosophy” where in surveyed the essential of Vedas, Upanishads, Bhagwadgita, Jainism , Realism and Buddhism.

In his book, “Eastern Religions and Western Thought” Radhakrishnan revealed how the Upanishads influenced and Western thought from the time of Pythagoras and Plato to the modern times. Number of books were written by Dr. S. Radhakrishnan, some of them are “The Heart of Hindustan” and “Freedom and Culture”.

His Philosophy

According to Dr. S. Radhakrishnan, Philosophy is a wide term that includes logic, ethics, aesthetics, social philosophy and metaphysics. Metaphysics which is concerned with the ultimate nature of things is comprised of two main fields, Ontology and Epistemology. Science studies the different facts of experience, while philosophy develops the meaning and explanation of experience as a whole. Philosophy studies experience in a concrete form and reveals the order and being of experience itself. It sustained attempt to understand the universe as a whole; it coordinates and interprets all significant aspects of experience – the reports of scientists, the intuitions of the artists and the insights of saints. Human consciousness consists of the perceptual, the logical and intuitive awareness.

Philosophy of Life

Dr. S. Radhakrishnan philosophy is idealism. This means that life has a purpose, and ideals and values are the dynamic forces that give direction to life and help it to achieve its goal. Man’s inborn feeling in God, his search for truth his striving for perfection, his longing for goodness, his craving for beauty all his hopes, ideals and aspirations – abundantly prove man’s essential divine nature.

Social Philosophy

Dr. S. Radhakrishnan remarks that a society or civilization is carried forward by the efforts of a minority consisting of men of wisdom, of courage and power. These individuals are in communion with the good, both seen and unseen, and have ‘the energy to graft their vision on to the existing social substance’. True liberty consists in the deliberate regulation of social forces for the positive development of the individuals. It is not a compromise between society and the

individual, but a sense of social wholeness. The social objective is to be gained by persuasion, not by force. Social changes should be an ordered development and not a violent disruptive change. Enlightened people should support policies which promote public good by education opinion and propagating right ideas.

Dr. S. Radhakrishnan defines **culture** as the transformation of one's being to produce sweetness of temper, sanity of mind and strength of spirit.

Civilization to Dr. S. Radhakrishnan is essentially a movement of the spirit. Modern civilization is in the stage of economic barbarism concerned more with the world and its power. Its failure to utilize correctly the enormously increased productive power due to science is a danger that threatens it.

In the **technological civilization**, technology which is the manipulation of the environment in the interests of human life are abused in the interests of wrong social, political and international power relations.

The **new civilization** cannot be based only on science and technology but on human spirit. Radhakrishnan remarks that we must discover the reserves of spirituality and use them to fashion a new type of man who utilizes the scientific instruments with the spiritual awareness.

Philosophy of History

To Dr. S. Radhakrishnan, History is an interplay of leadership, opportunity and circumstances. It is the story of remarkable individuals dramatically engaged in mastering the hostile environment. History is also compared to a mirror in which we see our inner selves. It is also defined as a creative process, a meaningful pattern brought about by the spirit of man.

Radhakrishnan argues that if the supreme Reality were unique, passive and immobile there would be no room for time, for movement, for history. Eternity is not the denial of time or history; it is the transfiguration of time; which derives from eternity and finds fulfillment in it. He classifies history as cultural history, social history and the history of the sciences. He declares that one of the deepest trends in human history is to escape from submission to nature or fate, and the free human being can change the nature or the growth of society.

His Religion

Radhakrishnan defines religion as the insight into the nature of Reality or experience of Reality. This experience is the response of the whole personality, the integrated Self to the central Reality. Religion is the self-manifestation of the Ultimate Reality in man. It is the awareness of our real nature in God; and in it is a way in which the individual organizes the inward being and responds to what is 'envisaged by him as the Ultimate Reality'.

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Definition

Radhakrishnan defines religion also as a strenuous endeavor to apprehend truth. "A religion represents the soul of the people, its particular spirit, thought and temperament. It is an expression of the spiritual experience of the race a record of its social, evolution, an integral element of the society in which it is found".

Radhakrishnan's three stages are **Hearing, Reflection and Disciplined meditation for the religious life**. One has to rise from one stage to another. The present day growing dissatisfaction with the established religion is the prelude action to the rise of a truer, more spiritual and more universal religion.

His Aesthetics

Art is the expression of experience in some medium, the experience is clothed in forms which appeal to the emotion through the senses. The experience is released afresh by means of the work of art and the enjoyer becomes the secret sharer of the creator's mind.

Definnition of Art

Radhakrishnan defines art as a form of knowledge, a disclosure of the deeper reality of things, and an imitation of inner reality.

The aim of art is to capture the inner and informing spirit and it is by integral insight or spiritual intuition that the artist attains to the power of artistic expression. The greatest gifts of art are peace and reconciliation. Both aesthetic creation and enjoyment are non – intellectual actions. Aesthetic satisfaction is a kin to spiritual joy, the fruit of the fulfillment of the inner being.

His Ethichs

Evil is a negative conception, the lack of good; and all conflict is between good and better or bad and worse. Evil is caused by the abuse of one's free-will, and God permits it because, he does not interfere with the human choice. Suffering is not punishment, but is the reward of fellowship, an essential accompaniment of all creative endeavors. In spite of the world cannot be the God of love, there can be no love without sorrow and suffering. In the conception of avatara or descent of God the Divine accepts suffering, endures it and brings the goal nearer.

The law of moral progress is one of acceptance and adventure. The objective of morality to Radhakrishnan is social redemption and not individual salvation. When one attains the spiritual level, one rises above the ethical discipline in course of time brings about a change in the inward man and makes him practice good in an effortless, spontaneous way. The integrated personality is incapable of doing any wrong. Full freedom thus demands the transfiguration of the world.

Aims of Education

- To enable to know that education is a life – long process.
- To bring man nearer to God to attain this aim, one should study the different aspects of education.
- To awaken the innate ability to live the life of soul by developing wisdom.
- Education could establish a classless society and ensure equality among human.
- To develop certain values like fearlessness of mind, strength of conscience and integrity of purpose.
- To improve the spiritual development of the students.
- To train for self development.
- To teach that life has a meaning.
- To train for democracy.
- To impart vocational and professional training.
- To impart vocational and professional training.
- Education should aim at the self-realization civil responsibly, non-violence, faith in democracy
- Unity and feeling of brotherhood.

Means of Education

Dr.Radhakrishnan strongly favored modern means of education. He maintained that students of different professions should be given practical training as far as possible. Elaborating this principle, the University education commission under him made the following recommendations.

Agriculture

The study of agriculture in primary, secondary and higher education be given high priority in national economic planning. So far as is feasible, agricultural education be given a rural setting.

Commerce

A commerce student should be given opportunities for practical work in three or four different kinds of firms.

Education

The course be remodeled and more time given to school practice and more weight to practice in assessing the student's performances.

Engineering and Technology

The number of engineering schools of different grades be increased particularly

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for training of grades 4 and 5 (Foremen, Craft men, Draft men, Overseers etc.)

Law

A three – year degree course be offered in special legal subjects. Students pursuing degree course in law shall not be permitted to carry other degree courses simultaneously except in a few instances where advanced students have proved their interest and are studying related subjects in law and some other field.

Medicine

The maximum number of admission to a medical college be 100, provided the staff and equipment for that number are available.

Types of Education

Dr.Radhakrishnan views on various type of education. Some of them are given below :

1. MORAL EDUCATION: Dr.Radhakrishnan wanted to make moral education a compulsory part of education at primary and secondary levels without it the educational institution cannot fulfill their objective of educating the youth of the country .Moral education is the education of will. It starts in the family.

2. RELIGIOUS EDUCATION: Dr.Radhakrishnan supports religious education. It is a mean for developing a spiritual intuition because, "The aim at religion is spiritual and not merely a change in metaphysical ideas". The religious education will provide freedom and spiritual progress to the educand.

The university Education commission, under the chairmanship of Radhakrishnan, made the following recommendations :

1. In the first year lives of the great religious leaders like Gautama the Buddha, Confucius, Jesus, Socrates, Ramanuja, Madhva, Kabir, Nanak and Gandhi be taught.
2. In the second year some selections of a universal character from the scriptures of the world be studied.
3. In the third year, the central problems of the philosophy of religion be considered.

3. PRIMARY EDUCATION: Dr.Radhakrishnan praised M.K. Gandhi's scheme of basic education for the primary education in India. It explains the importance of physical education. He recommends teaching of both humanities and science subjects along with languages on the primary level.

4. SECONDARY EDUCATION: Dr.Radhakrishnan has considered secondary education as a next step continuous with the primary education. The student should be provided a multisided curriculum including science, humanities and languages. The curriculum should be modified according to the needs of the country because the primary aim of education is to meet the needs of the nation

and to create national unity.

5. UNIVERSITY EDUCATION : The most significant contribution made by Radhakrishnan to Indian education has been in the area of higher education. This contribution was made through the University Educational Commission Report.

Education and Spritual Values

Education is the means by which we can tide up our minds, acquire information as well as a sense of values. Education gives to us that bent of mind, that attitude of reason, that spirit of democracy which will make us responsible citizens of our country.

Education and Self-Discipline

We must train the young to the best possible all around living, individual and social. We must make them intelligent and good. They observe unwritten laws of decency and honor felt by good men but not enforced by any statue.

Education of Women

Women are human beings and have as much right to full development as men have. In regard to opportunities for intellectual and spiritual development, we should not emphasize the sex of women even as we do not emphasize sex of men. In all Human beings irrespective of their sex, the same drama of flesh and the spirit of finitude and transcendence takes place.

Methods of Teaching

Radhakrishnan stated that observation, experimentation and association are some of the effective methods of teaching. He recommended different method of teaching for different areas. For instance, he suggested imitation for industry and actual examples by the teachers for moral education.

Role of Teachers

Teachers are the removers of both intellectual ignorance and spiritual ignorance. Teachers are the reservoirs of this new spirit, the new of adventure in intellectual matters, in social matters and in political matters. Therefore the teacher should give education, instruction, knowledge and give more examples while teaching.

University Education Commission

The greatest contributions of Dr. Radhakrishnan to educational thought and practical is the report of the university Education commission 1948-1949. The report of the commission which was presided over by Dr. Radhakrishnan a distinguished scholar is a document of great importance as it has guided the development of university education in India after independence.

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Recommendation

1. To inculcate and promote basics human values and the capacity to choose between alternative value system
2. To enrich the Indian languages and promote their use as important means of communication, national development and unity.
3. To promote a rational out look and scientific temper.
4. To promote the development of the total personality of the students and inculcate in them a commitment to society through involvement in national service programme.
5. To promote commitment to the pursuit of excellence.
6. To contribute to the improvement of the entire educational system. So as to sub serve the community.

Science, Humanities and Religion

A life of strenuous endeavour for human betterment is not possible, if we are not persuaded that life has a meaning. Many of our popular writers today seem to be possessed by the one desire to escape from the world of meaning and teach us the essential purposelessness of life. They make us believe, with a good deal of cleverness and sophistry, that life is infinitely complicated and totally inexplicable. Many of our students are taught to assume that free-will and personal responsibility are illusions, that human beings are conditioned almost wholly by their physical make-up and the society in which they live, and that the only sense that the religious statements make is emotional and subjective. This is a generation which knows how to doubt but not how to admire, much less to believe. This aimlessness, this indifference to basic issues, is to no small extent, responsible for the decline of standards, for the fading of ideals, for the defeat of human endeavour.

The then prime minister of India, Pandit Jawaharlal Nehru described Dr Sarvepalli Radhakrishnan as “the symbol of India”. If Nehru and Ambedkar are architects of our political institutions, Dr Radhakrishnan is definitely the architect of our social institutions. He had an unparalleled understanding of philosophy of religion and education, and an extraordinary ability to convert seemingly contradictory thoughts into complementary ones. Condensing his great and complex philosophical volumes into a blogpost runs the risk of oversimplification, for which I plead guilty to.

For Dr Radhakrishnanam, religion was not about path to salvation. He says, “For me the road to salvation is through incessant toil in the service of my country and humanity.” Religion is neither about set of concrete dogmas defining its identity, as he argues that “There are some things which are more important than our particularistic allegiances: truth and humanity and that universal religious consciousness which is the common possession of all human beings by virtue of

their spiritual endowment. So long as our group loyalties are strong and overriding we cannot belong to the general human society". The principles defining religion should not be frozen in time and must reflect the changing society and, should be tested to reason and logic as he explains that "We call it faith simply because spiritual perception like other kinds of perception is liable to error and requires the testing process of logical thought".

Dr Radhakrishnan realised that survival of social institutions is intrinsically linked to the survival of political institutions. Laws cannot be a source of norms; instead, rule of law is possible only in an orderly society, and spiritual consciousness is a weapon to establish this order. As a prominent writer and philosopher Humayun Kabir explained "Radhakrishnan accepted Mahatma Gandhi as his leader, as 'in Gandhi we have that rarest kind of religious man who could face a fanatical, patriotic assembly and say that he should, if he had to, sacrifice even India to the Truth.' Only such recognition of universal values can secure the fate of civilization and humanity on this earth, for a 'civilized society is possible only in an ordered community, where there is a rule of law before which the poor man and the rich, the weak nation and the strong are equal, which believes that the world belongs to all'

As a person who believed in evolution of religion according to changing times, Dr Radhakrishnan argued that there is nothing called "irreligion". Atheism is a quest for higher religion compatible with the increased knowledge. Secularism itself is a spiritual construct. He explains: "There is no state religion. All the different forms are given equal place, provided they do not lead to corrupt practices. Each one is at liberty to approach the unseen as it suits his capacity and inclination. If this is the basis of our secular state, to be secular is not to be religiously illiterate. It is to be deeply spiritual and not narrowly religious".

