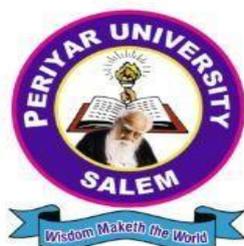


PERIYAR UNIVERSITY

**(NAAC 'A++' Grade with CGPA 3.61 (Cycle - 3)
State University - NIRF Rank 56 - State Public University Rank 25)
SALEM - 636 011**

CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)

M.A ENGLISH SEMESTER - II



CORE V: INDIAN WRITING IN ENGLISH (Candidates admitted from 2024 onwards)

Prepared by

**Centre for Distance and Online Education (CDOE),
Periyar University, Salem – 636 011.**

SYLLABUS
CORE V
INDIAN WRITING IN ENGLISH

Course Objectives:

- To enable students to understand the historical and socio-cultural context for the emergence of English as a medium for communication and literary expression in India.
- To help students to develop a general understanding of Indian aesthetics.
- To provide students a perspective on the diverse aspects of Indian Writing in English.

Course Outcomes:

On Successful completion of the course, the students will be able to

- CO1- gain knowledge on Indian literary and cultural sensibilities, and different genres and their characteristic features - K1
- CO2 - realise IWE from multiple perspectives based on historical and social locations- K2
- CO3 - evaluate critically the contributions of major Indian English poets, dramatists, prose writers and novelists - K3
- CO4 - understand the paradigm shift from the colonial impact to postcolonial Indian Society - K5
- CO5 - familiarise with native and regional narrative styles of Indian context - K4 and K6

Unit I Poetry

Sri Aurobindo	: The Tiger and the Deer
Nizzim Ezekiel	: Poet, Lover, Bird Watcher
Kamala Das	: The Looking - Glass
A.K. Ramanujan	: Small Scale Reflections on a Great House
Arun Kolatkar	: The Butterfly
R. Parthasarathy	: from Trial
Toru Dutt	: Lakshman
Sarojini Naidu	: Bird Sanctuary
Jayanta Mahapatra	: A Kind of Happiness
Vikram Seth	: Guest

Unit II Prose

Rabindranath Tagore : Nationalism in India

Arvind Krishna Mehrotra : The Emperor Has No Clothes

Salman Rushdie : Imaginary Homelands

Unit III Drama

Manjula Padmanabhan : Harvest

Mahesh Dattani : Final Solutions

Unit IV Fiction

R.K. Narayan : Swami and Friends

Amitav Ghosh : Gun Island

Chitra Banerjee Divakaruni : The Palace of Illusion

Unit V Criticism

Dandin : Sarga-bandha: Epic Poetry

Anandavardhana : Structure of Poetic Meaning

Books Prescribed:

1. Devy, Ganesh Narayandas. *Indian Literary Criticism*. Orient Blackswan, 2002.
2. Gokak, Vinayak Krishna, editor. *The Golden Treasury of Indo - Anglian Poetry*. Sahitya Akademi, 2001.
3. Iyengar, K R Srinivasa. *Indian Writing in English*. Sterling, 1985.
4. Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black, 2008.
5. ---, editor. *Twelve Modern Indian Poets*. Oxford, 2006.
6. Parthasarathy, R., editor. *Ten Twentieth Century Indian Poets*. Oxford University Press, 1976.
7. Subbian, C., editor. *Indo-English Prose: A Selection*. Emerald Publications, 2011.

References:

1. Iyengar, K R Srinivasa, and Prema Nandakumar. *Introduction to the Study of English Literature*. Sterling Publications, 1966.
2. Lal, P. *The Concept of an Indian Literature: Six Essays*. Writers Workshop, 1968.

Web Sources:

1. [english-literature/the-introduction-to-indian-writing-in-english-english-literature-essay.php](#)
2. <https://englishsummary.com/indian-poetry-inenglish/>

Unit I
Poetry I

UNIT I

POETRY

- 1.1 Sri Aurobindo - The Tiger and the Deer
- 1.2 Nizzim Ezekiel - Poet, Lover, Bird Watcher
- 1.3 Kamala Das - The Looking Glass
- 1.4 A.K.Ramanujan - Small Scale Reflections on a Great House
- 1.5 Arun Kolatkar - The Butterfly
- 1.6 R. Parthasarathy - from Trial
- 1.7 Toru Dutt - Lakshman
- 1.8 Sarojini Naidu - Bird Sanctuary
- 1.9 Jayanta Mahapatra - A Kind of Happiness
- 1.10 Vikram Seth - Guest

Unit Objectives

- To introduce students to major movements and figures of Indian Literature in English through the study of selected literary texts
- To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary text
- To expose students to the artistic and innovative use of language employed by the writers
- To instill values and develop human concern in students through exposure to literary texts
- To enhance literary and linguistic competence of students.

SECTION 1.1: THE TIGER AND THE DEER – SRI AUROBINDO

1.1.1 – Bio Note

Sri Aurobindo was born in Calcutta on 15 August 1872. At the age of seven he was taken to England for education. There he studied at St. Paul's School, London,

and at King's College, Cambridge. Returning to India in 1893, he worked for the next thirteen years in the Princely State of Baroda in the service of the Maharaja and as a professor in Baroda College. During this period he also joined a revolutionary society and took a leading role in secret preparations for an uprising against the British Government in India.

In 1906, soon after the Partition of Bengal, Sri Aurobindo quit his post in Baroda and went to Calcutta, where he soon became one of the leaders of the Nationalist movement. He was the first political leader in India to openly put forward, in his newspaper *Bande Mataram*, the idea of complete independence for the country. Prosecuted twice for sedition and once for conspiracy, he was released each time for lack of evidence.

Sri Aurobindo had begun the practice of Yoga in 1905 in Baroda. In 1908 he had the first of several fundamental spiritual realisations. In 1910 he withdrew from politics and went to Pondicherry in order to devote himself entirely to his inner spiritual life and work. During his forty years in Pondicherry he evolved a new method of spiritual practice, which he called the Integral Yoga. Its aim is a spiritual realisation that not only liberates man's consciousness but also transforms his nature. In 1926, with the help of his spiritual collaborator, the Mother, he founded the Sri Aurobindo Ashram. Among his many writings are *The Life Divine*, *The Synthesis of Yoga* and *Savitri*. Sri Aurobindo left his body on 5 December 1950.

1.1.2 – The Tiger and the Deer - Paraphrase

The poem 'The Tiger and the Deer' is one of Sri Aurobindo's finest works of Indian English poetry. Aurobindo is widely regarded as India's preeminent maestro of English literature. He was a philosopher, short story writer, dramatist, liberation warrior, and spiritual leader in addition to being a poet. 'Savitri' is the epic that epitomises his poetic career. He became involved in the Indian independence struggle in order to liberate his native land from British rule and afterwards turned to spirituality. The short didactic poem 'Tiger and the deer' was composed in 1930 and rewritten in 1942.

'The Tiger and The Deer' is a beautiful poem by Sri Aurobindo Ghosh, a versatile genius and an intellectual giant. It is one of the early lyrical poems composed by Sri Aurobindo in free quantitative verse. Through powerful language and imagery, the poet

conjures up in our vision the cruel, sinister grandeur of the forest crouching, slouching, pouncing and slaying the delicate beauty of the woods. The glinting eyes, the powerful chest and the soft soundless paws of the tiger together convey an awesome aspect. Even the wind which is naturally powerful and free is frightened of the tiger who is the picture of brilliance splendour, sublimity yet murder and of making the leaves rustle, it sneaks through them fearing that its voice and footsteps may disturb the pitiless splendour it hardly dared to breathe, says the poet.

But thoroughly unmindful of anyone or anything, the tiger keeps crouching and creeping preparing for a final fatal pounce upon the unsuspecting, innocent deer which is drinking water from a pool in the cool, comforting shades of the forest. As the gentle creature falls and breathes his last, he remembers his mate left alone, defenceless in the dense forest. Such tender feelings are beyond the Pale of the ferocious tiger. This mild harmless beauty is destroyed by the strong crude beauty in Nature.

But the poet does not despair at the sight of such ferocity and cruelty. The last part of the poem ends on a note of optimism and prophecy. Sri Aurobindo that a day may yet come when the tiger will no more crouch and creep in the dangerous heart of the forest, just like the mammoth being extinct, no more attacks the plains of Asia. He is clearly indicating the imperial British rule in India and other forest deer shall drink water in the woodland pool in perfect safety and contentment. The powerful ones will cause their own downfall; the victims of today shall outlive their victors. These lines carry a suggestion that terror will be replaced by beauty and death by life. "The entire poem is a vivid painting in words of the strong tiger's cruel killing of soft and weak deer, the dramatic pose and posture, all movements and even each footstep of the tiger are living to our eyes in the rhythmic expression".

The two pictures of brutality and vulnerability are effectively contrasted. The locality chosen to represent the two animals is significant: it is their natural habitat. The movement of the ferocious bear described with the apt words and phrases bear testimony to Sri Aurobindo's command of the English language as well as his keen imaginative observation of Nature and her creatures. He has seldom drawn such a terrestrial picture in words as in this highly realistic poem' The poem also illustrates his theory of quantitative verse, which is left to find out its own line by line rhythm and unity.

1.1.3 - Glossary

1. Perturb - anxious
2. Crouching - to bend low and stay close to the ground
3. Slouching - to sit
4. Grandeur - splendor
5. Mammoth - a large and extinct elephant-like mammal
6. Fatal - causing death
7. Splendor - magnificent
8. Slain - killed or destroyed violently
9. Perish - die
10. Gleaming - shine brightly

1.1.3 Check Your Progress

1. Write the critical appreciation of The Tiger and the Deer.
2. According to the poet what would happen to the mighty and weak in the future?
3. Elucidate the Metaphorical comparison of life according to Darwin's theory.
4. Analyze the concept of death according to the poet.

SECTION 1.2: POET, LOVER, BIRDWATCHER – NIZZIM EZEKIEL

1.2.1 – Bio Note

Nizzim Ezekiel was born in Mumbai (Bombay), Ezekiel has been described as 'the father of post-independence Indian poetry in English'. His heritage is Indian Jewish. He received a BA in Literature from Wilson College, Bombay University in 1947 and studied philosophy at Birkbeck College, London. He held the post of Professor

of English at Bombay University and edited journals, including 'Poetry India', 'Quest', 'Imprint' and the Indian 'P.E.N'. He was also a playwright, actor, broadcaster and social commentator. Ezekiel was visiting Professor at Leeds University (1964). He contributed to several conferences and lecture tours. He translated Marathi poetry and mentored other poets, including Don Moraes.

His poetry collections include *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960) and *The Exact Name* (1965). Ezekiel's writing is thought to have been influenced by TS Eliot, WB Yeats, Ezra Pound and Rainer Maria Rilke as well as, more generally, England's post-war movement. His poetry ranges between tight, metrical structure and free verse. His voice has been described as distinct and ironic. He received the Sahitya Akademi cultural award in 1983 and the Padma-Shri, India's highest civilian honour, in 1988.

1.2.2 – Paraphrase

This poem appeared in *The Exact Name* (1965). It outlines the method that a poet should adopt to achieve success in his chosen vocation of writing poetry. He gives the analogy of a lover and a birdwatcher here to illustrate his point. In each case, illumination or fulfilment comes through a patient wait and through silent perseverance.

One of the commendable achievements of Ezekiel is his ability to weave the strands of diverse themes into the well knit fabric of a poem. The example that comes immediately to one's mind is "Poet, Lover, Birdwatcher." In this poem, Ezekiel combines the diverse occupations of a poet, a lover and an ornithologist by bringing out the identical nature of their occupations. He works at several levels, the lowest being the level of the development of any one theme in a single poem, and the highest being the level of a synthetic comprehension of traditions or themes.

"Poet, Lover, Birdwatcher" is one of the better known poems of Ezekiel and has received considerable critical attention. It epitomizes the poet's search for a poetics, which would help him redeem himself in his eyes and in the eyes of God. Parallelism is drawn between the poet, the lover and the bird watcher. All the three have to wait patiently in their respective pursuits. Indeed their waiting is a sort of strategy, a plan of

action which bears fruit if persisted in and followed with patience. Those who study birds or women need a lot of patience.

The best poet waits patiently for the right words to come. The hunt is not an exercise of will. The woman who knows that she is loved surrenders to the lover who is patiently waiting for her. Similarly if the poet waits till the moment of inspiration, he achieves some noble utterance. The moral that a poet learns from the example of the lover is that he should wait with unflinching patience for the words to come.

The second stanza stresses the fact that slow movement is good in all the three cases. To watch rarer birds, a bird watcher has to go to remote places just as one has to discover love in a remote place like the heart's dark floor. Such patient search is truly rewarding for one will meet at the end of the quest myths of light with darkness at the core. The poet's search is also fruitful. Waiting itself is a form of pursuit, a strategy.

Paul Verghese remarks What is Striking about the use of images in this poem is that the transition from one image to the other is so unobtrusive that the poet, the lover and the bird-watcher lose their separate identities for the nonce and merge into one another to carry the poem forward to its end. However the use of such vague abstractions as "myths of light" has exposed Ezekiel to the charge of "flabby thinking" and the use of woolly terminology of the Indian philosophical tradition.

L.N. Kher has given a lucid and penetrating analysis of this fine poem. Poet, Lover, Birdwatcher reveals the nature of the poetic perception through the network of a metaphor in which the images merge into each other like lovers in the act of love. Birds or women symbolize freedom, imagination, love and creativity. This exercise in waiting is similar to the patient lover's or the bird watcher's act of relaxing on a hill.

At the end of this wait, the poetic word appears in the concrete and sensuous form of a woman, who knows that she is loved and who surrenders to her lover at once. In this process, poetry and love, word and woman become intertwined. The image process, poetry and love, word and woman become intertwined. The image of thorny ground refers to the arduous nature of the poet's mission. It is only after he has gone through his travail that he is able to see the birds or words of poetry in the form of women who slowly turn around not only as flesh and fine but also as myths of light with darkness at the core.

The poet then gloats on the slow curving movements of the woman, both for the sake of their sensuousness and the insights they bring. He creates his poetry out of these "myths of light" whose essential darkness or mystery remains at the centre of creation

itself. The poetry which releases the poet from suffering is the medium through which the deaf can hear and the blind see. Thus this is a justly celebrated poem, containing beautifully worked set of images moving as the title suggests on three levels.

1.2.3 - Glossary

1. Patient - sick person
2. Timid - fearful
3. Deserted - abandon
4. Remote - faraway
5. Thorny - troublesome
6. Crooked - curved
7. Myths - tale

1.2.4- Check Your Progress

1. Explain how the poet compares a lover and a bird watcher.
2. Write a detailed note on the central idea of the poem “Poet, Lover, Birdwatcher”.
3. Explain the common qualities of a lover, and a bird watcher.
4. Write a critical appreciation of the poem “Poet, lover and bird watcher”.

SECTION 1.3: THE LOOKING GLASS –KAMALA DAS

1.3.1 – Bio Note

Kamala Das (born March 31, 1934, Thrissur, Malabar Coast [now in Kerala], British India—died May 31, 2009, Pune, India) was an Indian author who wrote openly and frankly about female sexual desire and the experience of being an Indian woman. Kamala Das was part of a generation of Indian writers whose work centred on personal rather than colonial experiences, and her short stories, poetry, memoirs, and essays brought her respect and notoriety in equal measures. Kamala Das wrote both in English

(mostly poetry) and, under the pen name Madhavikutty, in the Malayalam language of southern India.

Kamala Das was born into a high-status family. Her mother, Nalapat Balamani Amma, was a well-known poet, and her father, V.M. Nair, was an automobile company executive and a journalist. She grew up in what is now Kerala and in Calcutta (now Kolkata), where her father worked. She began writing poetry when she was a child. When she was 15 years old, she married Madhava Das, a banking executive many years her senior, and they moved to Bombay (now Mumbai). Das had three sons and did her writing at night.

Kamala Das's poetry collections included *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse, and Other Poems* (1973). Subsequent English-language works included the novel *Alphabet of Lust* (1976) and the short stories "A Doll for the Child Prostitute" (1977) and "Padmavati the Harlot" (1992). Notable among her many Malayalam works were the short-story collection *Thanuppu* (1967; "Cold") and the memoir *Balyakalasmarnakal* (1987; "Memories of Childhood"). Perhaps her best-known work was an autobiography, which first appeared as a series of columns in the weekly *Malayalanadu*, then in Malayalam as *Ente Katha* (1973), and finally in English as *My Story* (1976). A shockingly intimate work, it came to be regarded as a classic. In later life Das said that parts of the book were fictional. In 1999, she controversially converted to Islam, renaming herself Kamala Surayya. She received many literary awards, including the Asian World Prize for Literature in 1985.