The importance of religion as a social institution can be realised easily today. Our rivers were much safer and cleaner when they were worshipped as goddesses than by all the environment laws put together. The belief in humanity and common good can protect human beings better than draconian laws. It is this power of religion as a social institution, tested to logic and adapted to changing times that Dr Radhakrishnan wanted us to believe in. However, he also warned about the fragile foundation of this institution. The fissures created by fundamentalists restricting the religion to mere symbols and dogmas, the fear and suspicion spread by the "liberals" that religion in public space is all about imposing one's culture onto another destroyed this institution irrevocably.

Dr Radhakrishnan believed that religion and science can not only coexist but one is incomplete without the other. Acquiring knowledge involves devotion/discipline (Bhakti) and Faith (Shraddha). It must be complimented by other process like Hearing/Listening (Shravana), Reflection (Manana) and Contemplation (Nididdhyasana). As Dr.Paitoon Patyaiying explains Dr Radhakrishnan's reasoning, "one who hears he understands up to a point. But when he reflects on what he hears, he adds faith to a knowledge which increases

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faith. There is great insistence on the need for logical inquiry. Without it faith will degenerate into credulity. However, without the material supplied by faith, logical reasoning may turn into mere speculation”.

He chaired the first University Education Commission also known as the Radhakrishnan Commission which produced a masterpiece of education policy literature. In that he argued that universities must focus on teaching democratic principles like liberty fraternity, equality and social justice, and explained in detail as to how understanding each of these principles impact society. He argued against the demarcation of universities on lines of discipline streams as any education is incomplete without the knowledge of all the three streams (1) Science and Technology (2) Social studies including History (3) Humanities including language and literature, fine arts, ethics, philosophy and religion.

Dr Radhakrishnan views on an “ideal teacher” are contrary to many of the common teaching practices today. He warned against idolising teachers as gurus and becoming a congregation of faithful without openness of mind. He encouraged the students to question and criticise their teachers. The Indian education system did not change much from what he cautioned more than 60 years ago. “The process of education becomes dull and boring if we are unable to interest the live minds of the students. What they learn unwillingly becomes dead knowledge which is worse than ignorance. Learning is an activity of thought. It is not stuffing the mind with facts. We must be able to use what we learn, test it, throw it into fresh combinations. It must become vibrant with power, radiant with light”.

As we celebrate the 126th Birth anniversary of Dr Radhakrishnan, it is time to revive his thoughts on the importance of building social institutions which can share the burden of political institutions. These institutions may not necessarily be based on religion. They can have their foundations on modern principles of individual rights, equality and fraternity, and operate through education. That would be a real tribute to one of the greatest philosophers of modern India.

3.5 WHAT IS CULTURE —JAWAHARLAL NEHRU

Jawaharlal Nehru, byname Pandit (Hindi: “Pundit” or “Teacher”) Nehru (born November 14, 1889, Allahabad, India—died May 27, 1964, New Delhi), first prime minister of independent India (1947–64), who established parliamentary government and became noted for his “neutralist” policies in foreign affairs. He was also one of the principal leaders of India’s independence movement in the 1930s and ’40s.

Nehru was born to a family of Kashmiri Brahmans, noted for their administrative aptitude and scholarship, who had migrated to Delhi early in the 18th century. He was a son of Motilal Nehru, a renowned lawyer and one of Mohandas (Mahatma) Gandhi’s prominent lieutenants. Jawaharlal was the eldest of four children, two of whom were girls. A sister, Vijaya Lakshmi Pandit, later

became the first woman president of the United Nations General Assembly.

Until the age of 16, Nehru was educated at home by a series of English governesses and tutors. Only one of these, a part-Irish, part-Belgian theosophist, Ferdinand Brooks, appears to have made any impression on him. Jawaharlal also had a venerable Indian tutor who taught him Hindi and Sanskrit. In 1905 he went to Harrow, a leading English school, where he stayed for two years. Nehru's academic career was in no way outstanding. From Harrow he went to Trinity College, Cambridge, where he spent three years earning an honours degree in natural science. On leaving Cambridge he qualified as a barrister after two years at the Inner Temple, London, where in his own words he passed his examinations "with neither glory nor ignominy."

Four years after his return to India, in March 1916, Nehru married Kamala Kaul, who came from a Kashmiri family settled in Delhi. Their only child, Indira Priyadarshini, was born in 1917; she would later (under her married name of Indira Gandhi) also serve as prime minister of India.

Political apprenticeship

On his return to India, Nehru at first tried to settle down as a lawyer. But, unlike his father, he had only a desultory interest in his profession and did not relish either the practice of law or the company of lawyers. At this time he might be described, like many of his generation, as an instinctive nationalist who yearned for his country's freedom, but, like most of his contemporaries, he had not formulated any precise ideas on how it could be achieved.

Nehru's autobiography discloses his lively interest in Indian politics. His letters to his father over the same period reveal their common interest in India's freedom. But not until father and son met Mahatma Gandhi and were persuaded to follow in his political footsteps did either of them develop any definite ideas on how freedom was to be attained. The quality in Gandhi that impressed the two Nehrus was his insistence on action. A wrong, Gandhi argued, should not only be condemned, it should be resisted. Earlier, Nehru and his father had been contemptuous of the run of contemporary Indian politicians, whose nationalism, with a few notable exceptions, consisted of interminable speeches and long-winded resolutions. Jawaharlal was also attracted by Gandhi's insistence on fighting Great Britain without fear or hate.

Nehru met Gandhi for the first time in 1916 at the annual meeting of the Indian National Congress (Congress Party) in Lucknow. Gandhi was 20 years his senior. Neither seems to have made any initially strong impression on the other. Nehru did not assume a leadership role in Indian politics, however, until his election as Congress president in 1929, when he presided over the historic session at Lahore (now in Pakistan) that proclaimed complete independence as India's political goal. Until then the objective had been dominion status.

Nehru's close association with the Congress Party dates from 1919 in the immediate aftermath of World War I. This period saw a wave of nationalist activity

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and governmental repression culminating in the Massacre of Amritsar in April 1919; 379 persons were reported killed and at least 1,200 wounded when the local British military commander ordered his troops to fire on a crowd of unarmed Indians assembled for a meeting.

When, late in 1921, the prominent leaders and workers of the Congress Party were outlawed in some provinces, Nehru went to prison for the first time. Over the next 24 years he was to serve another eight periods of detention, the last and longest ending in June 1945, after an imprisonment of almost three years. In all, Nehru spent more than nine years in jail. Characteristically, he described his terms of incarceration as normal interludes in a life of abnormal political activity.

His political apprenticeship with the Congress lasted from 1919 to 1929. In 1923 he became general secretary of the party for two years and again, in 1927, for another two years. His interests and duties took him on journeys over wide areas of India, particularly in his native United Provinces, where his first exposure to the overwhelming poverty and degradation of the peasantry had a profound influence on his basic ideas for solving these vital problems. Though vaguely inclined toward socialism, Nehru's radicalism had set in no definite mold. The watershed in his political and economic thinking was his tour of Europe and the Soviet Union during 1926–27. Nehru's real interest in Marxism and his socialist pattern of thought stem from that tour, even though it did not appreciably increase his knowledge of communist theory and practice. His subsequent sojourns in prison enabled him to study Marxism in more depth. Interested in its ideas but repelled by some of its methods, he could never bring himself to accept Karl Marx's writings as revealed scripture. Yet from then on, the yardstick of his economic thinking remained Marxist, adjusted, where necessary, to Indian conditions.

Achievements as prime minister

In the 35 years from 1929, when Gandhi chose Nehru as president of the Congress session at Lahore, until his death as prime minister in 1964, Nehru remained—despite the debacle of the brief conflict with China in 1962—the idol of his people. His secular approach to politics contrasted with Gandhi's religious and traditionalist attitude, which during Gandhi's lifetime had given Indian politics a religious cast—misleadingly so, for, although Gandhi might have appeared to be a religious conservative, he was actually a social nonconformist trying to secularize Hinduism. The real difference between Nehru and Gandhi was not in their attitude to religion but in their attitude to civilization. While Nehru talked in an increasingly modern idiom, Gandhi was harking back to the glories of ancient India

The importance of Nehru in the perspective of Indian history is that he imported and imparted modern values and ways of thinking, which he adapted to Indian conditions. Apart from his stress on secularism and on the basic unity

of India, despite its ethnic and religious diversities, Nehru was deeply concerned with carrying India forward into the modern age of scientific discovery and technological development. In addition, he aroused in his people an awareness of the necessity of social concern with the poor and the outcast and of respect for democratic values. One of the achievements of which he was particularly proud was the reform of the ancient Hindu civil code that finally enabled Hindu widows to enjoy equality with men in matters of inheritance and property.

Internationally, Nehru's star was in the ascendant until October 1956, when India's attitude on the Hungarian revolt against the Soviets brought his policy of nonalignment under sharp scrutiny. In the United Nations, India was the only nonaligned country to vote with the Soviet Union on the invasion of Hungary, and thereafter it was difficult for Nehru to command credence in his calls for nonalignment. In the early years after independence, anticolonialism had been the cornerstone of his foreign policy, but, by the time of the Belgrade conference of nonaligned countries in 1961, Nehru had substituted nonalignment for anticolonialism as his most pressing concern. In 1962, however, the Chinese threatened to overrun the Brahmaputra River valley as a result of a long-standing border dispute. Nehru called for Western aid, making virtual nonsense of his nonalignment policy, and China withdrew.

The Kashmir region—claimed by both India and Pakistan—remained a perennial problem throughout Nehru's term as prime minister. His tentative efforts to settle the dispute by adjustments along the cease-fire lines having failed, Pakistan, in 1948, made an unsuccessful attempt to seize Kashmir by force. In solving the problem of the Portuguese colony of Goa—the last remaining colony in India—Nehru was more fortunate. Although its military occupation by Indian troops in December 1961 raised a furor in many Western countries, in the hindsight of history, Nehru's action is justifiable. With the withdrawal of the British and the French, the Portuguese colonial presence in India had become an anachronism. Both the British and the French had withdrawn peacefully. If the Portuguese were not prepared to follow suit, Nehru had to find ways to dislodge them. After first trying persuasion, in August 1955 he had permitted a group of unarmed Indians to march into Portuguese territory in a nonviolent demonstration. Even though the Portuguese opened fire on the demonstrators, killing nearly 30, Nehru stayed his hand for six years, appealing meanwhile to Portugal's Western friends to persuade its government to cede the colony. When India finally struck, Nehru could claim that neither he nor the government of India had ever been committed to nonviolence as a policy.

Nehru's health showed signs of deteriorating not long after the clash with China. He suffered a slight stroke in 1963, followed by a more debilitating attack in January 1964. He died a few months later from a third and fatal stroke.

Assessment

While assertive in his Indianness, Nehru never exuded the Hindu aura and

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atmosphere clinging to Gandhi's personality. Because of his modern political and economic outlook, he was able to attract the younger intelligentsia of India to Gandhi's movement of nonviolent resistance against the British and later to rally them around him after independence had been gained. Nehru's Western upbringing and his visits to Europe before independence had acclimatized him to Western ways of thinking. Throughout his 17 years in office, he held up democratic socialism as the guiding star. With the help of the overwhelming majority that the Congress Party maintained in Parliament during his term of office, he advanced toward that goal. The four pillars of his domestic policies were democracy, socialism, unity, and secularism. He succeeded to a large extent in maintaining the edifice supported by these four pillars during his lifetime.

Nehru's only child, Indira Gandhi, served as India's prime minister from 1966 to 1977 and from 1980 to 1984. Her son, Rajiv Gandhi, was prime minister from 1984 to 1989

Nehru's Theory of Culture

Nehru was unwilling to accept the concept that culture is an organic entity permeated with some primordial orders because he was a zealous political leader and an academic imbued with the belief of sociological realism and political practicality. Nehru could not engage with the idea of India's structural sequel although he admitted the vicissitudes of the historical changes of India right from the regime of the pre-historic Harappan civilization until modern times. He could be classified as a person who could accommodate the idea of the revelation of God or Dharma in the Indian cultural expressions.

Nehru is an instinctive determinist who promotes physical, geological, zoological, chemical and anthropological information, yet not witnesses an iota of spiritual regimen of the cosmic proceedings. Therefore, we do not find any providential dispensation and psychological vulnerabilities in Nehru's historical research.