1.3.2 –Paraphrase

Kamala Das was the poetess who craved lifelong for love and emotional involvement but she met with frustration and disillusionment. Hence in this poem she advises a woman as to how she can win a man. She says that a woman should realise the truth about herself that she is lustful and wants her physical hungers to be satisfied. Thus it would be easy for her to get a man to love her and this will satisfy her lust and his own. She should also recognise that it is a male dominated world hence a woman should satisfy the male ego by admiring man and her own feminine weakness. In this poem the

poetess does not advocate for free sex but she constantly voices her quest for a relationship which gives both love and security.

Kamala Das's lifelong craving was for love and emotional satisfaction but she got lustful distress. She could not get emotional involvement throughout her life but got frustration and disillusionment. She does not advocate free sex but, is of opinion that there should be an intimate relationship between a man and a woman so-that love and security both may be there. But alas! she got such a life long relationship that was sterile and that could not give emotional satisfaction. 'The Looking Glass' is a lyric that presents a true and realistic image of the lustful relationship between every man and every woman and the frustration that such relationship brings at least for the woman.

The poetess says that a woman should realise the truth about herself that she is lustful and her physical hungers have to be satisfied. Then it would be quite easy for her. to find a man who will love her and satisfy both her lust and his own. Physical gratification can be held easily but not emotional one hence the poetess advises the woman not to crave for it.

She should also recognise that it is a male dominated world. Hence she should try her utmost to admire the male so that his ego may be satisfied. Further she should not hesitate to stand naked before a mirror along with his male because this would enable her to know that the male is stronger than a female who is weak, soft and lovelier and a proper object for lust. Her feminine softness and loveliness would both excite his passion and gratify his vanity as the superior male. The woman should also admire the perfection of his limits, his eyes red with passion, his masculine strength and firmness, even the beautiful jerky way in which he urinates. In short she should admire all the fond details that make him man and your only man.

The poetess also advises a woman to completely surrender herself of the male for which he expects the female to play. Her body should be entirely at his disposal. Thus she would allow him to have his fill of sexual pleasure. Besides this she should also make him feel that she has endless female hungers and by loving her he is. This is how a lady is expected to play the conventional role. But still the physical relationship between the two only results in frustration and disillusionment especially for the woman as the

emotional involvement is not achieved. This means a life long suffering for a woman. It is quite easy to get a man to love but to live after he has gone away is highly troublesome. For a man mating with a woman is merely a momentary pleasure and so long as she lives with man she appears to be shining like burnished brass and afterwards she grows old and decrepit. The poetess has also met with premature ageing, disease and old age due to frustration in her life.

Thus this poem presents a true picture of man's ego and the humiliating lot of woman in a male dominated world. Thus this lyric is again a psychic. strip case, and the poetess has exuded autobiography as usual.

1.3.3 - Glossary

- | | |
|---------------|----------------|
| 1. Admiration | - commendation |
| 2. Perfection | - excellence |
| 3. Musk | - fragrance |
| 4. Gleamed | - shine |
| 5. Burnished | - brighten |
| 6. Destitute | - poor |

1.3.4 - Check Your Progress

1. Analyze the central idea of the poem "The Looking Glass".
2. Write a critical appreciation of the poem "The Looking Glass".
3. Explain the disappointments and longings of women in the poem "The Looking Glass".
4. How does Kamala Das express her rebellion against societal norms in the poem "The Looking Glass"?

SECTION 1.4: SMALL SCALE REFLECTION ON GREAT HOUSE – A.K.RAMANUJAN

1.4.1– Bio Note

A.K.Ramanujan (1929-1993), Indo-American (Ramanujan would remark to friends that he was the hyphen between Indo-American) Attipat Krishnaswami Ramanujan was a poet, translator, linguist and folklorist. He was born in Mysore, Karnataka, to a Brahmin Iyengar family that loved and encouraged learning. He received his BA and MA degrees in English language and literature from the University of Mysore. Ramanujan taught at several universities in South India, after which he pursued a graduate diploma in theoretical linguistics from Deccan University in Poona, where he was a fellow. At the age of thirty, he was awarded a Fulbright scholarship at Indiana University, where he would also complete a Ph.D in Linguistics. In 1962, Ramanujan joined the University of Chicago, where he enjoyed an illustrious career as Professor of Linguistics and Professor of South Asian Languages and Civilizations. He taught across several departments, as well as set up the University of Chicago's South Asian Studies program. Ramanujan also taught at several prestigious U.S. colleges such as Harvard University, University of Wisconsin, and University of California-Berkeley. Ramanujan was fluent in many languages, including English, Kannada and Tamil.

Ramanujan's critical work in Indian folklore and translations of Indian classical literature are highly regarded around the world and taught in colleges in India and the U.S. His essays, such as *Is There an Indian Way of Thinking?* take theoretical approaches from linguistics, in better understanding cultures, religious influences and ways of thinking, via a context-sensitive approach. Ramanujan is considered to be one of the cornerstones of Indo-American poetry, with his poems being an exploration and testament of immigrant life along with the reminiscence and preservation of his Indian culture. In 1976, the government of India honored Ramanujan with the prestigious Padma Shri, one of its highest civilian awards, for his significant contributions to Indian literature and linguistics. In 1983, he was awarded the MacArthur Prize Fellowship. Ramanujan passed away on July 13, 1993, in Chicago, Illinois, as a result of an adverse reaction to anesthesia during preparation for surgery.

1.4.2–Paraphrase

'Small-Scale Reflections on a Great House' is a ninety-one-line poem that is divided into sets of three and four lines, as well as single, solitary lines of verse. The poem is written in free verse. This means that there is no rhyme scheme or metrical pattern to the lines. In fact, if there was, the poem would make a lot less sense. The chaotic nature of the images and their associations are integral to the story. If they were to be structured and rhymed they would have a lot less of an impact.

The poem begins with the speaker telling the reader that everything that comes into his house always stays. Or, if it leaves, it eventually comes back again. As soon as it becomes clear, the speaker really does mean everything. Some of the many "small-scale" things on his list are cows, "prostitute songs," wives and soldiers, books, photographs, and cloth. Some of the most important things that come into the house, and stay there, are beliefs. In one example the speaker describes how the women are made to follow traditional gender roles and in another how a neighbor brought a dish of sweets for a god's wedding anniversary.

Towards the end of the poem, the examples take a darker turn. The speaker starts to talk about war and the men in the family who have gone off to fight. One man went as far as the Sahara but came back "gnawed by desert foxes". This seems like quite a depressing thing to have happen, but the second man the speaker mentions came back in body alone.

He died while fighting and had a complicated route back to the house. Despite the distance, he did come home, and this is the main theme of the poem. That nothing is meaningless in a family. All its quirks, bits of trivia, and important history belong to the home and can't be separated from future generations. One of the most obvious techniques in 'Small-Scale Reflections on a Great House' is alliteration. It occurs when words are used in succession, or at least appear close together, and begin with the same letter. For example, in the second stanza, "lost long", which appears twice. In line seventeen there is another example with "for fines" and another in line twenty with "long lines". These are only a few of the many within the poem.

1.4.3 - Glossary

1. Wandering - walk
2. Ledgers - account book
3. Dynasties - ancestral line
4. Succulence - sappiness
5. Epilepsies - cramp
6. Accustomed - routine
7. Anecdotes -story

1.5.4 - Check Your Progress

1. Write a critical analysis of “Small Scale Reflection on a Great House “by A.K. Ramanujan.
2. Describe the various things that came into the house and got lost in A.K.Ramanujan’s “Small Scale Reflections on a Great House”.
3. Analyze the concept of wandering cow become a part of the house in “Small Scale Reflections on a Great House”.
4. Evaluate the factors determining social satire in the poem “Small Scale Reflections on a Great House”.

SECTION 1.5: THE BUTTERFLY – ARUN KOLATKAR

1.5.1– Bio Note

Arun Kolatkar was born in 1931 in Kolhapur, Maharashtra, India. He grew up in a traditional patriarchal Hindu extended family, describing their crowded home as 'a house of cards...the rooms had mudfloors which had to be plastered with cowdung every week to keep them in good repair'. He was educated at Rajaram High School in Kolhapur, where lessons were taught in Marathi, and at the J.J. School of Art in Bombay, also attending art schools in Kolhapur and Pune, graduating in 1957. He spent several years

trying to make a living before turning to work as an art director and graphic designer for several advertising agencies in Bombay, achieving great success in this field.

He wrote prolifically, in both Marathi and English, publishing in magazines and anthologies from 1955, but did not bring out a book of poems before *Jejuri* (1976), which won him the Commonwealth Poetry Prize and was later published in the US in the NYRB Classics series (2005). His third Marathi publication, *Bhijki Vahi*, won a Sahitya Akademi Award in 2004.

A reclusive figure all his life, he lived without a telephone, and was hesitant about publishing his work. It was only after he was diagnosed with cancer that two further volumes of his poetry in English were brought out by friends, *Kala Ghoda Poems* and *Sarpa Satra* in 2004. He died not long afterwards. A further posthumous selection, *The Boatride and Other Poems* (2008), edited by Arvind Krishna Mehrotra, contained his previous uncollected English poems as well as translations of his Marathi poems; among the book's surprises were his translations of bhakti poetry, song lyrics, and a long love poem, the only one he wrote, cleverly disguised as light verse. His *Collected Poems in English* (Bloodaxe Books, 2010), edited by Arvind Krishna Mehrotra, brings together work from all those volumes.

1.5.2–Paraphrase

Arun Kolatkar, an Indian poet wrote about the place- *Jejuri*, a temple town. *Jejuri* is a poor place and the hills in *Jejuri* show the barrenness of the place. His style is simple (English) in contrast with *Mahapatra* where he uses English and his ideas very effectively. Whatever he sees in *Jejury* they have a story of their own.

The poet says there is no story behind the butterfly, the very being he gets us acquainted with in this poem. The idea of “split like a second” is applied to the butterfly. The butterfly is in two parts, a split, hinges around itself. It has no future and is said to be “pinned down to no past”. Because the creatures never think about their past and they don't have future. They live in the present and that becomes the “pun on the present”, the pun on the entire mankind who has lost the sense of living in the present! It creates a beautiful picture as if the wretched hills are under wings of a little yellow butterfly. Its wings open before they close and close before they open and lo! It's gone like a beautiful

moment! This poem presents a concise and fragmented meditation on the nature of time and existence.

Its brevity and lack of narrative suggest an affinity with haiku or modern minimalist poetry. Through the metaphor of a butterfly, the poem explores the ephemeral and paradoxical nature of the present moment. Unlike the author's other works, this poem eschews surrealism and political commentary, focusing instead on a philosophical inquiry. It captures the fleeting, non-sequential nature of time, suggesting that the present is both a hinge between past and future and a self-contained entity.

The poem reflects the existential anxieties of the mid-20th century, grappling with the fragility and contingency of human existence. By reducing the subject to a mere "pinch of yellow," the poem emphasizes the insignificance and transience of life against the vastness of the universe.

1.5.3 - Glossary

1. Split - cut
2. Hinges - depend
3. Pun - double meaning
4. Wretched - unhappy
5. Pinch - grasp

1.5.4 - Check Your Progress

1. Analyze the central idea of the poem "The Butterfly".
2. Write critical appreciation of the poem "The Butterfly".
3. Analyze the usage of imagery elements in the poem "The Butterfly".
4. Discuss the role of symbolism in the poem "The Butterfly".

SECTION 1.6: FROM TRIAL – R. PARTHASARATHY

1.6.1– Bio Note

R. Parthasarathy, commonly known as Indira Parthasarathy or Ee. Paa., is an Indian author and playwright who writes in Tamil. He has published 16 novels, 10 plays, anthologies of short stories, and essays. He is best known for his plays, "Aurangzeb", "Nandan Kathai" and "Ramanujar".

He has been awarded the Saraswati Samman (1999), and is the only Tamil writer to receive both the Sahitya Akademi Award (1977) and the Sangeet Natak Akademi Award (2004). He received Padma Shri in the year 2010, given by Government of India. He was born on 10 July 1930 in Chennai in a traditional Iyengar family. He has written several short stories, plays and novels in Tamil that have been translated into several Indian and world languages.

He has carved a special niche for himself in Tamil literature - his characters, mostly urban intellectuals, speak very openly and analyze deeply what others say. Most of his novels are set in Delhi, where he lived during his working years, or in the Srirangam area of Tamil Nadu, where he spent his childhood. Some of his novels, such as Kuruthi Punal inter mingle these two milieus.

He has won several awards including the Sangeeth Natak Academy, Sahitya Akademy and Saraswathi Samman Award. He is the only Tamil writer to have won both the Sangeeth Natak and Sahitya Akademy Award.

1.6.2–Paraphrase

The self-imposed exile had left a traumatic impression on Parthasarathy's soul and psyche which compelled him to look for his real self in his Tamil milieu and Tamil language. "Trail", the second part of Rough Passage voices the efforts of the poet to celebrate, love as a reality here and now. Against the turmoil's of non-relationship, personal love holds forth the promise of belonging and embedding in his original tradition. The impulse to preserve his culture is at the bottom of "Trial", where he is continuously

haunted by his inadequacy at his inability in Tamil language and feels segregated and alienated. It is the perception and his encounter to his innate inability to recover his linguistic roots and through them his colonial past –that leads Parthasarathy to explore, in this second section of *Rough Passage*, the seminal emotion of love between man and woman for which the language is undifferentiated experience itself.

The concluding part of first section “Exile” of *Rough Passage* intoned the poetic self’s awareness of his own vulnerability and his subsequent desire to grow by giving ‘quality to the other half’, by the virtue of wisdom he acquired in the intense moments of conflict and sense of alienation. “Trial” in *Rough Passage* is his tentative attempt to know and understand love between man and woman. It was Parthasarathy’s belief that a man attains his fullest measure in love, but it is not to be in “Trial”, where he remains more or less, the same person he was in “Exile”, lonely and detached. It is an effort on the part of the poet to recapitulate his youth against the background of the misery and loneliness he underwent during the period of his exile.

It is therefore, in a bid to bring meaning to the present by reassessing the past and by giving shape to the accumulated waste of experience that he (Parthasarathy) goes back to a period of westernization, when he had been squandering his youth by ‘Whoring after English Gods’. Viewed in this light the whole “Trial” sequence is a “poetic trial”, a re-living of the “poetic past” in which more often than not Tamil is identified with a lover with whom the protagonist had a passionate relationship. Which the poet’s turning towards Tamil for inspiration in search of a new creative self is symbolized by the protagonist’s intensely personal relation with his old love, the creative aspect of language gets identified with the sexual impulses of the lover, and the consummation of the poetic self’s intense passion for the cultural inheritance is converged through a description of a sexual intercourse.

Thus, body in “Trial” becomes an overall apparatus to examine the connection between sexual love and individualism. It is only natural that in this process {he poet encounters fundamental challenges of life posed by transience, the tyranny of time and. above all death - pushing him in the dark -corners of alienated poles. One may also perceive “Trial” any of the following perspectives; either as the poetic self’s exploration of his growth by interrelating his twin inheritance or as an exploration into the everlasting spiritual joy of love with body as the apparatus, the predominant culminative effect of the effort is a sense of fatigue, a sense of waste and an ever growing fear that the self’s

endeavour to articulate the innate feelings will end up a mere wreath of empty words. Thus the poet's effort in "Trial" to celebrate love ends up as a more intensified personal crisis, with a revelation, to the poet's agony, that love cannot be everlasting. His effort to locate his genuine self in the native environment through the invocation of the undefiled past brings only a self-recognition of limitations.

He recollects the day of his father's death, when his wife had rolled her self in a ball, in 'a shock. Parthasarathy's reminiscence of past only evokes a sense of loss and silence, he can't share feelings with past, remains cut off, with no friends or relations at present. Then, finally in "Trial" the experience culminates in a visual nightmare for the poet, and 'though "passions burn' quicker than candles", he is intervened by the image of death.

1.6.3 - Glossary

1. Mortal - deadly
2. Clutch - grip
3. Extremity - limit
4. Unheeded - disregarded
5. Scream - shout

1.6.4 - Check Your Progress

1. Write a detailed note on the central theme of Parthasarathy's poem "from Trial"?
2. Examine the elements of alienation in R.Parthasarathy's poem "from Trial".
3. Discuss the quest of the poet in the poem "from Trial".
4. Explain the enforcement of alienation in the poem "from Trial".