Nehru was a Brahmin by birth, nevertheless he did not pay any consideration to ritual formalities; he did not applaud the Gita sermon preaching devoted, indifferent altruism and felt no excitement in the highly praised and elevated speeches of the Visvarupa referred in Gita's eleventh chapter. Rather, he was inspired by the philosophy of Russell and Lenin and paid no heed to the preaching of Nirvana. The puran-oriented cosmic theory of the oriental world had less impact on him; on the other hand he was enchanted by the extrinsic materialistic effort shown by the western Soviet worlds. However, this does amount to saying that Nehru was a staunch Marxist-Leninist. He could not evaluate the power of Marxism-Leninism, though he came to the conclusion that the ism was futile in disciplines dealing with fundamental humanist issues neglecting the affirmative points of capitalist order, while concentrating its prime focus on materialistic components. Nehru represented an amalgam of the dual extremities: the objective civilizational progress wedded with a search for the appreciation of values in

different aspects of human protagonists. Professor Varma opines: “Towards the latter part of his life, Jawaharlal would have agreed that materialistic dialectics and class polarity cannot be adequate tools for understanding the widespread ramifications of alienation.” He went on, “Values, in turn, lose their significance, if they are solely regarded as class ideological response.”

Nehru’s perception of culture was rather material-based rather than spirit-oriented; the idea was not perpetual but humanity-centered; it was to a large extent earthly, historically-motivated and in that senses a mixture of secular and temporal, social and economic factors. His culture was not doctrinal, fundamentalist, fanatical, narrow, prophetic, algological, divine and godly. It was a symbol of sympathy, altruism, humanism and embracing the ideals of liberty, equality, fraternity, human rights and sensible. Throwing light on the percept of culture, Professor Varma writes, “Cultural comprehensiveness requires an emancipated mind liberated from the shackles of dogmatic and revealed theology, the renunciation of unjust demands for the retention of unfounded socio-economic vestiges and the abjuration of all claims to impose one’s limited conceptions of ethics, justice and social harms on other professing loyalty to divergent creeds and religious tenets.” While commenting on Nehru’s culture, Professor Varma spoke, “Jawaharlal and some other top spokesmen of Gandhian values found it easy to reconcile democratic liberalism with social toleration and cultural pluralism because they had genuine commitment to the demands of patriotism oriented towards cosmopolitan fulfillment. Jawaharlal was sincere in his advocacy of secularism as a political and cultural value.”

3.6 INDIAN CIVILIZATION AND CULTURE -MK GANDHI

In ancient times there were no restrictions on education. It was not controlled by the state but was solely in the hands of the Brahmans who shaped the system of education solely with an eye it the welfare of the people. It was based on restraint and Brahmacharya. It was due to such a system of education that Indian civilization had outlived so many vicissitudes through thousands of years, while such ancient civilizations as those of Greece, Rome and Egypt had become extinct. No doubt the wave of a new civilization has been passing through India. But I am sure that it is transitory, it will soon pass away and Indian civilization will be revived. In ancient times the basis of life was self-restraint but now it is enjoyment. The result is that people have become powerless cowards and forsook the truth. Having come under the influence of another civilization, it may be necessary to adapt our own civilization in certain respects to our new environment, but we should not make any radical change in a civilization which is acknowledged even by some Western scholars to be the best. It may be urged that it is necessary to adopt the methods and instruments of Western civilization. But the forces born of spirituality, the bed-rock of Indian civilization, are more than a match for material forces. India is preeminently the land of religion. It is

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the first and the last duty of Indians to maintain it as such. They should draw their strength from the soul, from God. If there adhere to that path Swarajya which they are aspiring to and working for will become their hand-maid.

Indian civilization was one of the best civilizations in the world. Mahatma Gandhi knew it very well. He read a lot of books. He had deeply knowledge in this subject. So he told to Indian men and women always about it. Mahatma Gandhi described, "Nobody mistakes them for ancient civilization. They remain in spite of it. Attempts have always been made and will be made to remove them. We may utilize the new spirit that is born in us for purging ourselves of these evils. But what I have described to you as emblems of modern civilization are accepted as such by its votaries. The Indian civilization, as described by me, has been so described by its votaries. In no part of the world, and under no civilization, have all men attained perfection. The tendency of the Indian civilization is to elevate the moral being that of the Western civilization is to propagate immorality. The latter is godless; the former is based on a belief in God. So understanding and so believing, it behoves every lover of India to cling to the old Indian civilization even as a child clings to the mother's breast."

Mahatma Gandhi described, "It is only those Indians who are imbued with real love who will be able to speak to the English in the above strain without being frightened, and only those can be said to be so imbued who conscientiously believe that Indian civilization is the best and that the European is a nine days' wonder. Such ephemeral civilizations have often come and gone and will continue to do so. Those only can be considered to be so imbued who, having experienced the force of the soul within them, will not cower before brute-force, and will not, on any account, desire to use brute-force. Those only can be considered to have been so imbued who are intensely dissatisfied with the present pitiable condition, having already drunk the cup of poison."

Mahatma Gandhi described, "The pandemonium that is going on in Europe shows that modern civilization represents forces of evil and darkness, whereas the ancient, i. e., Indian, civilization represents in its essence the divine force. Modern civilization is chiefly materialistic, as ours is chiefly spiritual. Modern civilization occupies self in the investigation of the laws of matter, and employs human ingenuity in inventing of discovering means of production and weapons of destruction; ours is chiefly occupied in exploring spiritual laws. Our shastras lay down unequivocally that a proper observance of truth, chastity, scrupulous regard for all life, abstention from coveting others' possessions and refusal to hoard anything but what is necessary for our daily wants is indispensable for a right life; that without it a knowledge of the divine element is an impossibility. Our civilization tells us with daring certainty that a proper and perfect cultivation of the quality of ahimsa which, in its active form means purest love and pity brings the whole world to our feet. The author of this discovery gives a wealth of illustration which carries conviction with it."

Mahatma Gandhi described, “We often think that changes of the kind that take place in Europe will also occur in India; that when some big transformation comes about, people who know beforehand how to prepare themselves for it win through and those who fail to take account of this are destroyed; that mere movement is progress and that our advancement lies in it. We think that we shall be able to progress through the great discoveries that have been made in the continent of Europe. But this is an illusion. We are inhabitants of a country which has so long survived with its own civilization. Many a civilization of Europe is destroyed, but India, our country, survives as a witness to its own civilization. All scholars agree in testifying that the civilization of India is the same today as it was thousands of years ago. But, now, there is reason to suspect that we no longer have faith in our civilization. Every morning we do our worship and prayer, recite the verses composed by our forbears, but we do not understand their significance.

Our faith is turning in another direction. So long as the world goes on, the war between the Pandava and the Kauravas will also continue. The books of almost all the religions say that the war between the gods and Satan goes on forever. The question is how we are to make our preparations. I have come here to tell you that you should have faith in your civilization and keep to it steadfastly. If you do this, India will one day hold sway over the entire world. Our leaders say that, in order to fight the West, we have to adopt the ways of the West. But please rest assured that it will mean the end of Indian civilization. India’s face is turned away from your modern trend; that India you do not know. I have travelled much and so come to know the mind of India and I have discovered that it has preserved its faith in its ancient civilization. The swaraj of which we hear will not be achieved the way we are working for it. The Congress-League Scheme, or any other scheme which is even better, will not get us swaraj. We shall get swaraj through the way in which we live our lives. It cannot be had for the asking. We can never gain it through copying Europe. That European civilization is Satanic we see for ourselves. An obvious proof of this is the fierce war that is going on at present.

It is so terrible that the Mahabharata War was nothing in comparison. This should be a warning to us and we should remember that our sages have given us the immutable and inviolate principles that our conduct should be godly and that it should be rooted in dharma. We should follow these principles alone. So long as we do not follow dharma, our wish will not be fulfilled, notwithstanding all the grandiose schemes we may devise. Even if Mr. Montagu offers us swaraj today we can in no way benefit from that swaraj. We must make use of the legacy left us by our rishis and munis. The whole world knows that the tapasya that was practiced in ancient India is found nowhere else. Even if we want an empire for India, we can get it through no other method but that of self disciplines. We can be certain that once the spirit of discipline comes to pervade our lives, we shall be able to get anything we may want. Truth and non-violence are our goal. Non-violence is the supreme dharma; there is no discovery of greater

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import than this. So long as we engage in mundane actions, so long as soul and body are together, some violence will continue to occur through our agency. But we must renounce at least the violence that it is possible for us to renounce.

We should understand that the less violence a religion permits, the more is the truth contained in it. If we can ensure the deliverance of India, it is only through truth and non-violence. Lord Willington, the Governor of Bombay, has said that he feels greatly disappointed when he meets Indians for they do not express what is in their minds but only what would be agreeable to him, so that he never knows the real position. Many people have this habit of hiding their own sentiments while in the presence of an important person and suiting their talk to his pleasure. They do not realize how cruelly they deceive themselves and harm the truth. One must say what one feels. It is impertinence to go against one's reason. One must not hesitate the least to tell what one feels to anyone, be he a Minister of the Government or even a more exalted person. Deal with all with truth and non-violence. Love is a rare herb that makes a friend even of a sworn enemy and this herb grows out of non-violence. What in a dormant state is non-violence becomes love in the waking state. Love destroys ill will.

We should love all whether Englishmen or Muslims. No doubt, we should protect the cow. But we cannot do so by fighting with Muslims. We cannot save the cow by killing Muslims. We should act only through love; thus alone shall we succeed. So long as we do not have unshakeable faith in truth, love and non-violence, we can make no progress. If we give up these and imitate European civilization, we shall be doomed. I pray to Suryanarayan¹ that India may not turn away from her civilization. Be fearless. So long as you live under various kinds of fears, you can never progress, you can never succeed. Please do not forget our ancient civilization. Never, never give up truth and love. Treat all enemies and friends with love. If you wish to make Hindi the national language, you can do so in a short time through the principles of truth and non-violence.”⁴

Mahatma Gandhi described, “We have our sisters in the Punjab. Those ladies who believe that Nadiad and Gujarat are not the whole country that our country is India and so the Punjab, too, is our land, for them the Punjab is their land. There, they spin and weave with their own hands and wear the clothes so made. This was formerly the practice all over India. Even women in big wealthy families used to spin. People of every caste did so. Our people, the elders among them, discovered that, if they would clothe the millions in the country, they should learn to make cotton into yarn. We cannot go without food, and so women should know cooking; this is so everywhere on the earth. We cannot go without clothes and everyone should know weaving. This was the way Indian civilization was built. The elders in the country did not think that they would import cloth from abroad and use it here. A country which does so will go to ruin.”

Mahatma Gandhi described, “Indian civilization is so liberal that it is not considered the least indecent if anyone wears, as I do, a very short loin-cloth. In our country, we do not judge a man by his dress. The loin-cloth would not, however, be looked on with favour in other countries. If I had to go to a foreign

land, I would by all means put away my loin-cloth in a trunk. In foreign countries, it is necessary to cover the legs up to the knee. ‘Do in Rome as the Romans do’ is no idle saying. Everyone would consider us guilty of lack of consideration if we unnecessarily do something that offends the susceptibility of people in foreign lands. I would regard such conduct as a form of violence. There is certainly violence in showing no consideration for others.”

Mahatma Gandhi described, “A critic has fallen foul of my remark made before the meeting of the Federation of Chambers of Commerce at Delhi that the Indian civilization must not be allowed to be wiped out by the inroads from the West. The critic has confused Indian civilization with the loin-cloth and then condemned it. Here then there is no question of loin-cloth civilization. The adoption of the loin-cloth was for me a sheer necessity. But in so far as the loin-cloth also spells simplicity let it represent Indian civilization. It is a mingling of the cultures represented by the different faiths and influenced by the geographic and other environment in which the cultures have met. Thus Islamic culture is not the same in Arabia, Turkey, Egypt and India but it is itself influenced by the conditions of the respective countries. Indian culture is therefore Indian. It is neither Hindu, Islamic nor any other, wholly. It is a fusion of all and essentially Eastern. I had in mind that culture. And every one who called himself or herself an Indian is bound to treasure that culture, be its trustee and resist any attack upon it.”

Mahatma Gandhi described, “The true Indian civilization is in the Indian villages. The modern city civilization you find in Europe and America, and in a handful of our cities which are copies of the Western cities and which were built for the foreigner, and by him. But they cannot last. It is only the handicraft civilization that will endure and stand the test of time. But it can do so only if we can correlate the intellect with the hand. The late Madhusudan Das used to say that our peasants and workers had, by reason of working with bullocks, become like bullocks; and he was right. We have to lift them from the estate of the brute to the estate of man, and that we can do only by correlating the intellect with the hand. Not until they learn to work intelligently and make something new every day, not until they are taught to know the joy of work, can we raise them from their low estate.”

Mahatma Gandhi described, “I learnt one new fact from you, namely, that Gujarat is the only linguistic region now left without a regional university. I must admit that this fact weakens my case. Even so, I do wish that this last regional university to be established would help in the progress of Indian civilization, which means the civilization of the country’s villages. You may, if you wish, describe this desire as a form of greed or ignorant attachment on my part.” On this way we can say that Mahatma Gandhi was very much influenced by Indian civilization.

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3.7 SELF-ASSESSMENT

1. was a mystic, yogi, philosopher, poet and critic.

(a) Sir Aurobindo	(b) Kamala Das
(c) Peru	(d) None of these
2. My Experiments with Truth was written by

(a) Jawaharlal Nehru	(b) M.K.Gandhi
(c) Arun Joshi	(d) None of these
3.was primarily a teacher and a philosopher, and was the vice-president of India.