SECTION 1.7: LAKSHMAN – TORU DUTT

1.7.1– Bio Note

Toru Dutt or Tarulatha Dutt was an Indian poet born in the Bengal province in 1856 to the well-known Rambagan Dutt family. As the youngest child of Govin Chandra Dutt and Kshetramoni Mitter, Toru belonged to a family of writers. Her father Govind Chunder Dutt, who was an employee of the Government of India, was a linguist and also published some poems. Her mother, Kshetramoni Mitter, was a woman who loved Hindu mythology and translated the book *The Blood of Christ* into Bengali. Because of her father's governmental employment, the family traveled frequently.

In 1862, her family embraced Christianity and was baptized. Toru was only six at the time, and this was a major event in her life. Though she remained a devout Christian all her life, the Hindu system of belief never lost its sheen with her, and its influence can be seen in most of her works. After being met with social rejection and isolation as a result of their conversion to Christianity, Toru Dutt's family moved to Mumbai for a year. Upon returning in 1864 to their home of Calcutta, Toru's brother Abju died of consumption. Her family moved to France in 1869, following the death of her brother Abju. In France, she was educated in language, history, and the arts. Toru, along with her sister Aru, mastered the French language during their short stay in France. This fascination with the French language and culture would be sustained through Toru's life, and her favorite authors were the French writers Victor Hugo and Pierre-Jean de Béranger. Sometime later, the family moved to Britain, where Toru pursued her education at the University of Cambridge, along with her higher French studies.

The pastoral landscapes of southern England, combined with Toru's experiences growing up on her family's country estate in Baugmauree, played a large role in shaping her personal and poetic fascination with the natural world. It was also at Cambridge that Toru met and befriended Mary Martin. Their correspondence lasted even after the family returned to Bengal in 1873. Later on, these letters became a major source of information about Toru's life. Toru started publishing her work when she was only 18 years old. Her first published works, essays on Henry Derozio and Leconte de Lisle, appeared in *Bengal Magazine* in 1874, and in this same year, Toru's sister Aru passed away from consumption. The multinational and interracial backgrounds of these poets

(Derozio was of Anglo-Portuguese descent and born in India, while Leconte de Lisle was mixed race and born in Mauritius) were of interest to Toru, who herself felt a mix of national influence both as an Indian Christian and during her time abroad. Her first novel *Le Journal de Mademoiselle D'Arvers* (The Diary of Mademoiselle D'Arvers) was written in French. She also started to write another novel, *Bianca or The Young Spanish Maiden*, which remains incomplete due to her young and untimely death. Both these novels were set outside of India with non-Indian protagonists.

1.7.2–Paraphrase

Introduction – Lakshman is one of those poems of Toru Dutt on whose her identity stands. Toru Dutt is known among pioneer writers of Anglo Indian poetry. She died at a very tender age of 21 but left behind a legacy of beautiful poems. She was taught stories of Indian mythology by her mother and later one a whole collection of poetry was written on Indian mythology. Lakshman belongs to that collection titled as 'Ancient Ballads and Legends of Hindustan, 1882'.

Central Idea – Although the poem is based on an important incident of Ramayana when on hearing Ram's voice Sita requests and forces Lakshman to go for his help. In persuading Lakshman she even used foul language and blames many charges on him. But the hidden Central Idea of the poem is to show fear of a woman whose husband's life is in danger and in case of his death her life will hang in uncertainty.

Themes

1. Fears of Sita – The main theme of the poem is expression of fears of Sita regarding life of Ram. It is evident to notice Lakshman is aware of Ram's reality and powers but Sita has forgotten that under effect of fear. It was fears of Sita which made her language 'wild and wrong' towards Lakshman.

2. Rights of a woman – Sita is concerned about her rights when she doubts on lingering of Lakshman and not going to Ram's help. She blames on Lakshman that he wants his elder brother to die so that he may take his wife i.e. Sita. Poem highlights this important theme too where rights of a woman are under threat.

3. Hindu mythology – This poem belongs to Hindu mythology as it has background to the incident of abduction of Sita by Ravan. Lakshman is sent forcefully by Sita to aid Ram who is supposedly to be shouting but it was not Ram but Ravan's ally. Hence whole poem is based on Hindu mythology.

Feminism – The concerns Sita showed in this poem especially the language and

thoughts towards Lakshman are not found in famous epics of Hindu mythology like 'Ramcharitmanas'. She is here blaming Lakshman of having bad intention towards his brother and her.

This is an example of feministic attitude of the poet which she is reflecting in the form of Sita as a common woman who would feel uncertainty about her future in case of death of her husband. She is seeing her rights endangered as she would be taken by her husband's brother. Perspective of Lakshman – Amid cries of Sita stance of Lakshman is essential to know. He was following his duty and knew the reality of both Ram and the forest hence he was right there. But how he felt from the venomous words of Sita is something went unnoticed which poet has brought into highlight. Lakshman is deeply hurt by thoughts of his sister in law Sita towards him.

He was deeply hurt by her words after all these years of his loyalty. Still he forgave her and went on towards Ram ensuring safety of Sita by encircling her inside magic circle.

1.7.3 - Glossary

- | | |
|-------------|--------------|
| 1. Hark | - listen |
| 2. Hasten | - rush |
| 3. Rashness | - wildness |
| 4. Prompt | - help out |
| 5. Impious | - unholy |
| 6. Grisly | - frightful |
| 7. Slink | - slip |
| 8. Banish | - exile |
| 9. Delusive | - misleading |
| 10. Dazzles | - glare |

1.7.4 - Check Your Progress

1. Compare and contrast the images of Lakshman and Sita in Toru Dutt's "Lakshman".
2. Write a critical appreciation of the poem "Lakshman".
3. Examine the qualities of Lakshman in Toru Dutt's poem "Lakshman".

4. Comment the poem “Lakshman” as a noble work for human life.

SECTION 1.8: BIRD SANCTUARY – SAROJINI NAIDU

1.8.1– Bio Note

Sarojini Naidu (born February 13, 1879, Hyderabad, India—died March 2, 1949, Lucknow) was a political activist, feminist, poet, and the first Indian woman to be president of the Indian National Congress and to be appointed an Indian state governor. She was sometimes called “the Nightingale of India.” Sarojini was the eldest daughter of Aghorenath Chattopadhyay, a Bengali Brahman who was principal of the Nizam’s College, Hyderabad. She entered the University of Madras at the age of 12 and studied (1895–98) at King’s College, London, and later at Girton College, Cambridge.

After some experience in the suffragist campaign in England, she was drawn to India’s Congress movement and to Mahatma Gandhi’s Noncooperation Movement. In 1924 she traveled in eastern Africa and South Africa in the interest of Indians there and the following year became the first Indian woman president of the National Congress—having been preceded eight years earlier by the English feminist Annie Besant. She toured North America, lecturing on the Congress movement, in 1928–29. Back in India her anti-British activity brought her a number of prison sentences (1930, 1932, and 1942–43). She accompanied Gandhi to London for the inconclusive second session of the Round Table Conference for Indian–British cooperation (1931). Upon the outbreak of World War II she supported the Congress Party’s policies, first of aloofness, then of avowed hindrance to the Allied cause. In 1947 she became governor of the United Provinces (now Uttar Pradesh), a post she retained until her death.

Sarojini Naidu also led an active literary life and attracted notable Indian intellectuals to her famous salon in Bombay (now Mumbai). Her first volume of poetry, *The Golden Threshold* (1905), was followed by *The Bird of Time* (1912), and in 1914 she was elected a fellow of the Royal Society of Literature. Her collected poems, all of which she wrote in English, have been published under the titles *The Sceptred Flute* (1928) and *The Feather of the Dawn* (1961).

1.8.2–Paraphrase

“The Bird Sanctuary” takes readers to nature’s abode, a quiet garden filled with sonorous music of birds. It is like a temple where, at dawn, choristers of nature begin the hymn to God, the almighty in unison. For Naidu’s poetic persona, not only the birds, but all the creatures sing together. In this beautiful garden, she can notice a number of birds including bulbul, oriol, honey-bird, shama, etc. She describes what they do in the garden. Furthermore, Naidu contrasts the lifestyles of gray pigeons and the gypsy parrots. Finally, she evokes the spirit of the “Master of the Birds” to give her sad soul a place in his magnanimous sanctuary.

Naidu explores the themes of the musicality of nature, birds, comfort vs uncertainty, grief, and spiritual longing in this poem. The list does not end here. If readers dive deeper into the lines, they can pick a few more from the text. The main theme of this poem concerns the musicality of nature. To describe this theme, Naidu resorts to the song of birds at dawn. The music that is inherent to our soul, comes from the lyricism of nature. The same applies to the poet as well.

Besides, the speaker also describes the beauty of birds in this poem. She beautifully captures their movement and features. Apart from that, the third stanza contains an interesting theme. It is about the comfort of home and the carefree life of “gay marauders”. The poet compares these ideas by using the symbols of “Wild gray pigeons” and “jade-green gipsy parrots”.

The last stanza specifically explores the poet’s sadness and spiritual longing. Here, she implores God to grant him a place in the holy resort of nature. After witnessing the beauty of the garden, she becomes sad. The musicality and serenity in nature create a sense of longing in her heart.

Named as the nightingale of India, Sarojini Naidu, is essentially a poetess of Indian flora and fauna. Nature was a spring of perpetual bliss to her.’ The ‘Bird Sanctuary’ depicts the ideal refuge of God that offers ideal fostering space and nurturing place for every bird regardless of its identity. The poem is addressed to the Master of the Birds. There is festive joy as the birds sing tumultuously. The enchanting aura they craft herald the Festival of Dawn. Birds of multitudinous colors produce music entrancing and melodious.

The birds strive to sing carols from their throats of amber, ebony and fawn and passionately evocate the pastoral arena of India. The bulbul, the oriole, the honey bird

and the shama are perceived fluttering from the high boughs sodden with nectar and dew. As the atmosphere is animated with colour and movement, the gull exhibits its silver sea-washed coat, and the hoopoe and the kingfisher their sapphire-blue. The wild gay pigeons envisage a home, amid the tree tops and endeavour to achieve the same, filling their beaks with silken down and banyan twigs. The pervading greenery is reflective of fertility and prosperity in the lives of the birds. Their ascent phrased as “sunward flight” signifies their aspiration to accomplish new heights. The green parrots pose themselves as marauders who loot the ripe-red figs.

With personal and autobiographical ramifications, the poetess asserts that God grants sanctuary and shelter even to a bird with a broken wing. The poet indubitably refers to herself as a bird with a broken wing. The poet persistently battled against ill-health that plagued her throughout her life. Nevertheless, she seeks solace in the fact that The Almighty will never desert her.

The poem is allegorical and has nationalistic significance. The poem was penned in 1971 when India lay in the vortex of freedom struggle. The multitude of birds that commemorate the generic festival of dawn may allude to the unambiguous Dawn of Independence. It at once emblemizes Gandhi’s Tolstoy Farm, Tagore’s vision and Nehru’s New India.

The bird is the most apt emblem to depict the concept of liberty from caged existence. In the poem, she combines the sensibilities of Keats and Shelley in her outlook. That is, the lyricism of Keats and the revolutionary zeal of Shelley. As Dr. Rajalakshmy claims:” She unfolds the beauties, transformations and the significances of our natural world. It reveals a world of colour, perfume and melody.”

The poet is in conversation with Almighty God. According to her, a magical tumult i.e. noise of winged choristers i.e. birds *wake* up in the quiet garden of God. This noise keeps the dawn time festive and joyful.

Carols rise blithely (cheerfully) in richly cadenced rapture from lyric (melodious) throats of birds like amber, ebony and fawn. In other words, as soon as the dawn approaches, all birds begin to sing carols (songs) cheerfully in a melodious and joyous tone.

According to the poet, birds like bulbul, oriole, honeybird and Shama flit (move swiftly) among high boughs (branches) from which nectar and dew drips (falls) down. Wandering seagull parades over the grass with its sea-washed (wet) skin. The hoopoe

and the kingfisher also show their bronze and sapphire blue colours. Wild grey pigeons with dream of building their home (nest) on the top of tree fill their beaks with soft, silk-like and thin banyan twigs. However their some birds like jade-green gipsy parrots which only fly here and there cheerfully and stop their long flights just to plunder (and eat) red and ripe figs.

In the last stanza, the poet says to God that in His gracious garden, there is joy and freedom, home for comfort and singing for every feathered thing (i.e. bird). In the end she prays to Master of Birds to grant sanctuary and shelter (i.e. home) to even a bird with broken wing. In other words, she prays to God not to leave even a single creature on earth homeless.

1.8.3 - Glossary

1. Tumult - loud noise
2. Choristers - singer
3. Carols -psalm
4. Sapphire - blue stone
5. Gracious -polite

1.8.4 - Check Your Progress

1. Write a detailed note on the poem “Bird Sanctuary”.
2. Who was addressed in the poem “Bird Sanctuary”?
3. Evaluate the importance of bird in the poem “Bird Sanctuary”.
4. Explain the ideology of Sarojini Naidu’s Bird Sanctuary”.

SECTION 1.9: A KIND OF HAPPINESS – JAYANTA MAHAPATRA

1.9.1– Bio Note

Jayanta Mahapatra was born on 22 October 1928 in Cuttack, Orissa where he spent his most of the academic years. He completed his education from science

stream and joined as lecturer in Physics and served in different colleges. Jayanta Mahapatra is a celebrated poet in post-independence Indian English Poetry. He is the first Indian English poet to receive the Sahitya Akademi Award for his anthology titled Relationship in 1981. Considering his contribution to Indian Literature, he was awarded “Padmashree Award” in 2009.

Mahapatra initiated his writing career in poetry when he was becoming in his 40s. He has written 18 anthologies of poems. He is a bilingual poet, writes in Odia and English language. His collection of poems include ‘A Rain of Rites’ (1976) and ‘Life Signs and Whiteness of Bone’ (1992). As well as his recent poetry volumes include ‘Bare Space’ (2001), Random Descent (2005), and ‘Shadow Space’ (2011), and his short story work includes The Green Gardner(1997). He is also a notable Editor of magazine named Chandrabhaga. His translation work from Odia to English is also published in literary magazine Indian Literature. In the present poem ‘A kind of Happiness’, Mahapatra expresses a deep sense of loss of his belongingness/attachment with his society and culture in the modern world. As a result he is seen in a confused State to find his origin of identity. Jayanta Mahapatra was a prolific writer. He has written poetry as well as prose. He has written twenty seven collections of Poetry out of which seven are in Odia language and rest are in English. Some of his famous poems are:

- Indian Summer
- Hunger
- Bare Face
- Shadow Space
- Dawn at Puri
- Freedom
- Twilight
- A Rain of Rites

These poems are considered to be classical poems in the Modern Indian English literature. Besides poetry Mahapatra has also written an anthology of short stories ‘Green Gardener’.

1.9.2–Paraphrase

The poet is travelling through his boat from the immortal passage of creek which has the long and strong way to reach to sea. Since the time immemorial creek is flowing steadily in the calm and colorless water where his boat moves slowly in the tall grass at the edge of the creek. To the poet it is highly impossible to understand the nature of the stream of the creek that supports boat to reach their destination.

Though, the poet has spent his precious formative years, travelling in the same stream of creek, the depths of creek and coldness of wind often creates fear to him. Due to these natural calamities of environment, he often awakes and travels but still feels that he will never reach to his destination.

The poet knows that to escape from such hurdles, there is an existence of warm and sacred hand. He remembers the blessing is very close to him and always ready to grace but unfortunately he escapes from such blessing and moves desperately. The poet missed happiness but at the same time he asks whether he would recognise the coming happiness or not? He also expresses the possibility of tying his boat to a tree. That the very time of coming happiness if he ties his boat to a tree and lie down having the natural beauty in the mind, what is the usefulness of boat? Poet says that we prepare a good definition of identity for good impression to the world with the help of good words and rhythm of birds. But poet always fears and asks can we create a good world?

Keeping fear in the mind poet asks whether such a miracle is possible when murdered men will be alive. The poet says that it is this search for identity that keeps him alive in the water. Just like dead people, the dead flow of water creates a dead atmosphere in the world. Thus, he is in confusion mood that it is better to leave the boat/thought alone in its course.

1.9.3 - Glossary

1. Adrift - not tied to anything or controlled by anyone.
2. Creek - a small river; a stream

3. Reed - a tall plant
4. Uncomprehending - unable to understand
5. Stake - to put efforts to complete action

1.9.4 - Check Your Progress

1. Write a critical analysis of the poem "A kind of Happiness".
2. Justify the title "A Kind of Happiness" is a social problem poem.
3. Critically examine the Jayanta Mahapatra's Indian imagination in the poem "A Kind of Happiness"

SECTION 1.10: GUEST – VIKRAM SETH

1.10.1– Bio Note

Vikram Seth is an acclaimed Indian novelist, poet, and essayist known for his versatile literary works that often explore themes of love, identity, culture, and social issues. Born on June 20, 1952, in Kolkata, India, Seth spent his early years in several different cities due to his father's job as a company executive.

Seth received his education at prestigious institutions including The Doon School in Dehradun, India, and later at Corpus Christi College, Oxford, where he studied philosophy, politics, and economics (PPE). He continued his academic pursuits at Stanford University in the United States, where he pursued a graduate degree in economics.

His literary career took off with the publication of his first novel, "The Golden Gate," in 1986. This novel, written entirely in verse, gained international acclaim and established Seth as a unique voice in contemporary literature. His magnum opus, "A Suitable Boy," published in 1993, is one of the longest novels in the English language, spanning over 1,300 pages. It explores the intricate social fabric of post-independence India through the intertwined lives of its characters.

Apart from his novels, Vikram Seth is also celebrated for his poetry collections, including "Mappings" (1980) and "All You Who Sleep Tonight" (1990), which showcase his lyrical prowess and keen observation of human emotions. His poetry often blends wit with profound reflections on life, love, and the human condition.

In addition to his literary achievements, Seth is known for his advocacy for LGBTQ+ rights and has been open about his own sexual orientation. He has also contributed essays and articles on a wide range of topics, demonstrating his intellectual depth and engagement with contemporary issues.

Throughout his career, Vikram Seth has received numerous awards and honors, including the Sahitya Akademi Award, the Padma Shri (one of India's highest civilian honors), and the Commonwealth Writers' Prize. His works continue to resonate with readers worldwide for their rich storytelling, intricate character development, and profound exploration of universal themes.

1.10.2–Paraphrase

"Guest" by Vikram Seth is a poem that explores the theme of transience and impermanence in relationships. Here's a critical analysis focusing on its key aspects:

Themes

- ✚ Guest vs. Host: The poem delves into the metaphorical relationship between a guest and a host. It explores how relationships can be transient, with guests eventually leaving, symbolizing the impermanence of connections in life.
- ✚ Time and Change: There is a poignant reflection on the passage of time and the inevitability of change. The poem captures moments that are fleeting and how people come into our lives briefly, only to depart.
- ✚ Emotional Resonance: Through the metaphor of a guest, Seth captures the emotions of longing, separation, and nostalgia. The poem evokes a sense of melancholy as it reflects on the impact of temporary connections on our lives.
- ✚ Style and Technique

- ✚ Metaphorical Language: Seth employs metaphorical language effectively to convey deeper meanings. The comparison between guests and relationships highlights the ephemeral nature of human connections.
- ✚ Structure and Form: The poem is structured with careful attention to rhythm and meter, enhancing its lyrical quality. The use of concise and evocative language contributes to its emotional impact.
- ✚ Narrative Voice: The voice in the poem is reflective and contemplative, inviting readers to introspect on their own experiences of fleeting relationships and the emotions they evoke.

Critical Reception

"Guest" has been praised for its lyrical beauty and emotional resonance. Critics appreciate Seth's ability to capture universal themes of transience and impermanence in a nuanced and evocative manner. The poem's simplicity yet profound depth resonates with readers, making it a memorable exploration of human connections.

Conclusion

"Guest" by Vikram Seth is a poignant exploration of the transient nature of relationships, using the metaphor of guests and hosts to convey deeper emotional truths. Through its metaphorical language, evocative imagery, and introspective voice, the poem leaves a lasting impression on readers, prompting reflection on the fleeting nature of human connections and the emotions they evoke. It stands as a testament to Seth's skill as a poet who can capture complex themes with clarity and grace.

1.10.3 - Glossary

- | | |
|------------------|--------------------------------------------------------------------|
| 1. Transience | - humanity |
| 2. Impermanence | - the state of not lasting for ever or not lasting for a long time |
| 3. Fleeting | - brief |
| 4. Evocative | - suggestive |
| 5. Contemplative | - thoughtful |
| 6. Grace | - elegance |

1.10.4 - Check Your Progress

1. Explain the Montu plan to be a hero in "The Guest".

2. Discuss the theme of hospitality in Vikram Seth's poem "Guest."
3. Analyze the symbolism of the guest in Vikram Seth's poem.
4. Explore the theme of transformation or change in "Guest" by Vikram Seth.
5. Discuss the emotional impact of the poem "Guest" by Vikram Seth.

1.11 Unit Summary

This unit gives a clear picture about the poem of Indian Writing in English. The first section gives the background of the Indian Literature. The following sections describe the various poems written by Prominent Poets of Indian Literature with their bio note and the paraphrase of the poems.

1.12 E-Contents

Sl.no	Topic	E-Content Link	QR Code
1	The Tiger and the Deer	https://youtu.be/jBsUUJvJmOA?si=9OfWvLinb7Ha8E	
2	Poet, Lover, Bird Watcher	https://youtu.be/U7-sEebiQng?si=yFA2sJO93PMpaNyZ	
3	The Looking Glass	https://youtu.be/Lq7x54mwVml?si=a90s2hfg3C2KvybN	
4	Small Scale Reflections on a Great House	https://youtu.be/bNU4SURp8jc?si=vZc2PIZBQljCPb9J	

5	The Butterfly	https://youtu.be/HZS8aJOoRHU?si=XWxHFb-YPB-G16Q	
6	from Trial	https://youtu.be/Goo7nQHgCT8?si=4eFYUddOVstTlv2T	
7	Lakshman	https://youtu.be/RQjq2P-QNQw?si=mZKW0NqqlUpF4FO5	
8	Bird Sanctuary	https://youtu.be/uQOUOOYzZW0?si=TaQDIVgByq2KJqik	

1.13 Reference

- Gokak, Vinayak Krishna, editor. *The Golden Treasury of Indo - Anglian Poetry*. Sahitya Akademi, 2001.
- Parthasarathy, R., editor. *Ten Twentieth Century Indian Poets*. Oxford University Press, 1976.

Self Assessment Question:

Two Marks

2.1

According to the poet what does the deer remember at the time of death?

According to the poet, at the time of death, the deer remembers its mate left alone in the deep woodland.

Pick out the words used by the poet to describe the nature of the tiger.

The words used by the poet to describe the nature of the tiger are “brilliant,” “mighty,” and “soundless paws of grandeur and murder.”

“Hardly daring to breathe.” Who does the poet refer to ?

In the expression “Hardly daring to breathe”, the poet refers to the tiger moving stealthily towards the deer drinking water from the pool. The deer was unaware of the impending danger. There was perfect stillness. The tiger dared not breathe lest it should alert the deer and spoil its scheme.

“Destroyed, the mild harmless beauty by the strong cruel beauty in Nature.” Explain the line.

There is duality in Nature and creation. Brute, bloody and cruel tiger co-exists with the deer who is splendid, mild and serene. But the serene gets throttled and killed by the ferocious. The poet points to the process of dominance and destruction of the meek by the strong in the world.

Two Marks:

1. Nationalism in India by Tagore

Discuss Tagore's view on nationalism, and how does he distinguish it from patriotism.

Tagore views nationalism as a harmful force that prioritizes national identity over universal humanism. He distinguishes it from patriotism, which he sees as a natural love for one's country.

Explain Tagore's idea of nationalism relate to his concept of universal humanism.

Tagore's idea of nationalism is closely tied to his concept of universal humanism, which emphasizes the shared humanity that transcends national boundaries.

2. The Emperor Has No Clothes by Mehrotra

Discuss the central theme of the poem, and how does Mehrotra use imagery to convey it?

The central theme is the illusion of power and the truth of vulnerability. Mehrotra uses imagery to convey this theme through the metaphor of the emperor's nakedness.

Explicate the poem's title relate to its exploration of truth and deception.

The title highlights the idea that truth can be hidden or obscured, and that it takes courage to reveal it.

3. Imaginary Homelands by Rushdie

Explain Rushdie's concept of imaginary homelands, and how does it relate to identity and belonging?

Rushdie's concept refers to the idea that our sense of identity and belonging is often rooted in imaginary or idealized notions of home and community.

Define Rushdie's idea of imaginary homelands intersect with his experiences as a migrant writer.

Rushdie's experiences as a migrant writer inform his idea of imaginary homelands, as he has had to navigate multiple identities and sense of belonging.

4. Swami and His Friends by R.K. Narayan

Discuss the significance of the title character, Swami, and how does he embody the themes of the novel?

Swami represents the struggles and joys of childhood, embodying the themes of friendship, growth, and self-discovery.

Clarify how Narayan portray the complexities of childhood friendships in the novel?

Narayan portrays the complexities of childhood friendships through Swami's relationships, highlighting the ups and downs of friendships and the struggles of growing up.

5. Gun Island by Amitav Ghosh

Describe the significance of the gun island in the novel, and how does it relate to themes of climate change and mythology?

The gun island represents the intersection of history, culture, and environment, highlighting the impact of climate change on human societies.

Argue how Ghosh use multiple narrative threads to explore the intersections of history, culture, and environment?

Ghosh uses multiple narrative threads to weave together different perspectives and experiences, creating a rich tapestry of connections between history, culture, and environment.

6. The Palace of Illusions by Chitra Banerjee Divakaruni

Write the significance of the palace of illusions in the novel, and how does it relate to themes of gender, power, and identity?

The palace of illusions represents the constraints and limitations placed on women, highlighting the struggles for power and identity.

How does Divakaruni retell the ancient myth of the Mahabharata from a feminist perspective?

Divakaruni retells the myth from the perspective of Panchaali, highlighting her agency and experiences, and challenging traditional patriarchal interpretations.

7. SaragaBandha: Epic Poetry by Dandin

Explain the central theme of the epic poem, and how does Dandin use imagery and symbolism to convey it?

The central theme is the struggle between love and war. Dandin uses imagery and symbolism to convey this theme through the metaphor of the saraga bird.

How does the poem explore the complexities of love and war in ancient India?

The poem explores the complexities of love and war through the story of the saraga bird, highlighting the tensions between personal desire and public duty.

8. Structure of Poetic Meaning by Anandavardhana

What is Anandavardhana's theory of poetic meaning, and how does he distinguish between

different levels of meaning?

Anandavardhana's theory emphasizes the importance of suggestion (dhvani) in conveying poetic meaning. He distinguishes between different levels of meaning, including literal, implied, and suggested meaning.

How does Anandavardhana's theory relate to the concept of suggestion (dhvani) in poetry?

Anandavardhana's theory is centered on the concept of suggestion, which he sees as the key to conveying complex poetic meaning.

Five Marks:

1. Debate the symbolism of the tiger and deer in the poem, exploring their representation of power and vulnerability.
2. Analyze the poet's multiple identities and how they intersect and conflict in the poem”
3. Explore the themes of identity and self-discovery in the poem The Looking Glass, discussing how the looking glass serves as a symbol.
4. Discuss the poet's use of the house as a symbol of power and privilege, analyzing its implications.
5. Address the symbolism of the butterfly in the poem, exploring its representation of beauty and fragility.
6. Analyze the themes of justice and morality in the poem From Trial, exploring their implications for human society.
7. Discover the themes of love and loss in the poem, discussing how the poet Toru Dutt uses imagery and language.
8. Argue the poet Sarojini Naidu use of imagery and language to create a sense of beauty and wonder, analyzing its effect.
9. Investigate the themes of happiness and fulfillment in the poem A Kind of Happiness, exploring their implications for the speaker.
10. Deliberate the poet's use of imagery and language to create a sense of atmosphere and mood, exploring its effect on the reader in the poem Guest .

8 marks:

1. Scrutinize the implications of the poem's portrayal of the relationship between host and guest. How might this be seen as a commentary on contemporary notions of community and belonging?
2. Observe the implications of the poem's portrayal of the search for meaning and purpose. How might this be seen as a commentary on contemporary notions of happiness?
3. Study the implications of the poem's portrayal of the relationship between humans and the natural world. How might this be seen as a commentary on contemporary environmental concerns?
4. Investigate the poet's use of metaphor and simile in describing the tiger and deer. What effects do these literary devices have on the reader's understanding of the poem's themes?
5. Deliberate the ways in which the looking glass serves as a symbol for self-reflection and introspection. What insights does this offer into the human experience?

Unit II
Prose

UNIT II

PROSE

- 2.1 Rabindranath Tagore - Nationalism in India
- 2.2 Arvind Krishna Mehrotra - The Emperor Has No Clothes
- 2.3 Salman Rushdie - Imaginary Homelands

Unit Objectives

- ✓ To learn about the Nationalism in India by Tagore
- ✓ To know about Arvind Krishna Mehrotra's The Emperor Has No Clothes
- ✓ To understand Imaginary Homelands by Salman Rushdie

SECTION 2.1: NATIONALISM IN INDIA – RABINDRANATH TAGORE

2.1.1 – Bio note

Rabindranath Tagore has delivered a series of lectures in America. The present lecture, Nationalism in India is a part of that series.

Tagore was a great nationalist. His nationalistic songs became a rage during the Independence movement. Yet, he was averse to narrow nationalism that pitted man against another man. He denounced the craze of materialism that led to narrow-mindedness and greed.

Tagore subscribed to the view that nationalism was only an “organization of politics and commerce” by spreading tentacles of greed, selfishness, power and prosperity. It also churns up the baser instincts of mankind and sacrifices the moral man to make room for the political and commercial man.

Nationalism, according to Tagore, is not a spontaneous self-expression of man as a social being. He sees it as a political and commercial union of a group of people, in which they congregate to maximize their profit, progress and power.

He wanted Indians to uplift their downtrodden people first and believed that freedom would follow automatically. He longed for a divine kingdom. Tagore was not only opposed to the idea of the nation; he was even more fiercely opposed to India joining the bandwagon of nationalism. This would compromise India's history and identity as a culture and bring it under the shadow of the West.

2.1.2 – Nationalism in India - Summary

Introduction

Tagore was born in the second half of the 19th century, a period during which the nationalist movement in India against the British rule was gaining momentum. In 1905, the Swadeshi movement started on Tagore's door step, as a response to the British policy of partitioning Bengal. Although apolitical by temperament, Tagore was at first drawn to the movement and started giving lectures and writing patriotic songs with such fervour that Ezra Pound quipped, "Tagore has sung Bengal into a nation".

But soon, Tagore saw the movement turning violent with the nationalists agitating against innocent civilians. A champion of Ahimsa or non-violence, Tagore found it difficult to accept the insanity of the nationalists in their burning of all foreign goods as a mark of non-cooperation, although it was hurting the poor in Bengal who found homemade products more expensive than foreign goods. He was further disheartened to see that the youth turned to the cult of the bomb, hoping to liberate their motherland from foreign rule by violence and terror. Thus, finally, Tagore withdrew from the movement.

Tagore was of the view that what India needed was not a "blind revolution" or the "miracle of [political] freedom [built] upon the quicksand of social slavery", "but steady purposeful education", or an evolution from within; "what India most needed was constructive work coming from within herself," he argued.

Tagore maintained that India's immediate problems were social and cultural and not political. India is the world in miniature, this is where the races and the religions have met; therefore she must constantly strive to resolve her "burden of heterogeneity," by evolving out of "these warring contradictions a great synthesis".

The Foremost Problem

Tagore directly plunges into the topic at the very outset. He starts the lecture by announcing, "Our real problem in India is not political. It is social." He goes on to show why India is different from the western countries and therefore the western model of independence movement cannot work for India.

Europeans had their racial unity from the beginning but natural resources were insufficient for the inhabitants. Therefore their civilization is marked by political and commercial aggressiveness. Moreover their neighbours were strong and greedy. So they developed unity within themselves and animosity against outsiders. That solved their problems.

But from the earliest times, India has had her own problem constantly before her - it is the race problem. When our nationalists talk about ideals, they forget that the basis of nationalism is lacking. First and foremost, India must address the caste issue. India has all a long been trying experiments in evolving a social unity. By introducing caste system India has tried to solve the race problem in such a manner as to avoid all friction, and yet to afford each race freedom within its boundaries. Then the caste system has become too rigid. What was once meant to introduce social order by accommodating the various racial groups in India has now become a gigantic system of cold-blooded repression.

In spite of our great difficulty, however, India has tried to make an adjustment of races and seek for some basis of unity. This basis has come through our saints, like Nanak, Kabir, Chaitanya and others, preaching one God to all races of India. The caste system is the outcome of this spirit of toleration. What is the purpose of political freedom when the elites in society are exploiting the lower classes, especially the untouchables so ruthlessly? India ought to come out of this social stagnation by educating the people.

Comparison between India and America

Tagore then compares the Indian situation with that of America. Both have certain similarities. As in India, in America too, there are people of many races.

He told the Americans that they themselves were caste-ridden, as is evident from their treatment of the Red Indians and the Negros. "You have not got over your attitude of caste toward them."