(a) Jawaharlal Nehru	(b) Rajgopalachari
(c) Radhakrishnan.	(d) None of these
4. Masnavi is a

(a) Muslim mystic	(b) A Muslim philosopher
(c) A Scholar	(d) A skilled workman
5. Discovery of India was written by

(a) M.K. Gandhi	(b) Nehru
(c) Rajgopalachari	(d) None of these

3.8 SUMMARY

Indian English Literature refers to the body of work by writers in India who write in the English language and whose native or conative language could be one of the numerous languages of India. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri and Salman Rushdie, who are of Indian descent.

The rise of the Indian Writing in English is, at the onset, to be located historically. The first connection that we should be looking at is the introduction of the English language as a medium of instruction in India and the introduction of English literature as a subject in the Universities.

Indo-Anglian is a specific term in the sole context of writing that should not be confused with the term Anglo-Indian. As a category, this production comes under the broader realm of postcolonial literature — the production from previously colonised countries such as India. Hence the term “Indo-Anglian literature” as comprising the work of Indian writers in English and Indo-English literature as consisting of translations by Indians from Indian literature into English. John B Alphonso Karkala in his *Indo-English literature in the nineteenth century*, 1970 uses the term Indo-English literature to mean literature produced by Indians in English.

Broadly speaking, Indian English literature may be defined as literature written originally in English by authors, Indian by birth, ancestry or nationality.

It is clear that neither Anglo-Indian literature nor literal translations by others can legitimately form part of this literature. Now it becomes clear that the term “Indo-Anglian” is used to denote original literary creation in English language by Indians. Today there are large number of educated Indians who use the English language as a medium of the creative exploration and expression of their experience of life. Their writing has now developed into substantial literature in its own right and it is this substantial body of literature which referred to as “Indo-Anglian literature”.

The Indo-Anglian literature is to be distinguished from ‘Anglo-Indian’ literature. The term “Anglo-Indian literature” is used to denote the writing of Englishmen in English about India and Indian life. Their works are significant as they serve to interpret India to the west. However, their presentation of Indian life is often romantic rather than realistic. Indian is presented as a land of Snake-charmers, Jugglers, Rajas and Maharajas and one great value of Indo-Anglian literature is that it serves to correct this picture and project a more favorable and truthful image of India.

The Indo-English literature is further divided into classical and modern Indo-English literature. Classical Indo-English literature requires a certain degree of interpretation and adaptation of meanings, to accommodate with some latitude in translation becomes inevitable. Some allowance has also to be made for prevailing literary taste and scruples at the time when the translation takes place. Similarly, some freedom may be claimed by the translation of some work when he has the definite audience in mind.

With the consolidation of the British power in India, English the language of rulers also began to exercise its influences on the intellectuals of the country to the educated youth of that generation, a generation finding in English language a gateway to western knowledge. English provided a window for the Indian language agateway to western knowledge. It also provided a window for the Indian intellectuals to have a look at the wide world. Despite the fact English is not their mother tongue many Indian writers in English were able to realize their creative effort through the medium of English.

3.9 KEY-WORDS

1. Quranic : Concerning the Koran, the sacred boook of the Muslims.
2. Masnavi : Muslim Philosopher.
3. Dynamic : Having fore which produces change
4. Pristine : Ancient, good old
5. Stagnation : Becoming motionless, dull or sluggish
6. Anarchism : Total absence of law, extreme individualism
7. Maleficent : Evil
8. Futurist : Looking forward to an ideal state in the future.

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3.10 REVIEW QUESTIONS

1. Write a brief note on Internationalism, written by Sri Aurobindo.
2. Briefly describe the essay What is Culture. What message conveyed by Nehru through this essay?
3. Write a brief note on Radhakrishnan's Science, Humanities and Religion.
4. Critically examine the essay Education for New-India.
5. Discuss the view of MK Gandhi on Indian Civilisation and Culture.

Self-Assessment (Answers)

1. (a) 2. (a) 3. (c) 4. (b) 5. (b)

3.11 FURTHER READINGS

1. R.C. Prasad and J.P. Singh, An Anthology of Indian English Prose.
2. Goodman Literary Essays, Doaba House.

UNIT - 4:

INDIAN STORIES

STRUCTURE

- 4.0 Objectives
- 4.1 Introduction
- 4.2 The Brother
- 4.3 Karma
- 4.4 Companions
- 4.5 Sparrows
- 4.6 The Home Coming
- 4.7 Self-Assessment
- 4.8 Key- Words
- 4.9 Review Questions
- 4.10 Further Readings

4.0 OBJECTIVES

After reading this unit students will be able to:

- Introduce various Indian Story Writer and their stories

4.1 INTRODUCTION

The Indian short story in English can be broadly classified into two forms. The first form is that of fables which carries either a moral injunction or a truth of life. The characters are not human beings. But the moral dimensions conveyed at the end definitely have a human orientation. The second one is the folk tale whose only purpose is to entertain with romance and adventure but not refined in a technical sense to give rise to lasting effect. They stimulate the imagination and allow temporary escape from the realities of existence. The short story in India has also gained importance as an effective medium for the expression of the cultural and social situations. The Indian short story writer found that this short story in the ancient classics conveyed ideas very clearly and simply. So the Indian writer substituted Indians and India in the place of the gods and heavens.

Though the modern Indian short story in English has borrowed its technique from the west, it is essentially Indian in content and presentation. These stories are almost photographic description of life in India. They give an insight into the dynamics of modern life and sustain the inner sensitiveness of man that today is

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in danger of being obliterated due to the strain of modern life.

The Indian short story in English is virtually a product of the 20th century. It was only in the 19th century, that the Indian short story of some literary value came into being. The Indian writer took to the short story writing in English because it was the simplest way of communicating a way of life. Like England, India was also slow in picking up the short story. It was only in 1885 that the first short story collections appeared as *Realities of Indian Life* and it was also in 1898 that a collection of short stories by an Indian *Christian Life*, by Kamala Sathianadan appeared. He wants to convey the essential India as he had understood and of which he wanted others to get a perspective. Techniques and traditions of Indo-Anglian short story over the time came to acquire an Indian sensibility. The major contributors to its development are Manjeri Iswaran, Mulk Raj Anand, Raja Rao and R. K. Narayan. It has acquired a distinct personality of its own with an Indian stamp.

Judging from the short life span of the Indo-Anglian short story, its achievement is commendable. The social and cultural diversity of India is reflected in a variety of short stories. It is marching towards diversification. Its limitations are obvious. But its future is bright and full of promise. It has a popular readership in the modern times and caters to the psychological, sociological, humanitarian, regional, religious, philosophical and exotic interests of people. By the beginning of this century short story and short novels constituted a major output of the writers. Even the novelists turned to short story writing because they felt it was better suited for some of their themes. It is specially suited for modern times when people have little time to spare and even the miniature form of short story serves the purpose. But the Indo-Anglian short story writers have not lost sight of the basic aim of the ancient stories, namely entertain and please the readers. The story writers have used humour, satire and suspense among other things to make their stories lively and entertaining. Satire has been a great weapon in the hands of writers like Naryan to attack social evils inherent in society.

Some of the opinions of the leading writers in Indo-English short fiction provide a clear view of its Background. R. K. Narayan has the following to say on the Indian tradition of short stories:

After all, for any short story writer, the Prototype still, inevitably remains to be our own epics and mythological stories

Mulk Raj Anand, a writer with a social commitment, presents the rural life of Punjab and gives us a brief but transparent vision of the nature of Punjabi culture. Though Anand was educated in the West and assimilated much that is best in Western intellectual tradition, he pays homage to the rich tradition of Indian story telling.

In a country where the majority of people are illiterate the literary tradition of the country is carried on through the oral means. The writers of short stories are not so much anxious about technique as the basic need of satisfying the

curiosity of listeners. Even from the time of the remote ancestors whose critical skills were almost absent, it was primitive curiosity, which sustained interest in stories. As remarked by E.M. Forster:

The primitive audience was an audience of Shock-heads,
Gaping round the campfire, Fatigued with contending
Against the mammoth or the wholly-rhinoceros and only kept
Awake by suspense. What would happen next



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The Indian short stories of the earlier centuries centered around some religious or moral theme, as in the Panchatantra. This theme slowly shifted to heroic and enormous adventures of kings, princes and romantic stories of merchants and courtesans.

Against such a background it is surprising that India has a rich tradition of story telling. It may also be said that India was the pioneer of the short story. Many of the stories available all over the world had for their basis the stories from the Indian *Panchatantra* and the *River of Stories*. As observed by Manjeri S. Iswaran:

India was the nursery of story and fable and The Indian Storyteller was as fertile in Tales inculcating practical Wisdom as in Illuminating epic and religious myth.

The Indian short stories of the earlier centuries centered around some religious or moral theme, as in the Panchatantra. This theme slowly shifted to heroic and enormous adventures of kings, princes and romantic stories of merchants and courtesans.

The advent of modern short story on the literary scene of India coincided with the struggle of independence and various social movements aimed at rejuvenating the spirit of India from its stage of submission and sensibility. It was a period of both political and cultural ferment and the writers played their own role in sustaining such an atmosphere and also immortalising them in their writings for the later generations. They not only recorded the Indian struggle for Independence but also the emotional details of life: the role of sentiments in family relationships, the problems faced by the Indian women, the village life, the downtrodden, the untouchables, humour and satire. In addition they have many entertaining vignettes and the impact of the west is seen in a realistic portrayal of life in its richness and variability.

The popularization of short story is also due to the relative growth of literary culture and the development of newspapers and other forms of mass-communication. To quote Iswaran: “The rapid multiplication of periodicals and the literary interest evinced by the daily press have gained the widest possible public for the current story teller.”

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The achievement of Independence also liberated various social forces and life became multi-dimensional and variegated. The development that followed Independence did not reach the common man. The writers think it led to a period of disillusionment of the common man. Humour became a powerful tool to depict the injustice done to the common man. The callousness of bureaucracy and the deceptions of the rulers are constantly unveiled.

Thus it has become a popular medium of creating awareness among the people. The increase in the pace of life activities is improving the prospects of short story, as people don't have leisure for longer novels. Innumerable things are employed and depicted in these stories right from the inner working of the mind of a beggar to the hypocrisy and false promises of the rulers. Irony has become an acute form of depicting reality as it exposes the absurdities of life and the attitudes of people who count in society. At present it doesn't have any established format except the basic story interest and manifestation of the complexity of life in modern India. A brief overview of the major writers is presented.

Manjeri S. Iswaran one of the pioneers among Indo-Anglian writers apart from being a good short story writer, is also one of the foremost short story theorists in India. He expressed his opinion in his preface of what a short story should be: A short story can be a fable or a parable, real or fantasy, a true presentation or a parody, sentimental or satirical; serious in content, or a light-hearted diversion; it can be any of these but to be memorable, it must catch the eternal in the casual, and invest a moment with the immensity or time.

He is a realist. He has a capacity for observing the details of life and even an ordinary event carries some deep inner significance for him. He writes about incidents that we witness in day-to-day life. His characters are taken from the middle and lower classes of urban society: doctors, police men, fishermen, beggars, drivers and conductors and his themes are Indian and deal with human psychology. He has produced nine short story collections on a variety of themes. However he did not achieve the popularity that he truly deserves. Unlike Mulk Raj Anand and R. K. Narayan, his stories have sensibility and universality.

Raja Rao made his debut in literature as a writer of short stories. Though he too has the same background of Independence Movement, he differs from Anand and Narayan in his technique and vision. *The Serpent and the Rope* has placed him among the eminent Indo-Anglian writers in India.

He has three short story collections to his credit, *The Cow of the Barricades*, *The Policeman and the Rose* and *On the Ganga Ghat*. Though the themes are varied, Raja Rao is the only Indian writer in English who writes about village life with many evocative details. He writes about the age-old customs, beliefs and how people accept them without questioning their validity.

The men and women of his stories are from rural India. He also experimented with the form of the Western short story and the English language and this marks

him out as an outstanding writer. He is the only Indo-Anglian writer to experiment with form.

Mulk Raj Anand is also a leading exponent of the short story. He writes about the contemporary situation through the problems faced by his characters. Though most of his stories deal with the underdogs and their sorrows, he is not without a sense of humour. *The Barber's Trade Union, The Liar and A Pair of Mustachios* are examples. Like Narayan, Anand is a prolific short story writer. The body of his short fiction consists of the five collections of his short stories. The themes and the technique of Anand's short stories are varied. He writes about the traditional way of life, the modern way of life, women in traditional Hindu society, exploitation of the poor, downtrodden, untouchables and the suppressed. His contribution to the Indo-Anglian short story is impressive and everlasting. He has given a distinct Indian stamp to the short story by giving a blend of Indian folk tales and Western technique. He is also a painter of rural reality.

R. K. Narayan is one of India's leading short story writers and one of the best-known writers of India in the West. He has six collections of short stories to his name. They are all delightfully readable, written on a wide variety of subjects. His themes resemble those of Iswaran but unlike Iswaran, he does not probe deeply into the meaning of life. The striking feature of his short stories is gentle irony, satire and humour.

The other notable writers are K. S. Venkata Ramani and K. Nagarajan. They have only one collection each to their credit. Venkataramani's *Jatadharan And Other Stories* shows him to be a sensitive writer studying the different aspects of the individual mind and its reaction to various situations.