Europe has lost faith in humanity, and has become distrustful and sickly. America, on the other hand, is not pessimistic or unconcerned. The Americans know that they can be better and that knowledge drives them on.

Tagore tells the Americans that America is destined to justify Western civilization to the East. The freedom of their history from all unclean entanglements fits them in their career of holding the banner of civilization of the future. All the great nations of Europe have their victims in other parts of the world. This deadens their moral and intellectual sympathy. Englishmen can never truly understand India because their minds are not disinterested with regard to that country. If one compares England with Germany or France one will find she has produced the smallest number of scholars who have studied Indian literature and philosophy with any amount of sympathetic insight. This attitude of apathy and contempt is natural where the relationship is abnormal and founded upon national selfishness and pride.

But American history has been disinterested and that is why Americans have been able to help Japan in her lessons in Western civilization and that is why China can look upon them with her best confidence in this dangerous period. In fact Americans are carrying all the responsibility of a great future. Therefore of all countries of the earth America has to be fully conscious of this future, her vision must not be obscured and her faith in humanity must be strong with the strength of youth.

The Internal Solution

In our early history when the geographical limits of each country were small, it was sufficient for men to develop their sense of unity within their area of segregation. In those days they combined among themselves and fought against others. But it was this moral spirit of combination which was the true basis of their greatness, and this fostered their art, science and religion.

Tagore questions, can we ever hope that these moral barriers against our race amalgamation will not stand in the way of our political unity? The very people who are upholding nationalistic ideals are themselves the most conservative in their social practice. Nationalists say, look at Switzerland, where, in spite of race differences, the peoples have solidified into a nation. They forget that in Switzerland the races can mingle, they can intermarry, because they are of the same blood. "In India there is no common birthright." And when we talk of Western Nationality we forget that the nations there do not have that physical repulsion that we have among different castes. Yet, do we have an instance in the whole world where a people who are not allowed to mingle their blood, shed their blood for one another? Even if you find few instances, they are done by coercion or for mercenary purposes.

What India most needs is constructive work coming from within herself. We must show those who are over us that we have the strength of moral power in ourselves, the power to suffer for truth.

Those who are gifted with the moral power of love and vision of spiritual unity, who have the least feeling of enmity against aliens, and the sympathetic insight to place themselves in the position of others, will be the fittest to take their permanent place in the age that is lying before us. Those who are constantly developing their instinct of fight and intolerance of aliens will be eliminated. Heterogeneity is the problem before us and we have to prove our humanity by solving it through the help of our higher nature.

India's Contribution

In finding a solution to our problem we would help to solve the world's problem as well. What India has been, the whole world is now. The whole world is becoming one country through scientific facility. And the moment is arriving when one must find a basis for unity which is not political. If India can offer to the world her solution, it will be a contribution to humanity.

The West, enjoying homogeneity of races, has never given her attention to this problem of heterogeneity, and whenever confronted with it she has tried to make it easy by ignoring it altogether. In America and Australia, Europe has simplified her problem by almost exterminating the original population. But India tolerated difference of races from the first, and that spirit of toleration has acted all through her history.

Tagore directly tells them: "Either you shut your doors against the aliens or reduce them into slavery. And this is your solution of the problem of race- conflict. Whatever may be its merits you will have to admit that it does not spring from the higher impulses of civilization, but from the lower passions of greed and hatred."

During the evolution of the Nation the moral culture of brotherhood was limited by geographical boundaries, because at that time those boundaries were true. Now they have become imaginary lines of tradition divested of the qualities of real obstacles. So the time has come when man's moral nature must deal with this great fact with all seriousness or perish.

Tagore believed that nationalism fosters separatism. In his words - "Separatist nationalism devoid of love for mankind is a great menace." He rejected the idea of 'Nation-State' and believed in 'the great federation of man'. Tagore had dreams of a divine kingdom. So, head vise the races of the world to iron out the differences among

themselves and to mingle their heart with one another. This will fulfill the idea of a Divine Kingdom.

Conclusion

Tagore says: "I am not against one nation in particular, but against the general idea of all nations. What is the Nation? It is the aspect of a whole people as an organized power." This organization incessantly keeps up the insistence of the population on becoming strong and this drains man's energy from his higher nature where he is self-sacrificing and creative.

Tagore completes the essay with: "I will persist in believing that there is such a thing as the harmony of completeness in humanity, where poverty does not take away his riches, where defeat may lead him to victory, death to immortality, and in the compensation of Eternal Justice those who are the last may yet have their insult transmuted into a golden triumph."

This commercialism of the modern age is setting up the ideal of power over the power of perfection. With its barbarity of ugly decorations it is a terrible menace to all humanity. It is making the cult of self-seeking take pride in its naked shamelessness. Our nerves are more delicate than our muscles. Things that are the most precious in us are helpless as babies when we take away from them the careful protection. Therefore when the callous rudeness of power runs amuck in the broad-way of humanity it scares away by its grossness the ideals which we have cherished for centuries.

Rabindranath Tagore warns the people that no nation should project itself in terms of mine and thine. This will create antagonism among themselves. Keeping much above it, one should feel his existence in the world as a member of one divine nation.

In his words "From now onward, any nation which takes an isolated view of its own country will run counter to the spirit of the new Age, and know no peace. From now onward, the anxiety that each country has for its own safety must embrace the welfare of the world."

2.1.3 Glossary

1. Aggressiveness -assertiveness
2. Rapacious - greedy
3. Animosity -hostility

- | | |
|-------------------|----------------------|
| 4. Providence | - fate |
| 5. Facility | - capacity |
| 6. Brute | - beast |
| 7. Instinct | - intuition |
| 8. Degradation | -dreadful conditions |
| 9. Segregation | - separation |
| 10.Reconciliation | - compromise |

2.1.4 Check Your Progress

1. Discuss Tagore's views on Nationalism and caste system are controversial.
2. Justify Tagore's essay on Nationalism in India is too abstract.
3. Write a note on the drawbacks of western civilization according to Tagore.
4. Analyze Tagore's view on today nationalism, case system, the east/west binaries.

SECTION 2.2: THE EMPEROR HAS NO CLOTHES – ARAVIND KRISHNA MEHROTRA

2.2.1 – Bio note

Arvind Krishna Mehrotra (born 1947) is an Indian poet, anthologist, literary critic and translator. Arvind Krishna Mehrotra was born in Lahore in 1947. He has published six collections of poetry in English and two of translation — a volume of Prakrit love poems, *The Absent Traveller*, recently reissued in Penguin Classics, and *Songs of Kabir* (NYRB Classics). His *Oxford India Anthology of Twelve Modern Indian Poets* (1992) has been very influential. He has edited several books, including *History of Indian Literature in English* (Columbia University Press, 2003) and *Collected Poems in English* by Arun Kolatkar (Bloodaxe Books, 2010). His collection of essays *Partial Recall: Essays on Literature and Literary History* was published by Permanent Black in 2012. A second book of essays, *Translating the Indian Past* (Permanent Black), appeared in 2019.

Mehrotra was nominated for the post of Professor of Poetry at the University of

Oxford in 2009. He came second behind Ruth Padel, who later resigned over allegations of a smear campaign against Trinidadian poet Derek Walcott (who had himself earlier withdrawn from the election process).

Mehrotra has translated more than 200 literary works from ancient Prakrit language, and from Hindi, Bengali and Gujarati.

2.2.2 – The Emperor Has No Clothes

"The Emperor Has No Clothes" by Arvind Krishna Mehrotra is a collection of poetry that explores themes of identity, history, and cultural transformation through the lens of Indian mythology and contemporary life. Mehrotra's poems are characterized by vivid imagery, precise language, and a blend of traditional and modern poetic forms. The collection delves into the complexities of self-reflection, the interplay between past and present, and the richness of Indian cultural heritage. Mehrotra's mastery of language and his ability to evoke both personal and universal themes make "The Emperor Has No Clothes" a compelling and thought-provoking read, inviting readers to explore the intersections of tradition and modernity in Indian poetry.

"The Emperor Has No Clothes" by Arvind Krishna Mehrotra is widely appreciated for its profound exploration of identity, history, and cultural nuances through the medium of poetry. Here's a critical appreciation highlighting its key strengths:

Exploration of Themes

- ❖ **Cultural Depth:** Mehrotra intricately weaves Indian myths, folklore, and historical references into his poetry. This cultural richness not only enriches the poems but also provides a deeper understanding of Indian identity and heritage.
- ❖ **Personal and Universal Themes:** The collection seamlessly blends personal introspection with universal themes such as love, loss, and transformation. Mehrotra's ability to connect the personal with the universal resonates deeply with readers.
- ❖ **Historical Context:** Each poem in the collection reflects a keen awareness of historical context, whether through direct references or subtle allusions. This historical grounding adds layers of meaning and complexity to the poems.

Poetic Style and Technique

- **Imagery and Language:** Mehrotra's poetry is celebrated for its vivid imagery and evocative language. His use of precise imagery brings scenes to life, while his choice of words creates a rhythmic and sensory experience for the reader.
- **Narrative Voice:** The collection employs various narrative voices, from contemplative and introspective to observational and narrative-driven. This diversity of voices allows Mehrotra to explore themes from multiple perspectives, enhancing the depth and richness of the collection.
- **Form and Structure:** Mehrotra's mastery of poetic form is evident in his skillful use of traditional and modernist techniques. He experiments with structure and form, creating poems that are both innovative and rooted in literary tradition.

Critical Reception

Critics and readers alike have praised "The Emperor Has No Clothes" for its lyrical beauty, intellectual depth, and cultural resonance. Mehrotra's ability to blend tradition with modern sensibilities has been particularly noted, as it bridges gaps between past and present, local and global.

Conclusion

In conclusion, "The Emperor Has No Clothes" by Arvind Krishna Mehrotra stands as a significant work in contemporary Indian poetry. Its exploration of identity, history, and cultural heritage through evocative imagery and precise language marks Mehrotra as a poet of immense talent and insight. The collection continues to captivate and provoke critical thought, affirming Mehrotra's place as a prominent figure in the literary landscape, both in India and internationally.

2.2.3 Glossary

1. Mythology - myths
2. Intricately - complicated
3. Allusions - reference

4. Perspectives - viewpoint

5. Affirming - assert

2.2.4 Check Your Progress

1. Discuss the symbolism in Mehrotra's "The Emperor Has No Clothes".
2. Analyze Mehrotra's use of narrative techniques such as irony, satire, and ambiguity in "The Emperor Has No Clothes."
3. Explore the language and imagery employed by Mehrotra in depicting the emperor and his court.
4. Consider the cultural and historical context in which Mehrotra wrote "The Emperor Has No Clothes."
5. Compare and contrast different critical interpretations of "The Emperor Has No Clothes."

SECTION 2.3: IMAGINARY HOMELANDS – SALMAN RUSHDIE

2.3.1 – Bio note

Salman Rushdie, in full Sir Ahmed Salman Rushdie, (born June 19, 1947, Bombay [now Mumbai], India), Indian-born British writer whose allegorical novels examine historical and philosophical issues by means of surreal characters, brooding humour, and an effusive and melodramatic prose style. His treatment of sensitive religious and political subjects made him a controversial figure. Rushdie was the son of a prosperous Muslim businessman in India. He was educated at Rugby School and the University of Cambridge, where he received an M.A. degree in history in 1968. Throughout most of the 1970s he worked in London as an advertising copywriter.

His first published novel, *Grimus*, appeared in 1975. Rushdie's next novel, *Midnight's Children* (1981), a fable about modern India, was an unexpected critical and popular success that won him international recognition. A film adaptation, for which he drafted the screenplay, was released in 2012. The novel *Shame* (1983), based on contemporary politics in Pakistan, was also popular, but Rushdie's fourth novel, *The Satanic Verses*, encountered a different reception. Some of the adventures in this book depict a character modeled on the Prophet Muhammad and portray both him and his transcription of the Qur'ān in a manner that, after the novel's publication in the summer of 1988, drew criticism from Muslim community leaders in Britain, who denounced the novel as blasphemous. Public demonstrations against the book spread to Pakistan in January 1989.

On February 14 the spiritual leader of revolutionary Iran, Ayatollah Ruhollah Khomeini, publicly condemned the book and issued a fatwa (legal opinion) against Rushdie; a bounty was offered to anyone who would execute him. He went into hiding under the protection of Scotland Yard, and—although he occasionally emerged unexpectedly, sometimes in other countries—he was compelled to restrict his movements.

Following his return to public life, Rushdie published the novels *The Ground Beneath Her Feet* (1999) and *Fury* (2001). *Step Across This Line*, a collection of essays he wrote between 1992 and 2002 on subjects ranging from the September 11 attacks to *The Wizard of Oz*, was issued in 2002. Rushdie's subsequent novels include *Shalimar the Clown* (2005), an examination of terrorism that was set primarily in the disputed Kashmir region of the Indian subcontinent, and *The Enchantress of Florence* (2008), based on a fictionalized account of the Mughal emperor Akbar.

The children's book *Luka and the Fire of Life* (2010) centres on the efforts of Luka—younger brother to the protagonist of *Haroun and the Sea of Stories*—to locate the titular fire and revive his ailing father. *Two Years Eight Months and Twenty-Eight Nights* (2015) depicts the chaos ensuing from a rent in the fabric separating the world of humans from that of the Arabic mythological figures known as jinn. Reveling in folkloric allusion—the title references *The Thousand and One Nights*—the novel unfurls a tapestry of connected stories celebrating the human imagination. In *The Golden House* (2017), Rushdie explored the immigrant experience in the United States through a wealthy Indian

family that settles in New York City in the early 21st century.

Rushdie received the Booker Prize in 1981 for *Midnight's Children*. The novel subsequently won the Booker of Bookers (1993) and the Best of the Booker (2008). These special prizes were voted on by the public in honour of the prize's 25th and 40th anniversaries, respectively. Rushdie was knighted in 2007, an honour criticized by the Iranian government and Pakistan's parliament.

2.3.2 – Imaginary Homelands - Summary

The first section or chapter of Salman Rushdie's "Imaginary Homelands" is called Introduction. The reader may wonder why he has chosen to start his book this way. An introduction often presents the set-up for the entire book, and Rushdie's readers are eager to know how he plans to define "imaginary homelands" and what he plans to include in his discussions. Rushdie makes it clear that each individual essay is just that - an essay, a "trial run at something" that is not set in stone. He introduces the idea that the essays, though specifically related to his experiences or particular topics, will ultimately inform the larger project - celebrating and exploring the hybrid nature of what he calls his "imaginary homelands." This is actually a phrase he borrows from another author, essayist A.D. Hope, but clearly will try to shape and define in his own way. By the end of the introduction, Rushdie has kept his promise about trial runs.

Every project and purpose stated so far has been backed by the essays that have been seen and by the conclusions they have led to, and every aside and explanation helps to more fully flesh out Rushdie's discussion of his background and his future topics, both through his own ideas and experiences and through those of other authors. Also, the concept of the essays being a "leading sense for something yet to be settled and understood" is again present when he uses this idea of leading as a bridge to a kind of familial metaphor. While he still maintains the fact that these essays do not define an end but rather a process, Rushdie offers his readers an opportunity to come alongside him in his development of understanding his identity, just as he allows his tale of migration and exile to lead him to a discovery in the end.

In the title essay of the collection, "Imaginary Homelands," Rushdie writes explicitly about these racist experiences and the way he felt torn between India and England, where

he was making a new home. As a bilingual person, Rushdie was torn also between languages – he writes about how, even when returning to one’s home country, those who migrate no longer feel at home, because they have been inundated with ideologies from another world. As such, Rushdie makes it clear that “imaginary homelands” are essentially the fictional creations of migrants, who seek an understanding of the places they live now and the places they come from. They recreate these places in order to satisfy their loss in their real, physical lives – something that Rushdie says he did himself, writing on India, Pakistan, and London.

The book "Imaginary Homelands" is an exploration of Rushdie's experience of being a British Indian. It is where he talks about his personal journey as a writer and as a human being. The content of the book has a wide range, from personal experience to stories in India, to characters that Rushdie has been concerned with, to writing technique and form. However, all the writing is focused on the identity, language, and multiculturalism that Rushdie has experienced. According to the summary, it is suggested that "Imaginary Homelands" is not a simple A to Z book. Instead, it brings out massive issues related to cultural acceptance, human beings, and morality.

Themes

Rushdie explores the ideas of living, working, and writing in a postcolonial world. This idea of the postcolonial world is one of the key themes in the first essay of "Imaginary Homelands." The essay begins with Rushdie describing his early opinions about English literature and how his opinions have changed over the years. English literature, an imperial force, 'colonized' the minds of readers and writers and formed opinions on other literature and cultures. But now, Rushdie believes it has the chance to break free from these opinions. Rushdie introduces the idea of "commonwealth literature" and promotes postcolonial literature. Rushdie's collection of essays, "Imaginary Homelands," is much more than a memoir.