K. A. Abbas like Mulk Raj Anand, is an angry man of literature. He is progressive, committed championing underdog of society. He has produced literature of social reform with a Marxist ideology. He is deeply concerned at the turn of things after Independence and the revolutionist in him can be seen in his novels and short stories. He depicts poverty, exploitation of the poor, red-tape, inefficiency, hypocrisy, unemployment, communal frenzy, social ugliness and pavement dwelling. This portrayal of the contemporary scene is done artistically. In some aspects Abbas like Narayan elucidates the sensibilities and realities of life though there is a thrust in him while Abbas clearly reveals his attitude.

Khushwant Singh is better known for his short stories than for his novels. The dominant strain of Khushwant Singh's short fiction is humour, satire and comic characterization of people. The comic element runs through nearly all his stories. His humour is not only ironical but also heart-rending. He is always on the side of sanity and moderation in human affairs. In this respect, Dr. K. R. S. Iyengar says, "An Anti-Romantic, Khushwant is intolerant of cant and humbug, especially when they masquerade as wisdom and probity. This is seen in *Mark of Vishnu*". The *Mark of Vishnu* brought him instant international recognition. His

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other collections of short sorties include *The Voice of God*, *A Bride for the Sahib* and *The Black Jasmine*.

Khushwant Singh, in spite of his rich literary sensibility, has often been charged with vulgarity and obscenity. Even though his stories deal with sex, he does not treat sex in the way Somerset Maugham or D. H. Lawrence does.

Bhabani Bhattacharya is the noted writer of that classic novel *So Many Hungers*. He has only a single collection of short stories titled *Steal hawk and other stories*. The selection of his themes is very suitable to his short stories.

Jai Nimbakar who is well known for her short story collection *The Lotus Leaves* (1871) is a gifted writer who writes well. She covers a wide variety of themes and people in her work. Her concerns are mostly about the poor and the downtrodden people in society. In this respect she is as committed as Mulk Raj Anand.

Among other noted practitioners of the short story are Manohar Malgonkar, Prawar Jhabwala and Anita Desai merit mention. Malgonkar has to his credit two collections of short stories, *A Toast in Warm Wine* (1974) and *Bombay, Beware* (1975). These show him as a writer of delightful and pleasantly readable short stories. His stories contain depiction of active life in areas like army life, mining, espionage, hunting, social life and film making. He shares with Narayan, lack of high seriousness. Like Narayan, his stories are highly topical with descriptions of Indian life written in simple style with sometimes a sudden touch of anger. His stories are filled with ironic twists which give surprise ending.

R. P. Jhabwala has in her a co-mingling of various cultures because she is Polish by birth, brought up in Germany and educated in England, and Indian by matrimonial relationship. The theme of alien consciousness is the basic concern in much of her work and traces of it are also evident in her short stories. Most of her themes might appear queer to an Indian whose mind is trained in moralistic and religious thinking. She faithfully describes what she feels and thinks. Her stories are the product of her divergent experiences.

Anita Desai had only a few collections of short stories such as *Games at Twilight* and *The Peacock Garden*. The characters that people her short fiction are students, children, women, artists and employees. In addition to several stories contributed to various magazines from time to time she wrote articles detailing the issues related to women writers and their craft of story telling. She has published two books for children. The writings of Anita Desai abound in sensuous luxuriance, which marks her out from other Indo-Anglian writers. As a woman writer her concern mainly is with existential problems of women who are educated and middle-class and wish for a change in society. Her frequent use of stream of consciousness technique for probing into the minds of her characters and to explicate the intricacies of human psychology, distinguishes her from other writers.

4.2 THE BROTHER --M.R. ANAND

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Mulk Raj Anand (12 December 1905 – 28 September 2004) was an Indian writer in English, notable for his depiction of the lives of the poorer castes in traditional Indian society. One of the pioneers of Indo-Anglian fiction, he, together with R. K. Narayan, Ahmad Ali and Raja Rao, was one of the first India-based writers in English to gain an international readership. Anand is admired for his novels and short stories, which have acquired the status of being classic works of modern Indian English literature, noted for their perceptive insight into the lives of the oppressed and their analyses of impoverishment, exploitation and misfortune.

Anand's literary career was launched by family tragedy, instigated by the rigidity of the caste system. His first prose essay was a response to the suicide of an aunt, who had been excommunicated by her family for sharing a meal with a Muslim woman. His first main novel, *Untouchable*, published in 1935, was a chilling exposé of the day-to-day life of a member of India's untouchable caste. It is the story of a single day in the life of Bakha, a toilet-cleaner, who accidentally bumps into a member of a higher caste.

Bakha searches for a salve to the tragedy of the destiny into which he was born, talking with a Christian missionary, listening to a speech about untouchability by Mahatma Gandhi and a subsequent conversation by two educated Indians, but by the end of the book Anand suggests that it is technology, in the form of the newly introduced flush toilet that may be his saviour by eliminating the need for a caste of toilet cleaners.

This simple book, which captured the puissance of the Punjabi and Hindi idiom in English was widely acclaimed and Anand won the reputation of being India's Charles Dickens. The introduction was written by his friend, E. M. Forster, whom he met while working on T. S. Eliot's magazine *Criterion*. In it Forster writes: "Avoiding rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it"

Inevitably, Anand, who spent half his time in London and half in India, was drawn to the Indian independence movement. During his time in London, he wrote propaganda on behalf of the Indian cause alongside India's future Defence Minister V.K. Krishna Menon, while trying to make a living as a novelist and journalist. At the same time, he also supported freedom elsewhere around the globe and even travelled to Spain to volunteer in the Spanish Civil War, even though his role in the conflict was more journalistic than military. He spent World War II working as a scriptwriter for the BBC in London, where he became a friend of George Orwell. Orwell penned a favourable review of Anand's novel *The Sword and the Sickle* and remarked that "although Mr. Anand's novel would still be interesting on its own merits if it had been written by an Englishman, it is impossible to read it without remembering every few pages that is also a cultural curiosity," adding that the growth "of an English-language Indian literature is a strange phenomenon". He was also a friend of Picasso and had Picasso paintings

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in his collection. Anand returned to India in 1946, and continued with his prodigious literary output there. His work includes poetry and essays on a wide range of subjects, as well as autobiographies and novels. Prominent among his novels are *The Village* (1939), *Across the Black Waters* (1939), *The Sword and the Sickle* (1942), all written in England, and *Coolie* (1936), *The Private Life of an Indian Prince* (1953), perhaps the most important of his works written in India. He also founded a literary magazine, *Marg*, and taught in various universities.

During the 1970s, he worked with the International Progress Organization (I.P.O.) on the issue of cultural self-comprehension of nations. His contribution to the conference of the I.P.O. in Innsbruck (Austria) in 1974 had a special influence on debates that later became known under the phrase of 'Dialogue Among Civilizations'. Anand also delivered a series of lectures on eminent Indians such as Mahatma Gandhi, Jawaharlal Nehru and Rabindranath Tagore, commemorating their achievements and significance and paying special attention to their distinct brands of humanism. He is also known for his narrative short stories belong to Indian cultural, religious, social, natural background.

Private Life of an Indian Prince, were more autobiographical in nature, and in 1950 Anand embarked on a project to write a seven-part autobiography, beginning with *Seven Summers*. One part, *Morning Face* (1968) won him the Sahitya Akademi Award. Like much of his later work, it contains elements of his spiritual journey as he struggles to attain a higher sense of self-awareness.

The Brothers

As they came into the waiting room of the Ayurvedic Doctor, Pandit Prakash Shastri, they almost looked like twin brothers, so completely did they resemble each other in their appearances. The only difference was that the hair of the elder of the two was greying on the temple.....

.....May I condole with you on the passing away of your saintly brother...And may I ask you to forgive me for not accepting the antique piece, the Mughal necklace...Gold can be poisoned with a smear of arsenic. Anyhow my wife died long ago. perhaps you will give it to your sister-in law, the wife of the deceased patient. Since you will give nothing else to her...?

4.3 KARMA--KHUSHWANT SINGH

Khushwant Singh is a prominent senior Indian writer. Here's a concise biography on the life history of Khushwant Singh. A significant post-colonial writer in the English language, Khushwant Singh is known for his clear-cut secularism, wit and a deep passion for poetry. A regular contributor to various national dailies, Singh is also famous for his novel 'Train to Pakistan' penned in the year 1956.

Khushwant Singh is a senior prominent Indian novelist cum journalist. He was born on 2 February 1915 at Hadali in British India that is now a part of

Punjab in Pakistan. A significant post-colonial writer in the English language, Khushwant Singh is known for his clear-cut secularism, humor and a deep passion for poetry. His assessment and comparison of social and behavioral traits of people from India and the West is full of outstanding wit. Here's more information on the biography of Khushwant Singh.

Infact, Khuswant Singh's writing is so popular that his weekly newspaper column, "With Malice towards One and All", published in many Indian national dailies is among the most widely-read commentaries in the country. Singh completed his bachelor's from the Government College at Lahore and thereafter, pursued further studies in law at King's College in London, UK. Sir Sobha Singh, Khushwant Singh's father, then used to work at a reputed builder in Lutyens' Delhi. Read on about life history of Khuswant Singh.

Once while still practicing as a lawyer in the High Court of Lahore, Khushwant Singh was on his way to his family's summer residence at Kasauli at the foothills of the Himalayas. It was just days prior to the partition of India and Pakistan in August 1947. Singh was driving his car when he came across a jeep full of Sikhs on an unusually vacant road that day. The Sikh men pridefully narrated to him how they had just butchered away all residents of a Muslim village.

All these instances found vivid description in the book 'Train to Pakistan' Khushwant Singh later wrote in 1956. In the time to come, Singh was appointed to edit Yojana, a journal published by the Indian government. Other publications whose editing Singh was encharged with were the Illustrated Weekly of India, a newsweekly and two other major Indian dailies - The National Herald and the Hindustan Times. Under his leadership, The Illustrated Weekly came to be hailed as India's pre-eminent newsweekly.

There's many other kudos bagged by Khushwant Singh. For instance, Singh was a Rajya Sabha member of the Indian parliament from 1980 to 1986. He was also honored with the Padma Bhushan award in the year 1974 for service to his country, but he returned the award in protest against the siege of the Golden Temple by the Indian Army in 1984. Undeterred, the Indian government awarded Singh an even more prestigious honor, the Padma Vibhushan in the year 2007.

Karma—Khushwant Singh

Karma is a story written by Indian writer Khushwant Singh. It was originally published in 1989 in Singh's *The Collected Stories*. *Karma* is all about an Indian "Gentleman" who tries to adopt upper class English culture and lifestyle such as speaking the "Queen's English", and about his relation with his wife etc

Theme

The story *Karma* illustrates the famous proverb "Pride Comes Before a Fall". It is the story of an arrogant person who feels bad about his country's culture,

Notes

lifestyle etc. He is condescending to his wife because she is an ordinary woman unable to appreciate his aristocratic English culture.

Plot

Mohan Lal was a middle-aged man who worked in the British Raj. He was ashamed to be an Indian and hence he tried to speak in English or in Anglicized Hindustani and to dress as if a high-ranked British official. He used to fill the crossword puzzles of newspapers, which he did to show his immense knowledge in English. His wife Lachmi was a traditional Indian woman and due to this difference they were not having a sweet married life.

The important event occurred on a journey of Mohan Lal and Lachmi in a train. Mohan Lal made her sit in the general compartment and arranged his seat in first class compartment, which was meant for British. There he saw two British soldiers who tried to abuse him. When the arrogant Mohan Lal tried to oppose, he was thrown out of the train. He could only look through the rails on the moving train.

Characters

Sir Mohan Lal - An arrogant middle-aged man

Lakshmi - An ordinary Indian woman who happens to be the wife of Mohan Lal. Lachmi was the wife of sir mohan lal. she was poor and illiterate . she was an ordinary middle class Indian woman. she usually talk her native language, Hindustani. she neither know English nor anglicised the words while talking. she wore a dirty saree and sits on a her suitcase. She fanned herself with a newspaper. She chews betel nuts, talks to the coolies and ate from her tiffin carrier while travelling.

She washed her hands in the public tap and dried it with the lose end of her saree. she usually travels in the zenana compartment while travelling in train. she spits her betel saliva out of the train. These factors point to the fact that she is an ordinary woman.

- A bearer
- A porter
- Two British soldiers.

Karma-Text

Sir Mohan Lal is an excellent example of the English forces at work inside an Indian mind. Sir Lal considers himself a part of the British regime and looks down on everything that is Indian except that he is married to a traditional Indian woman whom Singh has portrayed well. The age in which the story is set focuses on the railways where the women's compartments and men's compartments were separated. Highlighting this feature is the way the wife who is called Lady Lal

converses with much ease and comfort with the coolie at the station and the description of how she has her meal and washes up after that has been put down by Singh with skillfulness. When the train draws up at the station, sitting in his compartment Sir Lal wonders if any Englishman would be travelling with him and takes out his newspaper, *The Times* in order to facilitate a conversation later on with the supposed fellow English passenger. Other methods through which a conversation could be started are thought of by Sir Mohan Lal. Two English soldiers board the train and are not pleased to find him sharing their compartment. Sir Lal is thrown out of the train along with his pride while the train moves on taking his wife along who spits the betel juice out of the window.

Sir Mohanlal is a barrister and is anglicized in his habits as well as his ideas on life and in general. The very first lines of the work capture the essence of the story: "*Sir Mohan Lal looked in the mirror of a first class waiting room at the railway station. The mirror was obviously made in India.*" Mohan Lal then criticizes the mirror for being inefficient and ineffective.