The collection is an opportunity to enter into the world of Rushdie's mind and his opinions. Rushdie introduces the "idea of the world as being made up of people who don't really belong," which is one of the main themes he explores in the collection. Rushdie uses the word 'diaspora' to describe this concept of a whole functioning society that is forced to leave due to flee from danger, e.g., the Jewish diaspora. Rushdie introduces the

"idea of the world as being made up of people who don't really belong," which is one of the main themes he explores in the collection. He gives many examples of people being forced to leave their homelands, such as the Ugandan Asians who were expelled from Uganda in 1972 due to the "Africanization" of the country, the Tibetan struggle against the Chinese, and the Iranian exodus.

Rushdie tells of when the Ugandan Asians first arrived in Britain in their "daily lives - they were made to feel like intruders in their own homes." He finishes the list of examples by showing how this concept is still alive today, with the Lebanese civil war. He stresses the importance of authors to practice the freedom of addressing opinions without the worry of moralistic lessons, for example, life ('ordinary good and evil people') set in history ('good and evil systems'). He finishes the list of examples by showing how this concept is still alive today, with the Lebanese civil war.

All of these examples are used to demonstrate different societies all over the world that are forced to live a postcolonial life. His work details the benefits of postcolonial literature and how society today needs it. He writes that "critics too now need to be liberated from the frozen concepts that have governed the study of English literature and need to discover the flexibility - the life - that is the birthright of Literature." The turn that appears to have begun by critics finding new avenues of literature and holding it in high esteem and with comparable worth to English literature.

The words "history" and "memory" are used to describe traditional literature, which he reveals "is always about something that's happened and is never about the now." His work, "Imaginary Homelands," aims to find and encourage literature which instead "says, the world as it is now; the world in which these essays are written. The goal, as Rushdie would call it, is living, and he believes that in order to live truly, everyone should be able to write of individual thoughts and memories as they come, rather than be held back by actuality and real time, breaking free from the historical confines of traditional literature.

2.3.3 – Glossary

1. Eager - anxious
2. Exploring - prospect
3. Massive - huge

- 4. Perspectives - outlook
- 5. Promotes - encourage
- 6. Diaspora - migration
- 7. Struggle - fight
- 8. Exodus - withdrawal
- 9. Esteem - respect
- 10. Encourage - cheer

2.3.4 – Check Your Progress

1. Write a Critical analysis of “Imaginary Homelands”.
2. Explain the role of memory in Salman Rushdie’s “Imaginary Homelands”.
3. Write a detailed note on the impact of diaspora in Salman Rushdie’s “Imaginary Homelands”.
4. Bring out the theme of cultural hybridity in Salman Rushdie’s “Imaginary Homelands”.

2.4 Unit Summary

This Unit gives a clear picture about Prose of Indian Literature. The following three sections describe about the Tagore’s Nationalism in India, Arvind’s The Emperor Has No Clothes and Salman Rushdie’s Imaginary Homelands with the bio note of the prose writers, summary of the prose.

2.5 E-Contents

S.no	Topic	E-Content Link	QR Code
1	Nationalism in India	https://youtu.be/DbvbPqSw7bE?si=opFwN09tcVBxtNG	

2	The Emperor Has No Clothes	https://youtu.be/lbH_Tbz_zCA?si=4FbmliFnouTqshBY	
3	Imaginary Homelands	https://youtu.be/lumabTYsoMM?si=BUhd4wjKZGBFidLh	

2.6 Reference

- Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black, 2008.
- ---, editor. *Twelve Modern Indian Poets*. Oxford, 2006.
- Lal, P. *The Concept of an Indian Literature: Six Essays*. Writers Workshop, 1968.

Self Assessment Questions:

Two Marks:

Discuss Tagore's view on nationalism in India.

Tagore was critical of aggressive nationalism, arguing that it undermined India's spiritual and cultural values. He believed nationalism often led to exclusion, conflict, and loss of humanity, advocating for a universal, humane approach to identity.

Analyze the impact of Western influence on Indian nationalism according to Tagore.

Tagore believed that the Western model of nationalism, focused on materialism and militarism, was detrimental to India's spiritual heritage. He warned that blindly adopting Western ideals could alienate Indians from their own cultural roots and values.

Arvind Krishna Mehrotra: The Emperor Has No Clothes

Explain the metaphor of "The Emperor Has No Clothes" in Mehrotra's essay.

Mehrotra uses the metaphor to critique societal illusions and self-deception, particularly in the realm of art and culture. He highlights how the powerful often ignore uncomfortable truths, choosing to maintain appearances rather than face reality.

Discuss Mehrotra's criticism of modern Indian poetry.

Mehrotra critiques modern Indian poetry for lacking authenticity and originality, claiming it often imitates Western styles. He argues that poets should focus on reflecting the realities of Indian life and culture rather than following imported literary trends.

Salman Rushdie: Imaginary Homelands

Evaluate the role of memory in shaping identity in Imaginary Homelands.

Rushdie suggests that memory, while fragmented and incomplete, plays a crucial role in shaping personal and cultural identity for those in exile. He argues that by piecing together memories, individuals create new forms of belonging, even in displacement.

Examine Rushdie's concept of "imaginary homelands" in the context of exile.

Rushdie explores the idea that people in exile or diaspora often construct "imaginary homelands" through memory and imagination. These reconstructed homes are fragmented, reflecting a sense of loss, nostalgia, and the complex identity of those displaced from their origins.

Five Marks:

1. Combine the ideas presented in "Nationalism in India" with Tagore's views on art and culture to predict how they might impact India's future cultural identity.
2. Contrast the views on nationalism expressed in "Nationalism in India" with those of another historical figure, determining which perspective is more influential in shaping modern India's national identity.
3. Create a poem in response to "The Emperor Has No Clothes", exploring the idea of deception in politics, and measure its effectiveness in critiquing power structures.

4. Decide whether the themes of illusion and reality in "The Emperor Has No Clothes" influence readers to question authority, and conclude by summarizing the poem's main ideas about the nature of truth.
5. Combine the concept of imaginary homelands presented in "Imaginary Homelands" with Rushdie's experiences as a migrant writer to predict how they might shape individual identity in a globalized world.
6. Distinct the portrayal of identity in "Imaginary Homelands" with another writer's perspective, determining which one is more relevant to contemporary debates about belonging and cultural heritage.

8 Marks:

1. Analyze how Tagore's critique of nationalism in "Nationalism in India" intersects with his ideas on the role of art and culture in shaping identity, and predict how this intersection might impact India's future cultural landscape.
2. Compare and contrast the views on nationalism presented in "Nationalism in India" with those of another historical figure, evaluating which perspective is more nuanced and relevant to contemporary debates about national identity.
3. Observe how the poem's use of imagery and metaphor in "The Emperor Has No Clothes" reinforces its themes of deception and illusion, and measure the effectiveness of these literary devices in critiquing power structures.
4. Determine whether the poem's portrayal of the emperor's nakedness in "The Emperor Has No Clothes" serves as a commentary on the fragility of human pretensions, and conclude by summarizing the poem's main ideas about the nature of truth and reality.
5. Investigate how Rushdie's concept of imaginary homelands in "Imaginary Homelands" relates to his experiences as a migrant writer, and predict how this concept might shape individual identity in a postcolonial context.
6. Contrast the portrayal of identity in "Imaginary Homelands" with another writer's perspective, evaluating which one is more relevant to contemporary debates about belonging, cultural heritage, and globalization.

Unit III
Drama

UNIT III

DRAMA

3.1 *Harvest* – Manjula Padmanabhan

3.2 *Final Solutions* – Mahesh Dattani

Unit Objectives

- To understand the writing style of the drama
- To understand the drama *Harvest*
- To understand the *Final Solutions*

SECTION 3.1: *HARVEST* – MANJULA PADMANABHAN

3.1.1– Bio note

Manjula Padmanabhan was born in Delhi in 1953. She has spent early years of her life in Europe and Southeast Asia. Later, she returned to India. She has done graduation in Economics and M. A. in History from Bombay University. Apart from writing plays and fiction she creates comic. Her comic strip character is Suki. It first appeared in 1980s and 1990s in the Sunday Observer. It has also appeared in the Pioneer but now it appears in The Business Line once a week.

Notable Works of the Playwright:

Manjula has written widely across various genres. Some of her works are *Harvest*, *Lightsout*, *HiddenFires*, *DoubleTalk*, *HotDeath*, *ColdSoup*, *This is Suki!*, *Kleptomania* and so on. She has also penned her autobiographical novel *Getting There* and wrote *Escape*, a science fiction for adults, *Mouse Attack*, *Mouse Invaders* and *We Are Different!* Are some of her significant works. Her recent works include a science-fiction novel entitled *The Island of Lost Girls* and then there is *Three Virgins and Other Stories*. Her

play, *Harvest* won the first prize in the Osmania Prize for Theatre in 1997.

Literary Style of the Playwright:

Some writers pay attention to language when they write their plays, for some performance holds significance and for some issues become very much significant. It does not mean other things become insignificant for them. Other things also matter to them but things occupy hierarchical positions or get prioritized. Nevertheless, Manjula Padmanabhan's plays are issues oriented and deal with social reality. Thus, her style and content is realistic in a believable manner. Her plays are majorly women centric and thus present their perspectives and narratives. Her plays have continuity in order to create a sense of the real world.

Michelene Wandor says, "though disguises the construction of the world and makes it appear seamless and natural and hence appropriate, it puts ordinary and working class people at ease and makes them more receptive to political and social ideas and behaviours that they may otherwise avoid". Thus, in order to create a sense of awareness and to take them to the depth of an issue that takes place in their everyday life she tries to create a wonderful connection between the scenes. The incidents are presented in such a ways that as if they are really taking place in front of the audiences or readers.

The Setting and the Background to the Play:

Manjula Padmanabhan wrote the play *Harvest* (1997) for the first International Onassis Competition. The play is later made into a film called *Deham* in 2001 by Govind Nehlani who is an acclaimed film director. The setting of the play is an Indian metropolis that presents the conditions of the third world country. The play is based on the organ donation whose donors are from the third world and the recipients are from the first world. Padmanabhan says "The donors and receivers should take on the racial identities, names, costumes and accents most suited to the location of production. It matters only that there be a highly recognizable distinction between the two groups, reflected in speech, clothing and appearance".

Plot of the Play:

The play is divided into three acts. Set in Mumbai in 2010, the play takes us to the tensed apartment of a poor family. It narrates the stories of Om, the chief protagonist of the play and his family members. The entire family goes through a serious economic problem once Om is dismissed from his clerical job. Now Om has agreed to donate his organs by contractual promise through an Inter Planta Corporation to some first world character, Ginni. Gradually Ginni takes hold of his family and discipline them to a routine through controlled module. The events turn differently and Jeetu, Om's younger brother, is taken

mistakenly as the donor by the members of the corporation. Om runs away from the scene and leaves others to face the consequences.

3.1.2 – Harvest - Drama

As we have discussed, the play deals with human organs selling whose recipients are from first world countries like North America and donors from the third world countries like India. The facilitator is a US based transnational corporation called Inter Planta Services. The selling of organs takes place for money. Ginny, a woman from America is the organ receiver and Om, the donor, is from India who is selling his organs to her. Ginny is not present on the stage and visible only in the video dictating hygienic and healthy lifestyle to Om and his family members. Through Om the whole family especially Jeetu and Jaya also gets into the contract. Thus, the four donors belong to the same family that is Om, Jaya, Ma and Jeetu.

When Om discloses the nature of his new job to Jaya, she tries to make him understand the consequences of it. However, Om never tries to understand what Jaya says. He tells the same thing to his mother and she seems to be happy on the prospect of getting money and first world comforts. However, Om hides his marital status from the company as the contract demands unmarried donor. Thus, he introduces Jaya as Jeetu's wife and Jeetu as his brother-in-law. Ginni does not demand any of Om's organs instantly. She gradually makes the family's small apartment sanitize and install all the necessary devices including a conduct module and multi coloured pellets, the sole food source for the family. The conduct module is installed to interact with Om whenever Ginni wants to instruct something to him. A video couch is also brought for Ma to enjoy and to devoid her of any human interaction.

Gradually the plan unravels when the company mistakenly takes Jeetu instead of Om for organ donation. Jeetu brings home dirt and disease with him this repulse Om and Ma. They also fear how Ginni might react to this. Thus they derive him out of home but Jaya feels for him. However, when the guards appear to take the donor, Om fears and hides. They forcibly take Jeetu mistaking him as Om. Jaya remains unsuccessful in trying to make the guards understand that the person to whom they are taking away for organ donation is not Om, the real organ donor but his brother Jeetu. Thus, they take away Jeetu with them. Jeetu is a gigolo and Jaya shares a clandestine relationship with him. Jeetu returns home blind. The ordeal does not end here. Now Jeetu can only see whenever Ginni projects images directly into his mind through the contact module. He is now enchanted with the Ginni's voice and he begins to

feel sexual gratifications in the possibility of a very important part of his body getting transplanted into her body. His ordeal ends when he is taken for the second time. However, Jeetu never realises that on the prospect of sexual gratification he is gradually deprived of his body parts.

Ma is busy watching TV in her video couch and Om has escaped from the scene leaving Jaya to face the consequences. Now Jaya is shocked when she realizes that Ginni is only a computer generated wet dream. It is old Virgil who is the actual recipient of the organs. Virgil is hungry of youth and who is not satisfied with Jeetu's body. Now the old man, Virgil, with new body organs craves for female. He seduces Jaya but she dislikes the idea of conceiving for a computer image and wants her man to be real. However, Virgil refuses the idea as he cannot take the risk of physically entering into and get infected by the diseases of the third world country.

3.1.3- Characters

1. **Om Prakash:** The protagonist who agrees to sell his organs for money.
2. **Jaya:** Wife of Om who is in trouble after Om escapes from the scene.
3. **Ma:** Mother of Om and Jeetu who is in her old age but craves for money.
4. **Jeetu:** Brother of Om who is mistakenly taken for organ donation and becomes the victim.
5. **Ginni:** An imaginative character of an American wealthy woman who is in need of organs.
6. **Virgil:** An American wealthy old man who is the real recipient of the organs.

3.1.4- Choose the Best Answer

3.1.5- Check Your Progress

1. Illustrate the character of Jeetu in *Harvest*.
2. Enumerate the climax scene of *Harvest*
3. Elaborate the character sketch of Ma in *Harvest*.

4. Discuss the main theme of the Manjula Padmanabhan's *Harvest*.

SECTION 3.2: *FINAL SOLUTIONS* – MAHESH DATTANI

3.2.1– Bio note

Mahesh Dattani was born on 1958 and he is one of the most celebrated— playwright of India. His plays are well-known for addressing issues that society tries to hide or turn their face away from. In his plays he talks about homosexuality, he talks about HIV positive people, talks about physically challenged people and touching these radical themes like gay, child abuse, homosexual, he is expanding the new horizons for Indian English Drama. He used theatre as a medium to manifest the calls of the underprivileged section of the society. He talks about the people who are not given due respect in the society. He also created a theatre group named Play Pan in 1984.

We can categorize his plays into three categories which are

1. Stage plays,
2. Radio plays and
3. Screen plays.

He was mostly influenced by the American playwrights Tennessee Williams and Arthur Miller. Though he was influenced by American but still he used Indian dramatic device and techniques in his plays. He was the first playwright in English who was awarded Sahitya Akademi award. His notable works:

- ❖ *Where There's a Will* (published in 1986, it is an example of Black Comedy)
- ❖ *Dance Like a Man* (1989, it deals with patriarchy)
- ❖ *Tara* (1990, it deals with gender discrimination)
- ❖ *Bravely Fought the Queen* (1991)
- ❖ *Final Solutions* (1993, it deals with partition, communal violence)
- ❖ *On a Muggy Night in Mumbai* (1998)
- ❖ *Seven Circles Round The Fire* (1998, it was radio play for BBC)

Mahesh Dattani's best narrative is *Final Solutions*. Using various character depictions, the dramatist conveys his emotions-the riot, where the actual offender and religious extremists are essential players in sustaining the situation.

The situation has deteriorated and in the name of "Dharma," Karma has changed. To preserve and uphold the sanctity of religion, they have engaged in violence without pausing to consider that they are also "humans" with the same rights as everyone else, without distinction based on their way of life or customs.

Through this play, Dattani seeks to promote community harmony and understanding.