The line captures the fix Mohan Lal is in and he doesn't realize it. It's not the just mirror, he is an Indian as well but sees himself through "first class waiting" which is reserved for the British. Thus while the red oxide which shows in the mirror is not just to be read as a below the par mirror but metaphorically just as Mohan Lal sees himself in the first class compartment, the stains of red oxide is the insult which is about to be thrown at him. To put in a post colonial language, the red oxide is the mark on the native which he will have to bear (whether through exterior forces which in this story become the British soldiers and their remarks or the interior through the fight in their consciousness, here probably Mohan Lal's hatred for all things which are Indian)

Unfortunately he is married to Lachmi, also known as Lady Lal who is an embodiment of all traditional values and a complete opposite of him. The difference has been well captured in the manner in which both of them have been described by Singh. The title of the story feeds on the concept of a person's *karmas* and how it comes back to haunt a man.

The story is set on a railway platform and takes the readers back to the times when discrimination was prevalent even on trains. If one reads the story one cannot help but recall how Gandhi was treated while travelling in a first class compartment of a train. Khushwant Singh through this story is trying to address a problem that echoes the ideas of Franz Fanon who in his celebrated work- *Black Skin, White Masks* talks about how a native tries to imitate the culture of his colonizer. This throws light on the educated class of Indians at the time in which the story has been set who were adopting the British culture when it came to ideas, mannerisms, the way they spoke to name a few.

Language plays an important role and Singh's work in general does not deal with people necessarily speaking English all the time rather with people who are comfortable with their mother tongue. Even here, in this short story, a few Hindi

Notes

words have been used by Sir Mohanlal which makes the reader feel comfortable with the character and at the same time it throws light on certain section of Indians who speak English in a particular way in order to gain acceptance. This section which was a handful earlier has grown with time thus throwing light on the socio- cultural changes which have happened over the time.

Sir Mohan Lal is pleased with himself of being a *pukka* Englishman but for the two soldiers who board the train he is a nigger. Lady Lachmi is the only one unperturbed by the events that follow as she sits in her *zenana* compartment complacently. The point which the story makes is for the readers to understand regarding what is being questioned. Is it the Self or is it the Other which is being brought under the scanner. In the nineteenth century India these questions loomed large and it was the native women who were subjects of this question.

Singh’s play with words doesn’t end here. Mohan Lal ‘s description is based on English lines – suits, ties, Oxford, cigarette cases, Scotch, Times, crossword. The crossword Singh puts here is the one where Mohan Lal fails to see where he rightly fits and it takes an action by the English to put him in the right place in the crossword of life. In order to be noticed, Mohan Lal wears the best of ties while travelling while his wife when she talks is shown in native colours and it is depicted vividly through her actions as well as the way she talks to the coolie, finishes her meal and spits out the betel juice which finds its mark in the end.

Summary

The writer speaks of his own grandmother. By the time, he wrote the story, she was quite old and all her hairs had been white. Her wrinkled face and body gave him a kind of surprise. Since twenty years, the writer is with his grandmother. People said that once the old lady was as beautiful as a fairy. Her husband — writer’s grandfather was also very handsome. His photo was being hung in the drawing room of the writer.

Grandmother had always been short and fat, and her back was slightly bent. Wrinkles were across on her face. When the writer came to know her, she had been such condition. She was wearing a spotless white saree. Her silver locks were scattered untidily over her pale puckered face, and her lips constantly moved in inaudible prayer. She was like the winter landscape in the mountains. Both the writer and his grandmother were good friends. His parents had left him with his grandmother at village. His parents were in city. Every day, she used to wake up the writer to be ready to go to school. She was uttering the monotonous song while she was bathing. The writer liked her very much. His grandmother was going to school with him because there was the temple nearer the school. She would sit among the children and listen to the priest’s prayer. When writer’s parents were settled in the city, they sent for them. That was a turning point in their friendship. Both the writer and his grandmother started spending days separately and the writer became separated from the close relation with his grandmother. When he reported her about the music lesson he was being

taught his grandma felt sorrow, because she knew that music had been associated with hariots.

She said nothing but her silence meant disapproval.

When the writer went to University, he was allotted a room for his staying. His grandmother spent time with her spinning wheel. From sunrise to sunset she sat by her wheel spinning and reciting prayers. In the afternoon, she relaxed for a while to feed the sparrows. She was always getting surrounded by sparrows that were perching on her legs and shoulders. Some even sat on her head. When the writer decided to go abroad for further studies and his grandmother would be upset. But she came to leave him at the railway station but did not talk or show any emotion. She was totally absorbed in prayer and her fingers were busy telling the beads of her rosary.

After five years, he came back home and was received at the station by his grandmother. She did not look a day older. The author could feel her pulse as usual and her sparrows were with her. That evening she was seen very happy spending time with the older women folk.

The next day morning she was found being ill. Doctor was called for and he told that the fever was mild and she would be well within a short time. But she told others that her time had come. She lay peacefully in bed praying and telling her beads. Next time she breathed her last.

Then the funeral arrangements and proceedings went on. The dead body of the grandmother was covered with a red shroud. A crude stretcher was brought to take her to be cremated. By that time, thousands of sparrows sat scattered on the floor. There was no chirruping. When her corpse was taken, the sparrows flew away quietly. Here ends the portrait of a pious lady.

4.4 COMPANIONS—RAJA RAO

Indian writer of novels and short stories, whose works are deeply rooted in Brahmanism and Hinduism. Raja Rao's semi-autobiographical novel, *The Serpent and the Rope* (1960), is a story of a search for spiritual truth in Europe and India. It established him as one of the finest Indian stylists. "Writing is my dharma," he once said.

I hear you saying that liberation is possible
and that Socratic wisdom
is identical with your guru's.

No, Raja, I must start from what I am.

I am those monsters which visit my dreams
and reveal to me my hidden essence.

(Czeslaw Milosz in 'To Raja Rao')

Raja Rao was born on November 8, 1908 in Hassan, in the state of Mysore

Notes

in south India, into a well-known Brahman family. His native language was Kanarese, but his post-graduate education was in France, and all his publications in book form were in English. Rao's father, H.V. Krishnaswamy, was an anglicised Indian; he died in 1940. Rao's mother, Gauramma, died in 1912.

Like the Nigerian novelist Chinua Achebe, writing in English, Rao was concerned with the colonial language. In the foreword to *Kanthapura* (1938), published in London, he admitted the difficulties in using "a language that is not one's own the spirit that is one's own," and conveying "the various shades and omissions of certain thought-movement that looks maltreated in an alien language."

Rao was educated at Muslim schools. After graduating from Madrasa-e-Aliya (Hyderabad) as the only Brahmin student, he studied English at the Aligarh Muslim University and took a degree from the Nizam College (Hyderabad). In 1929 Rao left India for Europe, where he remained for a decade. He studied at the universities of Montpellier and the Sorbonne, doing research in Christian theology and history. In 1931 he married a French academic, Camille Mouly, who translated some of his short stories. Later he depicted the breakdown of their marriage in *The Serpent and the Rope*.

While in France, Rao was appointed to the editorial board of *Le Mercure de France* (Paris). His first stories, which show the influence of Kafka, Malraux, and the Surrealists, Rao published in French and English. During 1931-32 he contributed four articles written in Kannada for *Jaya Karnataka*, an influential journal.

Along with such writers as Mulk Raj Anand and R.K. Narayan, Rao stood in the forefront of the emerging Indian English literature. When his marriage disintegrated in 1939, Rao returned to India and began his first period of residence in an ashram. During WW II, he travelled widely in India in search of his spiritual heritage, edited with Ahmed Ali the literary magazine *Tomorrow* and met his guru, Sri Atmananda, in Kerala. In 1942 he spent six months in Mahatma Gandhi's ashram at Sevagram, in Maharashtra. With a socialist group Rao took part in underground activities against the British rule. In 1949 he edited *Jawaharkar Nehru's Soviet Russia: Some Random Sketches and Impressions*.

Rao's involvement in the nationalist movement is reflected in his first two books. The novel *Kanthapura* (1938) was an account of the impact of Gandhi's teaching on non-violent resistance against the British. The story is seen from the perspective of a small Mysore village in South India. Rao borrows the style and structure from Indian vernacular tales and folk-epic. The narrator is an old woman. She tells how the community obtains from daily life, with its millennia-old worship of the local deity, the strength to stand against the British Raj.

In the character of the young Moorthy, who comes back from the city, Rao portrays an idealist and supporter of ahimsa and satyagraha, who wants to cross the traditional barriers of caste. The younger generation has city ways, they read

city books, and they even call themselves Gandhi-men. Doré, as the old woman calls the "university graduate," has given up his "boots and hat and suit and had taken to dhoti and khadi, and it was said he had even given up his city habit of smoking." The work was highly praised by the English writer E.M. Forster, whose masterwork *A Passage to India* (1924) criticized British imperialism. However, Rao's India is not a certain geographical or historical entity, but more of a philosophical concept and a symbol of spiritual calling.

Rao returned to the theme of Gandhism in the short story collection *The Cow of the Barricades* (1947). In 1998 he published Gandhi's biography *Great Indian Way: A Life of Mahatma Gandhi*. After India gained independence, Rao traveled throughout the world, making his first visit to the United States in 1950. He also spent some more time living in an ashram. In 1965 he married a stage actress, Katherine Jones; the marriage also ended in divorce. From 1963 Rao lectured on Indian philosophy at the University of Texas, Austin, before retiring in 1983. In November 1986 he married Susan Vaught; they had two sons. Rao received in 1988 the prestigious Neustadt International Prize for Literature. Several Neustadt Laureates have also received the Nobel Prize for literature, among them Gabriel García Márquez, Czeslaw Milosz, and Octavio Paz. In 1997 Rao received India's highest literary award, the Sahitya Akademi fellowship.

The Serpent and the Rope was written after a long silence during which Rao lived in India, where he renewed a connection with his roots in the modern rendering of the Mahabharata legend of Satyawati and Savitri. The work also dramatized the relationships between Indian and Western culture. Ramaswamy, a young Brahmin studying in France, is married to a French college teacher, Madeleine, who sees her husband above all as a guru. As Ramaswamy struggles with commitments imposed on him by his Hindu family, his wife becomes a Buddhist in her spiritual quest and renounces worldly desires. She leaves her husband to find his own true self. The serpent in the title refers to the illusion and the rope to the reality.

Cat and Shakespeare (1965) was a metaphysical comedy that answered philosophical questions posed in the earlier novels. In the book the Hindu notion of karma is symbolized by a cat. The hero discovers in his attempts to receive divine grace, that there is no dichotomy between himself and God. *Comrade Kirillov* (1976) was written early in Rao's career and was first published in French. It satirized communism as an ideological misunderstanding of man's ultimate aims, and argued that all foreign creeds gradually become Indianized.

The Chessmaster and His Moves (1988) is peopled by characters from various cultures seeking their identities. Like Nabokov, Rao used the metaphor of the chess game to animate philosophical and psychological ideas. In the story Sivaram Sastri, an Indian mathematician in Paris, meets Proust, and recounts his love affairs and friendships. Rao has confessed: "I am no scholar. I am a creative writer. I love to play with ideas. It is like a chess game with horses, elephants,

Notes

chamberlains and kings which might fight with one another. The game is not for winning. It is for *rasa*-delight." Raja Rao died of heart failure on July 8, 2006, at his home in Austin, Texas. He was 97.

Hence, "Raja Rao is one of those enigmatic writers whose novels have been received with wholehearted commendation by such critics as C.D. Narasimhaiah and Edwin Thumboo and with as intense or bemused a condemnation by many critics in India and by the reviewers of *Time* and the *New York Times* abroad. Rao is a powerful writer. He is profoundly metaphysical in the way he thinks and feels, and he has a scholarly background, an intimate familiarity with primary texts of Hindu, Bhuddhist, and Christian philosophies; his mastery of English vocabulary is indisputable (as is his mastery of French), and his prose is often scintillating poetry. ... All of Rao's novels explore philosophical concepts."

Text: Companions—Raja Rao

Alas till now I did not know

My guide and Fate's guide are none.—hafiz.

It was a serpent such as one sees only at a fair, long and many coloured and swift in riposte when the Juggler stops his music. But it had a secret of its own which none knew except Moti Khan who brought him to the Fatehpur Sunday fair. The secret was : his fangs would lie without venom till the day Moti Khan should see the vision of the large white rupee, with the Kutub Minar on the one side and the face of the Emperor on the other. That day the fang would cat into his flesh and Moti Khan would only be a corpse of a man. Unless he find God.

For to tell you the truth, Moti Khan had caught him in the strangest of strange circumstances. He was one day going through the sita phul wood of Rampur on a visit to his sister, and the day being hot and sands all scorching and shiny, he lay down under a wild fig-tree, his turban on his face and his legs stretched across a stone. Sleep came like a swift descent of dusk, and after rapid visions of palms and hills and the dizzying sun shine, he saw a curious thing. A serpent came in the form of a man, opened its mouth, and through the most queer twisting of his face, declared he was Pandit Srinath Sastri of Totepur, who , having lived at the foot of the Goddess Lakshamma for a generation or more, one day in the ecstasy of his vision he saw her, the benign Goddess straight and supple, offering him two boons. He thought of his falling house and his mortgaged ancestral lands and said, without a thought, A bagful of gold and liberation from the cycle of birth and death. And gold you shall have, said the Goddess, but for your greed, you shall be born a serpent in your next life before reaching liberation. For gold and wisdom go in life like soap and oil. Go and be born a juggler's serpent. And when you have mad the hearts of many men glad with ripple and swing of your shining flesh, and you have gone like a bird amidst shrieking children, only to swing round their legs and to swing out to the amusement of

them all, when you have climbed old men's shoulders and hung down them chattering like a squirrel, when you have thrust your hood at the virgin and circled round the marrying couples; when you have gone through the dreams of pregnant women and led the seekers to the top to the Mount of Holy Beacon, then your sins will be worn out like the quern with man's grindings and your flesh will catch fire like the will –o-the –wisp and disappear into the world of darkness where men await the birth to come. The juggler will be a basket-maker and Moti Khan s his name. The Juggler will be a basket-maker and Moti Khan is his name in a former life he sought God but in this he sits on the lap oof a concubine. Wending his way to his sister's for the birth of her son, he will sleep in the sita phul woods Speak to him. And he will be the vehicle of your salvation. Thus spoke the Goddess.

Now, what do you say to that, Moti Khan?

Yes, I've been a sinner. But never thought I, god and Satan would become one. Who are you?

The very same serpent.

Your race has caused the fall of Adam

I sat at the feet of Sri Lakshamma and fell into ecstasy. I am a Brahmin.

You are strange.

Take me or I'll haunt you for this life and all lives to come. Go, Satan! Shouted Moti Khan, and rising swift as a sword he started for his sister's house. He said to himself, I will think of my sister and her child. I will think only of them. But leaves rustled and serpents came forth from the left and the right, blue ones and white ones and red ones and copper-coloured ones. Long ones with short tails and short ones with bent tails, and serpents dropped from tree-tops and rock-edges, serpents hissed on the river sands.....

.....Between Agra and Fatehpur Sikri you may still find the little tomb and the pipal. Boys have written their names on the walls and dust and leaves cover the gold and blue of the pall. But someone has dug a well by the side, and if thirst takes you on the road, you can take a drink and rest under the pipal, and think deeply of God.

4.5 SPARROWS—K. A. ABBAS

Khwaja Ahmad Abbas was a versatile genius whose activities ranged from journalims to film-making. But he was also a creative writer of distinction whose fictional works introduce the reader to a world of reality which is sometimes unbelievable.

Khwaja Ahmad Abbas (7 June 1914 – 1 June 1987), popularly known as K. A. Abbas, was an Indian film director, novelist, screenwriter, and a journalist in the Urdu, Hindi and English languages. He was the maker of important Hindi films such as Saat Hindustani (1969) and Do Boond Pani (1972), both of which

Notes

won the National Film Award for Best Feature Film on National Integration, Palme d'Or nominated (Cannes Film Festival) *Pardesi* (1957) and *Shehar Aur Sapna* (1963), which won the National Film Award for Best Feature Film.

As a screenwriter, Khwaja Ahmad Abbas is considered one of pioneers of Indian parallel or neo-realistic cinema, having penned films like the Palme d'Or winner at the Cannes Film Festival, *Neecha Nagar* (1946), *Jagte Raho*, *Dharti Ke Lal*, *Awara*, *Saat Hindustani* and *Naya Sansar*. Apart from this, he wrote the best of Raj Kapoor films, *Awaara*, *Shri 420*, *Mera Naam Joker*, *Bobby* and *Henna*.

His column 'Last Page', holds the distinction of being one of the longest-running columns in the history of Indian journalism. The column began in 1935, in *Bombay Chronicle*, and moved to the *Blitz* after the *Chronicle's* closure, where it continued until his death in 1987. He was awarded the Padma Shri in 1969, by Government of India.

Early life

Khwaja Ahmad Abbas was born in Panipat, Haryana. He was born in the home of celebrated Urdu poet, 'Khwaja Altaf Husain Hali', a student of Mirza Ghalib. His grandfather Khwaja Gulam Abbas was one of the chief rebels of the 1857 Rebellion movement, and the first martyr of Panipat to be blown from the mouth of a cannon. Abbas's father Ghulam-Us-Sibtain graduated from Aligarh Muslim University, was a tutor of a prince and a prosperous businessman, who modernised the preparation of Unani medicines. Abbas's mother, 'Masroor Khatoon', was the daughter of Sajjad Husain, an enlightened educationist. Abbas took his early education in 'Hali Muslim High School', which was established by his great grand father Hali. He had his early education till 7th in Panipat. He was instructed to read the Arabic text of the Quran and his childhood dreams swung at the compulsive behest of his father. Abbas completed his matriculation at the age of fifteen. He did his B.A. with English literature in 1933 and LL.B. in 1935 from Aligarh Muslim University.

Abbas's family tree goes back to Aiyub Ansari, the companion of the Islamic prophet Muhammad. Abbas began his career as a journalist, when he joined 'National Call', a New Delhi based paper after finishing his B.A.. Later while studying law in 1934, started 'Aligarh Opinion', India's first university students' weekly during the pre-independence period.

After completing his education at Aligarh Muslim University, Abbas joined the *Bombay Chronicle* in 1935. He occasionally served a film critic, but after the film critic of the paper died, he was made the editor of the film section.

He entered films as a part-time publicist for *Bombay Talkies* in 1936, a production house owned by Himanshu Rai and Devika Rani, to whom he sold his first screenplay *Naya Sansar* (1941).

While at the *Bombay Chronicle*, (1935–1947), he started a weekly column called 'Last Page', which he continued when he joined the *Blitz* magazine. "The

Last Page", ('Azad Kalam' in the Urdu edition), thus became the longest-running political column in India's history (1935–87). A collection of these columns was later published as two books. He continued to write for *The Blitz* and *Mirror* till his last days.

Meanwhile he had started writing scripts for other directors, Neecha Nagar for Chetan Anand and *Dr. Kotnis Ki Amar Kahani* for V. Shantaram.

In 1945, he made his directorial debut with a film based on the Bengal famine of 1943, *Dharti Ke Lal* (Children of the Earth) for the Indian People's Theatre Association (IPTA). In 1951, he founded his own production company called *Naya Sansar*, which consistently produced films that were socially relevant including, *Anhonee*, *Munna*, *Rahi* (1953), based on a Mulk Raj Anand story, was on the plight of workers on tea plantations, the National Film Award winner, *Shehar Aur Sapna* (1964) and *Saat Hindustani* (1969), which won the Nargis Dutt Award for Best Feature Film on National Integration and is also remembered as Bollywood icon, Amitabh Bachchan's debut film.

A prolific writer, and novelist, during his illustrious career spanning five decades, Abbas wrote over 73 books in English, Hindi and Urdu. Abbas was considered a leading light of the Urdu short story. His best known fictional work remains '*Inquilab*', based Communal violence, which made him a household name in Indian literature. Like *Inquilab*, many of his works were translated into many Indian, and foreign languages, like Russian, German, Italian, French and Arabic.

Abbas interviewed several renowned personalities in literary and non-literary fields, including the Russian Prime Minister Khrushchov, American President Roosevelt, Charlie Chaplin, Mao-Tse-Tung and Yuri Gagarin.

He went on to write scripts for *Jagte Raho*, and most of the prominent Raj Kapoor films including *Awaara*, *Shri 420*, *Mera Naam Joker*, *Bobby* and *Henna*.

His autobiography, *I Am not an Island: An Experiment in Autobiography*, was first published in 1977 and later released in 2010.

Abbas Writings—Sparrows

Writers use different literary devices to add a layer of meanings to their writing and one such device is the use of 'symbols'. The symbol can be an object, person, event, setting, situation or action that has a deeper meaning in context. This technique enhances writing and gives insight to the reader. K.A. Abbas is an eminent writer, who has skillfully used symbols in his short story 'Sparrows' and by unraveling those symbols we can connect their meaning to the story and understand it on a deeper level.

Major symbols in 'Sparrows' are sunset, hut, sparrows and cobwebs.

Khwaja Ahmad Abbas (1914-1987), an eminent novelist, journalist and short-story writer, whose stories genuinely reflect the feelings of people. Sparrows

Notes

is a beautiful and touching story of Rahim Khan, an ordinary man, who is being loathed and pitied simultaneously. It is the story in which apparent meaning of characters, events and setting is used to symbolize a deeper meaning. Virtually anything in the story can be taken as symbol but there are few major symbols that need mention.

Abbas used symbolism throughout the work which is nicely blended with the theme. “The sun was setting behind the mango grove which fringed the western extremity of the village when Rahim Khan returned from the fields” (28). The very beginning forecasts the upcoming doom. The ‘sunset’ symbolizes grim and death, just as sunrise symbolizes hope and life. We find Rahim Khan returning from field in the evening with plough on his shoulders. Here ‘plough’ symbolizes the burden of his unfulfilled dreams and hatred of people that he carried all through his life. During his boyhood, Rahim Khan wanted to marry Radha and to join circus. ‘Circus’ symbolize happiness and life. Both his wishes were being suppressed by his parents, who justified that Radha was a Hindu girl and circus was too lowly for them. While Rahim Khan was walking towards home “haughty and unfriendly air” was flowing which symbolize the unfriendly nature of the village peasants who never tried to understand the rude behavior of Rahim Khan and rather became critical in judging his character (28). One villager Kallu said, “There goes the hard hearted devil” to which Zalildar added that Rahim Khan almost killed his mare for straying into his field, although he did not mention that it was a deliberate act of his sons (28). These villagers symbolize the daily obstacles and hurdles which come in ones way. Meanwhile Rahim Khan reaches his hut that “stood gaunt and aloof, at a distance from the neighboring cluster of homes” (29). Here ‘hut’ is symbolical of his alienation from the society and also his loneliness as we see that villagers gather in chaupal to gossip and to smoke but he never joins them. Before entering the hut, he met an old woman who told him that his wife has gone to her brother but he knew that she would never return.

Rahim Khan entered the ‘dark hut’ which symbolize grave (later he is found dead in there) or a deserted place, first his two sons left him after he severely beat them and then his wife, here his ‘wife’ symbolize the only streak of light he had left in his life and after whose departure, hut was dark and deserted. His wife also represented the patriarchal society and domestic violence, and a “necessary piece of furniture” under full authority of her husband (31). On the day of Nikah, Rahim Khan “mechanically nodded” (33). Here the use of word ‘mechanically’ symbolize that he was devoid of any feelings, his shattered dreams killed the cheerful boy inside him and crushed his soul. On the first day of marriage, his wife waited for him “as a sheep awaits the butcher” (34). ‘Sheep’ is the symbol of oppression and women who suffered domestic violence. During thirty years of his marriage his wife became the tool upon whom he could vent his frustrations against his parents and society. Her escape symbolize the freedom just as in *A Doll’s House* (1879), Nora decides to leave her husband, to be free.

Rahim Khan slept all alone in the hut and next day woke up late, cursed his wife as if she was responsible for his being late. He decided to clean up the hut rather going to fields. This time the hut was different, it was “warm and alight with the rays of the sun streaming in through the open window” (35). This scene symbolizes the beginning of a new life for him and ‘open window’ symbolize that he welcomed that new life with open arms. A life, which would convert this mechanical robot into human, all over again. He started with cleaning up the cobwebs. ‘Cobwebs’ symbolize all the bitter memories he had of his past that veiled his heart and the hatred that blinded him to recognize true love and happiness in small things of life. While cleaning he saw a nest of sparrows and two parent sparrows trying to protect baby sparrows from him. When he tried to peek in, mother sparrow attacked him.

‘Sparrow’ is one the major symbols of the story as it is also the title. Different acts of sparrows symbolize different things. The way it protects its nest symbolize that being in family one is confined to many responsibilities, in which the most important is to protect one another, which Rahim Khan failed to accomplish. In Feng Shui, birds symbolize good luck, as it happened for Rahim Khan, for whom they brought hope and filled his last days with contentment. He sacrificed himself for the sake of sparrows and died as a savior while repairing leak roof just over the nest during heavy rainfall, creating an example of true human being. They were his only companions when he died.

Sparrows taught him the lesson of love and care which everyone else including his family could not.

4.6 THE HOME COMING --ARUN JOSHI

Quite recently, in my rather long sojourn on the long and winding road of literary exploration, I chanced upon a short story titled *The Homecoming* by Arun Joshi. The story is about a young soldier who returns home from the war front, only to find the whole place strange and un-natural. The story is a dark and stark portrayal of the hypocrisy and ignorance that plagues our society, especially in the self proclaimed high-brow, intellectual circles.

After hectic and bloody battles on the Eastern front, the protagonist returns home and is welcomed warmly by his family and fiancée. He tries to go back to his civilian life- the life led by his fiancée and his family. However, he cannot find it within himself to mingle with the crowd his family hangs out with. His sister takes him to a party and he discovers that the whole lot are just shallow phonies, the kind of people who are big on the words and minuscule on the action. He realises that these people keep talking about things they have no experience of, but they do it anyway because it makes them look and feel intellectual. The story documents in alarming detail the thought processes of a war scarred man who finds the people around him to be hollow. The story is a brilliant depiction of how popular culture and society often paint pictures that

Notes

they want, despite the fact that they often know nothing about it.