3.2.2 – *Final Solutions* - Drama

In the first scene of the play *Final Solutions*, a newlywed named Daksha (or Hardika) writes in her journal (March 31, 1948). She records her experiences in her new home in the journal. She has negative views about her in-laws. India remains confined within the house's four walls despite having achieved freedom.

She enjoys the music of Shamshad Begum, Noor Jahan, and other artists. She even wished to pursue a career as a singer like them, but she could not because of family obligations. She had the opportunity to meet a Muslim girl Zarine, who shared her love of Noor Jahan and Shamshad Begum's music. They eventually became a close friendship.

The action now occurs in the present (in a Gujarati town), and she is an elderly woman. A Hindu god's idol is broken. According to rumors, Muslims intentionally damage it, and as a result, Hindu and Muslim crowds alternately chant their respective slogans, causing conflict between the two populations.

Smita, the granddaughter of Hardika, is on the phone with Tasneem's family after Tasneem just informed her (Smita), possibly her own family as well, that a bomb was set off in her hostel. Ramanik, Smita's father and Hardika's son takes the phone from her daughter and tells Tasneem's family that she is safe and disconnecting up.

Since the dogs have been set loose and there is a lot of anxiety outside, Hardika instructs her daughter-in-law Aruna (Smita's mother), to inspect all doors and windows thoroughly.

In the meantime, two Muslim lads named Javed and Bobby are fighting by the roadside. Suddenly, some Hindu guys appear and begin asking and searching for them. After discovering a skull cap in Bobby's pocket, they immediately recognize them as Muslims. The crowd is following Javed and Bobby as they flee as they are being killed.

When they go to Ramanik's front door, they begin to knock. Finally, Ramanik unlocks the door. They immediately rush in and close the door. Ramanik must save their lives, they beg. The crowd comes to Ramanik's door. They warn Ramanik to turn over Javed and Bobby to them, or they will break down the door and enter. Ramanik, however, rejects this.

Ramanik gets assaulted by the mob, throwing rocks and sticks at the home. Muslims are not welcome at Aruna's home, so she makes her husband remove them. Ramanik declines strongly.

Ramanik starts a conversation with Bobby and Javed. Bobby is excellent; however, Javed is highly aggressive throughout the talk. When Ramanik inquires about their academic progress and learns that Javed is a school dropout, he immediately criticizes him. When Smita arrives, she recognizes them both.

Aruna queries Smita about her connection to both of them. Smita reveals that Bobby is her fiance and that Javed is Tasneem's brother. Smita forcefully defends herself when Ramanik and Aruna criticize her for knowing them by stating, "There's no harm in that."

Javed does not reside with his parents, and it is also made clear. Then Ramanik inquires as to how he may meet his sister. In contrast to them (the Hindus), according to Javed, he loves the members of his community. Javed apologizes when Aruna expresses her outrage.

Ramanik's home is attacked with stones by the mob. Ramanik gets warned by Javed, who says, "Those are your people." Ramanik makes an effort to protect himself. He also describes how a Muslim mob murdered his grandpa shortly after the split.

Ramanik gives them milk. Javed shouts, "It must feel good to be the majority. They have complete freedom to do whatever they like with them (Javed and Bobby)," as he thinks. Ramanik, who is still sympathetic, describes the origins of the conflict. There were rumors that some Muslims stoned the chariots during the Hindus' RathYatra, causing the god idols to crash and break into pieces and even killing Pujari.

Curfew was imposed in their town as a result of the incident. Bobby and Javed receive pillows from Smita. Javed responds, "I'm used to it," to her request that they sleep on the floor because they have no other space. At this point, Smita begins questioning his true reason for visiting Amargaon. Bobby claims that he arrived in quest of employment.

Smita forbids her father from accepting Ramanik's offer of employment at his clothing store. She explains to Ramanik that Javed was fired from home because he was working for a terrorist organization.

She further claims that Tasneem is who informed her of this. Since she promised Tasneem that she wouldn't reveal Javed's true identity, Javed accuses her of breaking her friendship. Smita confesses her error and flees after becoming mute.

Ramanik begins by inquiring about Javed's participation in terrorism. Javed shouts expletives in a rage. Javed receives an angry slap from Ramanik, and Bobby calms them.

Bobby then recalls how Javed accidentally touched a letter belonging to his Hindu neighbor, who had severely mistreated Bobby when they were children. After a few days, Javed flung bits of cow meat into his home out of rage. Javed was brutally abused by the person when they went to his home.

Bobby continues the tale by stating that Ramanik's community helped to make him famous because, before that occurred, Javed was regarded as the local hero. Javed and Bobby choose to go.

Ramanik threatens them by stating he will contact the police because he wants Javed to take his job at all costs. Javed laughs loudly at first before explaining that he was given the go-ahead to murder the Pujari in the name of jihad. As soon as he got to the chariot, he attempted to stab Pujari, but the latter pleaded for forgiveness, causing him to give up.

He let go of all his desires and tossed the knife aside, but someone else picked it up and killed the Pujari. Ramanik, touched, praises Javed's bravery. Smita appears and expresses regret for revealing him. After some time passes, Aruna also arrives and considers carrying water after making sure it is safe to walk outside. Smita advises enlisting the assistance of Bobby.

Smita's idea is rejected by Aruna, who is rigid about holy things, leading to a fight between the two women. Smita encounters Aruna's unquestioning beliefs after exposing them. Aruna is somewhat disturbed by her daughter's strange behavior. She enters the bathroom amid the commotion. Smita, Bobby, and Javed go outside to bring water.

Through their conversation, it becomes clear that Smita and Bobby had a romantic relationship but were forced to part ways because of issues in the neighborhood. Tasneem, the sister of Javed, later became engaged to Bobby. All three pals open up and start making jokes, even throwing out one another with water.

As tensions between the two families develop, Hardika (Daksha), who remembers how her husband had physically and verbally abused her for visiting Zarine's home, reprimands Javed and wishes that his sister will also have hardships like her father (who was murdered by Muslims). Ramanik begs her mother not to hold them accountable.

After Aruna exits the bathroom, Bobby enters the little temple suddenly. Despite Aruna's protests, he gently takes the idol in his hands, speaks about developing community harmony, and then places it back correctly.

Then, they both go. Later, Ramanik confesses to Hardika how he, his father, and his grandpa set fire to the father of Zarine's store to get it at a bargain (out of racial hatred) and how he is now repentant for his actions. He is unwilling to move back to his shop. Thus, no answers are offered in the play's conclusion to these societal problems that have persisted for a long time.

3.2.3- Characters

Daksha/ Hardika	- Grandmother
Ramnik	-father
Aruna	- Mother
Smita	- daughter
Two Muslim boys	- Javed and Babban (Bobby), who arrive at their house seeking refuge from a blood-thirsty mob

3.2.4- Symbols

Final Solutions by Mahesh Dattani is a thought-provoking play that delves into the complexities of communal tensions and the impact of violence on society. Throughout the play, Dattani uses various symbols to convey his message and to shed light on the deep-rooted issues in society.

Here are 10 symbols in "Final Solutions" and their significance:

1. The Brass Bowl: The brass bowl in the play symbolizes the sense of control and power that the characters seek. It represents the desire for dominance and the need to assert one's authority over others. The bowl becomes a focal point for the characters' conflicting ideologies, and it symbolizes the divisions and tensions within the community.

2. The Hindu-Muslim Conflict: The ongoing conflict between the Hindu and Muslim characters in the play symbolizes the broader issue of communal tensions and the destructive nature of prejudice and intolerance. This conflict is a powerful symbol for the deep-rooted divisions that exist within society and the devastating impact of violence and hatred.

3. The Play of Shadows: The play of shadows in the title itself serves as a significant symbol in "Final Solutions." The concept of shadows represents the obscured and concealed nature of the characters' true feelings and inner turmoil. It also symbolizes the hidden prejudices and biases that linger beneath the surface of society.

4. The Blood-Soaked Handkerchief: The blood-soaked handkerchief symbolizes the violence and trauma that has devastated the community. It serves as a haunting reminder of

the brutality and suffering inflicted upon innocent individuals, and it represents the scars left by communal tensions.

5. The Ruined House: The ruined house in the play stands as a powerful symbol of the destruction caused by communal violence. It represents the loss and devastation experienced by those affected by conflict and serves as a poignant reminder of the impact of intolerance and hatred.

6. The Image of Gandhi: The image of Gandhi is a symbol of peace, non-violence, and unity. It represents the characters' struggle to embody these values in the face of deep-rooted prejudices and tensions. The image of Gandhi becomes a beacon of hope and serves as a reminder of the need for harmony and understanding in society.

7. The Newspaper Clippings: The newspaper clippings in the play serve as a symbol of the broader societal context and the prevalence of communal tensions. They highlight the grim reality of violence and prejudice and serve as a constant reminder of the challenges faced by the characters in their quest for peace and harmony.

8. The Beggars: The presence of beggars in the play serves as a symbol of the marginalized and disenfranchised members of society. It serves as a reminder of the broader societal inequality and the ways in which communal tensions can further exacerbate the suffering of the most vulnerable individuals.

9. The Sound of Chanting and Prayers: The sound of chanting and prayers serves as a symbol of faith and spirituality. It represents the characters' search for solace and hope in the face of adversity. It also symbolizes the universal desire for peace and unity, transcending the barriers of religion and culture.

10. The Silence: The pervasive silence in the play serves as a powerful symbol of the emotional and psychological toll of communal tensions. It represents the unspoken anxieties and fears that plague the characters, and it reflects the difficulty of addressing and confronting the deep-rooted divisions within society. In conclusion, the symbols in "Final Solutions" by Mahesh Dattani serve as powerful tools for conveying the play's thematic depth and societal commentary.

Through these symbols, Dattani sheds light on the complexities of communal tensions, the impact of violence, and the universal quest for peace and harmony. Overall, "Final Solutions" offers a poignant exploration of the human experience and the enduring struggle for understanding and empathy in the face of deep-seated divisions.

3.2.5-

3.2.6- Check Your Progress

1. Discuss the character of Smita in *The Final Solutions*.
2. Elaborate role of memory in shaping characters' identity in Mahesh Dattani's *The final solutions*.
3. Analyze *The Final Solution* for this as same as the Holocaust?
4. Discuss *The Final Solution* as a Partition Literature.

3.7 Unit Summary

This unit gives a clear picture about the Dramas of Indian Literature. The following sections explain about the dramas Harvest and The Final Solutions. It also describes about the bio notes of their dramatists.

3.8 E-Contents

S.N	Topic	E-Content Link	QR Code
1	Harvest	https://youtu.be/Ar2u9Vk0C-M?si=A0NBRegoEgdbJx4y	
2	The Final Solutions	https://youtu.be/huFa-ZmLnHY?si=MCs8cPFo3OLZQfNP	

3.9 Reference

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Introduction to the Study of English Literature. Sterling Publications, 1966.

Self Assessment Questions :

Two Marks:

Manjula Padmanabhan: Harvest

Examine how Harvest critiques the commodification of the human body.

The play highlights the dystopian reality where impoverished individuals in the Global South sell their organs to the wealthy. Padmanabhan critiques this exploitation, revealing the dehumanizing consequences of treating the human body as a commodity.

Discuss the role of technology in Harvest and its impact on human relationships.

In Harvest, technology facilitates control and surveillance by wealthy buyers over poor sellers, leading to alienation and loss of autonomy. The play explores how technology intrudes into intimate spaces, disrupting family bonds and ethical boundaries.

Mahesh Dattani: Final Solutions

Analyze how Dattani addresses communal tensions in Final Solutions.

Dattani uses the play to explore the roots of communal violence in India, depicting how historical prejudices and generational divides fuel tensions between Hindus and Muslims. The play encourages dialogue and understanding to bridge these divides.

Compare the perspectives of the older and younger generations in Final Solutions on religious conflict.

The older characters in the play tend to harbor long-standing prejudices rooted in past experiences, while the younger generation shows more openness to reconciliation. Dattani contrasts these perspectives to illustrate the complexity of communalism across generations

Five Marks

1. Distinguish between the themes of organ harvesting and exploitation in "Harvest", and judge which one is more prominent in the play.
2. Demonstrate how the character of Om Prakash in "Harvest" embodies the struggles of the working class in India.
3. Design a set and lighting plan for a production of "Final Solutions", taking into account the play's themes and tone.
4. Verify how "Final Solutions" critiques the notion of a singular, homogeneous Indian identity.
5. Pick a scene from "Final Solutions" and adapt it into a short film script, considering the challenges of translating stage to screen.

8 Marks:

1. Adapt the themes of "Harvest" to a contemporary issue, such as surrogacy or genetic engineering.
2. Build an argument for or against the commodification of human bodies, using "Harvest" as a case study.
3. Choose a character from "Harvest" and design a backstory that informs their motivations and actions
4. Dissect the character of Hardik in "Final Solutions", and formulate an argument for his role as a symbol of toxic masculinity.
5. Imagine an alternative ending to "Final Solutions", where the characters find a way to reconcile their differences.

Unit IV
Fiction

UNIT IV

FICTION

- | | | |
|-----|----------------------------|--------------------------|
| 4.1 | R.K. Narayan | - Swami and Friends |
| 4.2 | Amitav Ghosh | - Gun Island |
| 4.3 | Chitra Banerjee Divakaruni | - The Palace of Illusion |

Unit Objectives

- ❖ To define concept Swamy and Friends by R.K.Narayan
- ❖ To understand the Gun Island by Amitav Ghosh
- ❖ To understand The Place of Illusion

SECTION 4.1: SWAMI AND FRIENDS – R.K.NARAYAN

4.1.1 – Bio note

R.K. Narayan (born October 10, 1906, Madras [Chennai], India—died May 13, 2001, Madras) was one of the finest Indian authors of his generation writing in English.

Reared by his grandmother, Narayan completed his education in 1930 and briefly worked as a teacher before deciding to devote himself to writing. His first novel, *Swami and Friends* (1935), is an episodic narrative recounting the adventures of a group of schoolboys. That book and much of Narayan's later works are set in the fictitious South Indian town of Malgudi. Narayan typically portrays the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humour, elegance, and simplicity.

Among the best-received of Narayan's 34 novels are *The English Teacher* (1945), *Waiting for the Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), and *A Tiger for Malgudi* (1983). Narayan also wrote a number of short stories; collections include *Lawley Road* (1956), *A Horse and Two Goats and Other Stories* (1970), *Under the Banyan Tree and Other Stories* (1985), and *The Grandmother's Tale* (1993). In addition to works of nonfiction (chiefly memoirs), he also published shortened modern prose versions of two Indian epics, *The Ramayana* (1972) and *The Mahabharata* (1978).

4.1.2 – Swami and Friends

Swami and Friends is the first of a series of novels written by R. K. Narayan (1906–2001), English language novelist from India. The novel, the first book Narayan wrote, is set in British India in a town called Malgudi. The second and third books in the trilogy are *The Bachelor of Arts* and *The English Teacher*. The novel follows a ten-year-old schoolboy, Swaminathan, and his attempts to court the favour of a much wealthier schoolboy, Rajam. *Malgudi Schooldays* is a slightly abridged version of *Swami and Friends*, and includes two additional stories featuring Swami from *Malgudi Days* and *Under the Banyan Tree*.

A young boy named Swami awakes up on Monday morning in the town of Malgudi in South India. He rushes through his homework at his desk in his father's room and then goes to the Mission School, where he is bored throughout most of his classes. Swami gets a bad grade on his mathematics homework and then, in his scripture class, gets into an argument with his teacher Mr. Ebenezer, a Christian fanatic. Swami is offended at his teacher's dismissal of the value of Hinduism and arrives at school the next day carrying a letter from his father to the Mission School Headmaster, in which his father complains to the headmaster that the school does not welcome non-Christian boys.

Swami tells his four closest friends about the letter. These boys are Somu, the friendly class monitor; Mani, a powerful but lazy bully; Sankar, "the most brilliant boy of the class"; and a small boy named Samuel, nicknamed "The Pea," who is not remarkable in any way except that he makes Swami laugh more than anyone else. Later in the day, the headmaster scolds Ebenezer but also tells Swami not to report

incidents to his father in the future, saying that the boys should instead turn to the headmaster with any problems.

On the subsequent evening, Swami and Mani sit on the banks of the Sarayuriver, discussing a classmate named Rajam who Mani wishes to throw into the river. It becomes clear that Rajam is known in school as a kind of rival to Mani, due to his fearlessness, intelligence, and wealth. Rajam's father is also the Police Superintendent. Swami insists that he supports Mani more than anyone else, and when they return to school Swami begins acting as a go-between for the two rivals. Eventually, they decide to meet for a fight on the banks of the river to see who is more powerful. But when the time for the fight comes, Rajam suggests that they put aside their differences and become friends, to which Mani happily agrees. Having always admired Rajam, Swami is also delighted at this turn of events and glad to be the friend of both powerful boys.