The author, Arun Joshi was a remarkable writer, noted for his works such as *The Strange Case of Billy Biswas* and *The Apprentice*. He won the Sahitya Akademi Award for his novel *The Last Labyrinth* in 1982. Arun Joshi was an Indian writer in English before Salman Rushdie set the stage on fire, a time when it was rather hazardous for someone to attempt to do what Joshi did. At that time, Indian writing did not enjoy the reputation or glamour as today and the field was generally shunned and ignored by the literary world.

Moreover, Arun Joshi never indulged in promotional campaigns to publicise his work. An indrawn individual, he did not enter literary circles and kept himself out of the limelight and the glare of the media. Born in Varanasi, he completed his studies in the U.S and returned to India to become an industrial manager. He took up writing on the side, as another phase of his corporate life.

The Homecoming is an unsentimental story that states matter of fact-ly the emotional turmoil the young lieutenant of the army goes through in his attempts to melt in to civilian social life. Moreover, the story is noted for tearing away the fake facades under which modern society tends to lie low, modern fads which are but hypocritical. In the story, the protagonist's fiancée tells him that she has put on weight and therefore is going to diet. The young man is taken back to the time just after the end of the war when he had been in charge of a relief centre where he had to dole out food to the refugees. He says,

“Everyone was hungry, once in a way, but to be always hungry, he had seen, was different. It made a bit of animal of you, he thought, turned you stupid.... When they got their ration they swallowed it in about two minutes. After that they could see that they were as hungry as before, that in fact they were waiting for the next meal. The old people had not bothered to look for food. If it came their way they ate it. If not they lay down and died. That was the way it had been where he had come from.”

The story is replete with stunning images from the battle field, images that are meant to chill the reader to the very bones. The story further goes on to relate the doings of a self proclaimed poet, the most intellectual and well read person in the party our protagonist goes to. We see him indulging in banal discussions that reminds one very much of the pointless discussions that occur in our mainstream media with alarming frequency. His rush to define ‘genocide’ and to paint a picture of a terrible war from the comfort of his metaphorical arm chair is despicable and Arun Joshi is bent on tearing away that facade.

The story is about all those pseudo-intellectual campaigners who pretend to have nothing but the interests of our jawans in their hearts, about those poets who write poems about a soldier's widow when they are yet to see even a soldier, about those critics and analysts who dish out trivia on wars and conflicts but could not operate a slingshot to save their lives. The story stands against the hypocrisy and deceit that has penetrated deep in to our society, falseness

perpetrated by the elite and the intellectual who have no idea what is actually going on.

Analysis

A few writers only could capture life in its complexity and totality like Arun Joshi. His sudden demise, in 1993, would cause an irreparable loss to the field of Indian writing in English. Though much has been said on his novels and novelistic techniques, most of his short stories have remained undiscussed. In this section an attempt is made to appreciate the artistry of Arun Joshi as a short story writer as revealed in his short story, *The Homecoming*.

Like his major fiction, Arun Joshi's short fiction too reverberates with existential connotations. But Joshi was mature enough not to be a mere votary of a particular school of thought or philosophy. He chose to present life in all its facets which include the seamy side. Though his forte is psychological realism, his works are not mere objective and dry psychological analyses. Arun Joshi himself explained what he was after in his fictional endeavour: "I seek a belief and a faith beyond psychology".

Arun Joshi excels in short story writing as well as in his major fiction writing. His short stories are not a mere account of anecdotage. Likewise, they are not purely to glory in sharp or surprise ending. Arun Joshi's short stories conform to what Manjeri Isvaran expected in a good short story: it (the story) must catch the eternal in the casual, invest a moment with the immensity of time³".

Arun Joshi's *The Homecoming*, included in his anthology, *Survivor*, is his typical short story. As has been said by M. K. Naik, it is "a totally unsentimental" and "the best story⁴" in the collection. The protagonist, a war survivor, cannot erase the impact of war ravages (on his psyche) which he has encountered as a young lieutenant in the Indian Army. Joshi realistically portrays how the protagonist's psyche has splintered off as a result of his excruciating experiences in a war. The war debilitates him psychologically. Consequently, he remains alienated from his family members, the society around him and from his own past life. On his returning from the war he finds himself "a changed man, in the changed world".

The cool narration at times in understating manner rightly captures the alienated and depressed mood of the protagonist. He recalls the first dreadful experience he has met with in the war; "he did not quite knew what was rough and what was not. It was true, though, that half his men had been killed during the first two weeks. Nine had died on the very first night."

The nameless protagonist is not himself since his return from the war that has ended on Eastern Front in Dinajpur. By not naming the protagonist, the writer, poignantly proves that no sensitive youth; placed in the given situation, can feel differently from the protagonist. M. K. Naik aptly highlights the significance of this aspect: ".....the fact that the protagonist has no name tends to make him a

Notes

Notes

representative figure”.

The protagonist’s homecoming is not a homecoming as he is not at peace with himself. The war memories are still green in his mind, and they keep raw his wounded psyche. His family members and his fiancée’s welcoming him home at the railway station fails to cheer him up. Somehow, this ‘reunion’ cannot ‘reunite’ him with his family members.

It is no wonder, if his fiancée’s worrying about her “staying cooped indoors”, and thereby her “eating too much” and as a remedial measure her contemplating “doing dieting” force him to recall the chronically famished situation on the war front: “Now, where he had come from for days on, and, he had not met a man, woman, or child, who had not been hungry; constantly hungry.after the ceasefire he had supervised a relief station. People used to line up two hours in advance although there was nothing to do except sit and watch the cooks and sniff the air”. The protagonist cannot help juxtaposing the ugly reality of the war and a sophisticated woman’s health concerns.

He is benumbed with his war experiences. The ever-haunting dreadful pictures of the war make him ponder over the relevance and meaning of his getting married and lead a normal life as if nothing has ever happened. In brief, irrationality and futility of life turn him into a recluse in his native environs.

Basically Joshi’s protagonists seem to grope for meaning and purpose of life. Loaded with this heavy burden, they often look strange. They may not totally succeed in realising their ambition in their life time but they make their existence worthwhile by making a ceaseless effort to reach the goal. In a way, it is “hunger of the spirit” that drives these loners, strangers and recluses.

If only there is an empathetic soul around him, the protagonist might have got some respite from his unending agony. His dear and near are too engrossed in ‘their little worlds’ to come near his heart. As they have turned ‘strangers’, the protagonist can no longer feel ‘oneness’ with them. The protagonist helplessly admits his getting distanced from his sister: “Now she had changed.....she wore strange clothes and shiny chains and goggles. She wore goggles even at night.”

It is not merely his sister going arty--arty. But it is a situation of young people getting desensitized, and turning into a sort of dandies and robots that wear fashionable dresses and mouth high sounding platitudes in the name of ‘modernization’.

Joshi subtly suggests that the sorrow of the nation is its morally bankrupt, and unconscientious youth.

To his utter dismay, the protagonist could see through the hollowness and hypocrisy of his ‘one time’ friends. Their nonchalant and half-knowledgeable talk on warfare thoroughly puzzles-him. During a get-together, one of his friends, ‘obviously’ a poet, comes up with a ‘spontaneous’ poem to pay ‘homage’ to the dead soldiers. The poet vows to avenge the untimely deaths: “.....the poet concluded, no matter, comrades you shall not be forgotten nor your death go

unavenged.” (p.101) The enthusiastic poet fighting a war on paper looks sad and ridiculous to the protagonist. In the face of ‘parody’ of heroism and patriotism, the soldier, in the protagonist gets further silenced despite the brimming agony in his heart, the protagonist struggles hard to put on a face of stoicism.

He remembers, for example:

“Pushing a boat off a bank, under the light of stars, into a pitch-black stream whose names he did not know. They had been detailed to demolish a bridge. When he pushed them off the bank, he knew they would not come back. So did they. Then there was the school full of girls that had been the brothel for a battalion.

Harsh reality of war and its attendant inhumanity trouble him endlessly, and he gets bogged down in them. Being entrapped in the depths of agony, the protagonist learns that he has been awarded the Vir Chakra for his proven valour.

The news does not make him happy. Instead, the occasion forces him to recall a nightmarish incident of the war when a Subedar has laid down his life to save his life.

The protagonist’s subsequent visit to the bereaved family of the Subedar to console them leaves him sad. He wonders at the fate of the Subedar’s widow; “He wondered what a girl did when she got widowed at twenty and could not marry again.”

Quite unmindful of ‘the ceaseless war’ that goes on inside the mind of the protagonist, the world around him is as ever bent upon carrying on with its engrossing existence, being ‘static’ in their respective worlds, both, the protagonist and ‘the outside world’ do not know how to get reconciled with each other.

There was his sister with her new car, the chains around her waist jangling every time she moved. There were the poets who had not seen a gun and arty-arty girls, and charity fetes and speeches on the radio. He did not know how to fit it all together....

Joshi has revealed his consummate artistic skill by not facilely resolving the psychological crisis of the protagonist. The ‘indeterminate ending’ of the story highlights the seriousness of the problem which may have no satisfactory solution. Moreover the open ending of the story motivates the readers to ponder over many an existential problem. The crisis of the protagonist has universal ramifications also, as at any time, one may find oneself stuck with a situation akin to the protagonist’s, and thereby languish for ever.

4.7 SELF-ASSESSMENT

1. Sir Mahan Lal’s ways and manners were meant to produce the impression.
 - (a) That he was an Englishman.
 - (b) That he was as anglicized and refined as an English gentleman.
 - (c) That he belonged to Indian nobility.

Notes

- (d) That he was not an Indian nobleman.
2. Sir Mohan believed that qualities attached to 'Indian' were
- (a) Lazy, corrupt, slow
 - (b) Traditional, upper class, luxurious.
 - (c) Inefficient, dirty, indifferent
 - (d) Efficient, worthy of emulation.
3. The word "get the nigger out" suggest
- (a) A sense of irony
 - (b) A sense of humour
 - (c) A sense of farce
 - (d) A sense of tragedy
4. When Sir Mohan saw two English soldiers walking towards his coupe, he decided to
- (a) Shoot them out.
 - (b) Welcome them warmly.
 - (c) Vent his anger on them.
 - (d) Ignore them with an expressionless matter -of-factness.
5. Where does Sir Mohan Lal look at himself in the mirror?
- (a) Sir Mohan Lal looks at himself in the mirror in the ground floor of his bungalow.
 - (b) Sir Mohan Lal looks at himself in the mirror in a first-class waiting room at the railway station.
 - (c) Sir Mohan Lal looks at himself in the mirror in his room at Balliol College, Oxford.
 - (d) Sir Mohan Lal looks at himself in the mirror in the upper storey of his bungalow.
6. Why are Sir Mohan Lal and Lady Lal not travelling together even though they are booked in the same train?
- (a) Men and women were not allowed to travel together in olden days.
 - (b) Sir Mohan Lal likes to travel first-class and Lady Lal prefers the inter-class
 - (c) Sir Mohan Lal likes to travel inter-class and Lady Lal prefers the first-class
 - (d) There are no tickets available in the same compartment.

7. How do Sir Mohan Lal and Lady Lal live at home?
- Sir Mohan Lal stays in the upper storey of the house while Lady Lal is on the ground floor.
 - Lady Lal lives in the servants' quarters next door.
 - Sir Mohan Lal and Lady Lal live together in perfect accord on the same floor.
 - Lady Lal stays in the upper storey of the house while Sir Mahan Lal lives on the ground floor.
8. What were Sir Mohan Lal's plans to strike up a conversation with fellow travellers during the train journey?
- Sir Mohan Lal decided to talk about the weather loudly.
 - Sir Mohan Lal decided to display *The Times* in such a way that it was visible to others while he worked on the crossword puzzle.
 - Sir Mohan Lal decided to lend his copy of *The Times* newspaper to anyone who wanted it and then begin a loud conversation.
 - Sir Mohan Lal decided to quiz his fellow travelers about their native place in anglicized Hindustani.
9. Which act of the British soldiers finally angers Sir Mohan Lal?
- Sir Mohan Lal was outraged by their refusal to read The Times.
 - Sir Mohan Lal was outraged by their speaking to him in broken Hindustani.
 - Sir Mohan Lal was outraged by their throwing out of his suitcase and other belongings on to the platform.
 - Sir Mohan Lal was outraged by their ignorance of his Balliol tie.

4.8 KEY-WORDS

- Constraint** - restriction or lack of ease
- Delude** - deceive or to be wrong
- Disparaging** - derogatory, unfavorable
- Docile** - calm, tame, gentle
- Emaciated** - extremely thin
- Incumbent** - imposed as a duty (upon)
- Intrepid** - fearless, courageous, bold
- Livid** - extremely pail, pallid

Notes

4.9 REVIEW QUESTIONS

1. Discuss the story of **karma** by **khushwant singh**.
2. Justify the title of portrait of a lady by khushwant singh?
3. What does the sentence the thought was almost revolting mean in khushwant singhs the portarait of a lady mean?
4. Briefly explain the Home Coming by Arun Joshi.
5. Write a brief Sketch of K.A. Abbas.

Self-Assessment (Answers)

1. (a) 2. (c) 3. (a) 4. (b) 5. (b) 6. (b) 7. (d) 8. (b) 9. (c)

4.10 FURTHER READINGS

1. Abbas, Khwaja Ahmad. Rice, and Other Stories: With an Introductory Letter. Bombay: Kutub, 1947. Print.
2. M. K. Naik, Ed., The Indian Short Stories: A Representative Anthology (New Delhi: Arnold-Hienemann, 1984) pp.23-24.Press, 2008. Print.