The reader is introduced to Swami's grandmother, whom he calls Granny. She lives with Swami's family in a small passageway, and Swami feels safe and secure in her company. Swami excitedly describes Rajam to Granny and, although she tries to tell him stories of his own grandfather's similarly impressive accomplishments, Swami refuses to listen. On a Saturday shortly thereafter, Swami ignores his grandmother's requests to spend time with him and instead goes with Mani to Rajam's house, where they are impressed by his luxurious home, numerous toys, and the delicious food his cook serves.

Back at school, Swami runs into his three friends Somu, Sankar, and The Pea. However, they are unfriendly to him and make a joke about a "tail." After school, Swami makes Somu tell him about their joke, which it turns out refers to their calling him "Rajam's tail" because they believe Swami now thinks himself too good for his old friends. The rejection by his friends is the "first shock" of Swami's life, and he reflects miserably on how quickly people can change. At home, he makes a paper boat and puts an ant on it, then watches as the boat is consumed in a flood of water. As the days continue, Swami's friends continue to ignore him, and school becomes an increasingly painful experience.

On another Saturday, Swami excitedly prepares for Rajam to visit his house. He anxiously orders his father, mother, grandmother, and cook through various

preparations. The visit goes well, and Rajam even charms Granny with his stories. The next time Swami attends school, he is again faced by his old friends mocking him, and he slaps both the Pea and Sankar. Joined by Somu and Mani, the group goes outside, and Swami explains to Mani that the other three call him Rajam's tail. Mani defends Rajam and fights with Somu until the other boys get the headmaster to break up the fight.

Three weeks later, Swami and Mani go to Rajam's house again, this time because Swami told them he had a surprise for them. When they arrive, they jokingly pretend to be a blind puppy and a blind kitten to get Rajam to let them in, only to discover when they open their eyes that Somu, Sankar, and the Pea are also present. Rajam serves the group food and then lectures them all on the value of friendship, offering them each a gift if they promise not to be enemies any more. One by one, each boy accepts his gift.

At Swami's home, his mother has been in bed for two days and seems confusingly changed to him. Granny tells him that he is going to have a baby brother, but he is indifferent even when the baby is born, telling the Pea that the baby is "hardly anything." The Pea assures him that the baby will grow up quickly.

In April, Swami and his classmates have only two weeks before their school exams. Swami's father forces him to study constantly, and all of his friends are also unhappy under the stress of studying. Swami only feels that his efforts are worthwhile when his father compliments his work. Shortly before the exam, Swami makes a list of supplies that he needs and, disappointed that "his wants were so few," he makes a more complicated list and brings it to his father. His father scolds him and refuses to give him money to buy supplies, instead telling him to take supplies from their desk at home.

At last, Swami's final exam is over. He worries that he finished faster than his friends and did not write enough for one question, but his worry quickly turns to excitement as the other students finish and form a joyful crowd to celebrate the end of school. The group of boys destroys paper and ink bottles, creating happy chaos until a school administrator breaks up their celebration.

Without school in session, Swami realizes that he is closer friends with Mani and Rajam than with Somu, Sankar, and the Pea. He also wishes to get a hoop to play

with, and gives some money to a coachman who promises to get him one, only to realize that the coachman tricked him. Rajam forms a plan in which Mani will kidnap the coachman's son as revenge, but the plan goes awry when the boy gets away and his neighbors attack Mani and Swami to chase them away. Sitting on a road outside town and feeling frustrated, the three friends accost a young cart boy named Karuppan, frightening him with claims that they are the Government Police before eventually letting him go.

Soon thereafter, Swami's father begins making him study again even though school is out. Feeling sorry for Swami after a long day of work, however, his father also brings him along to visit his club in the evening. Swami enjoys the visit until he realizes that the coachman's son works at the club. He becomes increasingly fearful that the boy will attack him, not even trusting his father to protect him, and cannot relax until they leave.

In August, Swami and Mani find themselves in the midst of a protest for Indian independence. Moved by the speakers, Swami and Mani swear to support India against England and boycott English goods, with Swami even burning his cap when someone suggests that it's foreign-made. The next day, Swami is nervous about not wearing a cap to school, but finds a crowd of protesters blocking entrance to his school. The group says that school is canceled due to the imprisonment of an Indian political worker, and Swami gets caught up in breaking windows and destroying property at both the Mission School and the nearby Board School. Eventually, the protest moves to a square in town, where Swami sees Rajam's father order his policemen to violently disperse the crowd, a sight that shocks and frightens Swami. Later, his father expresses sympathy for the protesters but scolds Swami for losing his cap, saying it was made in India all along. The next day in school, the headmaster punishes all of the students who participated in the protest and Swami angrily runs away in the middle of class.

Six weeks later, Rajam finds Swami to tell him that he forgives his political activity and to invite him to form a cricket team. Swami has transferred to the Board School, while his group of friends back at the Mission School has broken up: Somu was held back, Sankar moved away, and the Pea started school late. Swami agrees to join the cricket team, and he and Rajam call themselves the M.C.C. With Mani, they

write a letter to a sporting goods company ordering supplies. Although the company writes back asking for a deposit, the boys continue believing that their supplies will arrive and begin practicing with improvised equipment in the meantime. Swami quickly reveals himself to be a good bowler and earns the nickname Tate, after a famous bowler.

Swami discovers that the workload at the Board School is heavier than he is used to and also that it requires him to participate in daily afterschool drill practices. Consequently, Swami leaves school too late to attend cricket practice on time, which makes Rajam angry. One evening, Swami is concerned about his grandmother, whom he ignored earlier in the day when she said she didn't feel well. He is relieved to find that she is well, but she disappoints him when she does not know what cricket is. However, Swami decides to educate her rather than scolding her. When Swami continues to be late to practice, Rajam decides to confront the Board School Headmaster and convince him to let Swami leave school early. Although Swami protests, he insists, and leads Swami to the headmaster's office. The headmaster ignores their request and Rajam eventually gives up his effort.

The M.C.C. schedules a cricket match against another local team, but Swami is still not able to get enough practice time. With only a week left before the match, he decides to try and get a pass from a physician named Dr. Kesavan. Dr. Kesavan proclaims Swami healthy but agrees to tell his headmaster that Swami should get to miss drill practice. Delighted, Swami skips drill practice every day to attend cricket, only to find at the end of the week that the doctor never spoke to the headmaster. The headmaster threatens to cane Swami, but Swami throws the cane out the window and runs away. Swami fears that his father will be too angry to let him live at home without attending school, so he decides to run away. He goes to the Mission School and, after reminiscing about how much he loved being a student there, he finds Rajam to say goodbye. However, Rajam convinces Swami to run away only briefly before participating in the match and then leaving for good.

The narration's perspective switches to Swami's father, who wanders the town alone late at night, looking for Swami. Swami has not been seen for hours and his mother and grandmother are sick with worry, with his father growing anxious as well. After looking everywhere else he can think of, Swami's father fearfully peers into the

Sarayu to see if Swami has drowned. Not finding him, he continues to walk along the rail lines.

The narration returns to Swami, who is wandering on a quiet road far from home. He reflects that he was foolish to leave over such a trivial problem and wishes to be back home with his family. He decides to return home but unwittingly goes the wrong way, becoming more and more lost until he at last begins to hallucinate in despair, thinking that he is being attacked by animals. He falls unconscious after a fantasy of winning the cricket match. The next morning, a cart man named Ranga finds Swami in the road and takes him to the District Forest Office, where an officer named Mr. Nair helps Swami figure out who he is and where he is from. Soon, Swami's father takes him home with the assistance of Rajam's father, where he is content to celebrate among his family until Mani arrives and informs him that he has missed the cricket match. Having thought that the match was the next day, Swami is devastated. Mani also says that Rajam is furious, so Swami resolves to speak with Rajam the next day and repair their friendship.

Ten days later, Swami still has not spoken with Rajam due to fear of his reaction. However, he has learned that Rajam's father has been transferred and the family is about to move away. Swami searches his possessions for a going-away present for Rajam, settling on a book of fairy tales, and resolves to go to the train station in the morning to give it to Rajam. Swami goes to the station but is again too intimidated to talk to Rajam, who gets on the train without saying goodbye. Panicking, Swami asks Mani for help and the two boys run alongside the train, finally giving Rajam the book. Rajam seems to say something to Swami, but his words are lost under the noise of the train. Mani tells Swami that Rajam has his address and will write, but Swami is unsure if Mani is telling the truth.

4.1.3 – Characters

Albert Mission School friends

- W.S. Swaminathan: A ten-year-old boy studying at Albert Mission School, Malgudi. He lives in VinayakaMudali Street. He is later transferred to Board High School.
- Mani: Swami's classmate at Albert Mission School, lives in Abu Lane, he is known as 'Mighty good-for-nothing'. He carries around a club sometimes, and threatens to beat his enemies to a pulp. He is hardly concerned about his studies.
- M. Rajam: Swami's classmate at Albert Mission School, lives in Lawley Extension. His father is the Deputy Police Superintendent of Malgudi. He previously studied at an English Boys' School, Madras. He is also the Captain of Malgudi Cricket Club (MCC).
- Somu : Monitor of 1st Form A Section, lives in Kabeer Street. He fails in 1st Form and is "automatically excluded from the group".
- Sankar: Swami's classmate in 1st Form A Section. His father gets transferred at the end of the term. He is the most brilliant boy of the class.
- Samuel ("The Pea"): Swami's classmate in 1st Form A Section. He is known as "The Pea" because of his height.

Swami's house

- W. T. Srinivasan: Swami's father, a lawyer
- Lakshmi: Swami's mother, homemaker
- Swami's grandmother
- Swami's late grandfather (sub-magistrate)
- Subbu: Swami's younger brother

Others

- Rajam's father - A Deputy Police Superintendent
- Rajam's mother
- The Headmaster of Albert Mission School
- Mr. Ebenezer - A teacher at Albert Mission School, a Christian Ideologist
- The Head master of the Board School
- Dr. Kesavan - A physician in the Board School
- Mr. Nair - An officer at District Forest Office

- Ranga - A cart man
- Sir. Peter - a famous footballer

4.1.4 – Themes / Symbols

Swami's Cap

Swami's cap becomes important to the story as he begins to develop a political consciousness. Swami thinks little of his clothes until the night that he and Mani stumble on a protest against British oppression, and Swami realizes that some of his clothing may be made by British manufacturers at the expense of Indian craftspeople. When a bystander suggests that he is "wearing a foreign cap," Swami is ashamed and throws the cap into the fire—his first act in support of Indian liberation. However, the cap also comes to symbolize Swami's naivete about political matters. The next morning, Swami thinks not of his devotion to Indian independence, but of the anger his father will feel when he sees that the cap is missing. Then, even after his intense experience at the protest, Swami continues to view his fledging political activity through the narrow lens of his own self-interest, telling his father that the cap was burned by someone else in the crowd rather than owning up to his own actions. Finally, Swami's father informs him that the cap was Indian-made all along, undermining Swami's passionate destruction of what he believed to be a symbol of England. The cap thus underscores Narayan's point that Swami's actions are tied to a political context even when he is only able to engage with that context in a childish, haphazard way.

Cricket

The game of cricket is the story's most potent symbol of the complex way that English colonization plays out in the lives of Swami and his friends. As a quintessentially English activity, cricket is closely tied to England's presence in India, but instead of rejecting it for its oppressive associations, Swami and his friends—particularly team captain Rajam—embrace the game as a means of gaining self-determination, dominance over opponents, and interpersonal connection. This paradoxical pursuit demonstrates the ways in which colonized peoples like Swami and

his friends must necessarily adapt to the influences of the colonizer, even embracing aspects of the oppressive culture and subverting them into mechanisms of liberation. However, the friends' cricket team has both positive and negative effects in Swami's life; it initially helps him put aside his political differences with Rajam, but it also tears apart their friendship when Swami misses the crucial match. Through this symbol, Narayan seems to recognize the unstable and sometimes dangerous role that even the appealing aspects of colonizing nations play in the lives of the colonized.

The Book of Fairy Tales

Swami's somewhat surprising choice of a book of fairy tales by Hans Christian Andersen as a going-away present for Rajam acts as a symbol for the crossroads of maturity at which the two boys find themselves. Swami has struggled to enjoy reading through the novel, while Rajam has excelled at it, so Swami's sensitivity to the kind of present that Rajam would appreciate demonstrates the way that he has begun learning to think outside of himself and his own desires. However, the fact that the book includes fairy tales rather than true facts indicates that the boys' reality is still largely shaped by fantasy. Even as Swami is forced to face the painful fact that Rajam is moving away without repairing his friendship with Swami, he relies on the power of a book of imagined realities to bridge the gap between them. Finally, Swami thinks that the book is too full of "unknown, unpronounceable English words" for him to ever understand it himself, again hinting that mysterious foreign influence is present in every corner of his life, even the parts that concern fantasy rather than reality.

4.1.5 –

4.1.6 – Check Your Progress

1. Sketch the character of Rajam in *Swami and Friends*?
2. Write an essay in the critical appreciation of the *Swami and Friends*.
3. Explain the summary of R.K.Narayan's *Swami and Friends*.
4. Discuss the role of Mani Sir in Gopala's life.

SECTION 4.2: GUN ISLAND – AMITAV GHOSH

4.2.1– Bio note

Amitav Ghosh was born in Calcutta and grew up in India, Bangladesh and Sri Lanka. He studied in Delhi, Oxford and Alexandria and is the author of *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Dancing in Cambodia*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, and *The Ibis Trilogy*, consisting of *Sea of Poppies*, *River of Smoke* and *Flood of Fire*. His most recent book, *The Great Derangement: Climate Change and the Unthinkable*, a work of non-fiction, appeared in 2016.

The Circle of Reason was awarded France's Prix Médicis in 1990, and *The Shadow Lines* won two prestigious Indian prizes the same year, the Sahitya Akademi Award and the Ananda Puraskar. *The Calcutta Chromosome* won the Arthur C. Clarke award for 1997 and *The Glass Palace* won the International e-Book Award at the Frankfurt book fair in 2001. In January 2005 *The Hungry Tide* was awarded the Crossword Book Prize, a major Indian award. His novel, *Sea of Poppies* (2008) was shortlisted for the Man Booker Prize, 2008 and was awarded the Crossword Book Prize and the India Plaza Golden Quill Award.

Amitav Ghosh's work has been translated into more than thirty languages and he has served on the juries of the Locarno and Venice film festivals. His essays have appeared in *The New Yorker*, *The New Republic* and *The New York Times*. They have been anthologized under the titles *The Imam and the Indian* (Penguin Random House India) and *Incendiary Circumstances* (Houghton Mifflin, USA). *The Great Derangement: Climate Change and the Unthinkable*, a work of non-fiction, was published by the University of Chicago Press in 2016 and was given the inaugural Utah Award for the Environmental Humanities in 2018.

Amitav Ghosh holds four Lifetime Achievement awards and five honorary doctorates. In 2007 he was awarded the Padma Shri, one of India's highest honors, by the President of India. In 2010 he was a joint winner, along with Margaret Atwood of a

Dan David prize, and 2011 he was awarded the Grand Prix of the Blue Metropolis festival in Montreal. In 2018 the Jnanpith Award, India's highest literary honor, was conferred on Amitav Ghosh. He was the first English-language writer to receive the award. In 2019 Foreign Policy magazine named him one of the most important global thinkers of the preceding decade. Amitav Ghosh was awarded the Erasmus Prize in 2024.

4.2.2 – Gun Island

Ghosh's novel is divided into two parts, depicting the life of a rare books dealer living in Brooklyn, New York, prior to and following his journey of self-discovery at the hands of the ancient legend of the Gun Merchant. Deen, the novel's first-person narrator, begins his journey in his home town of Calcutta, India.

During a trip home to visit his family, Deen is provoked to visit the ancient shrine of Manasa Devi, a Goddess of snakes, for the purpose of documenting it before it disappears. While there, his companion, Tipu, is bitten by a King Cobra and develops a gift of visions resulting from this bite. Upon his arrival back in Brooklyn, Deen begins to feel as though he has been possessed by the shrine as well.

While undergoing an existential crisis, Deen is invited to help with a documentary in Venice, Italy. He openly accepts the invitation, but upon his arrival, he begins to feel as though he is remembering memories embedded in his mind by the Gun Merchant. He begins to retrace the journey that the Gun Merchant would have taken through Venice decades prior.

Meanwhile, Tipu has undertaken an immigration journey from India to Venice, by way of Egypt, while being guided by his visions. It is revealed that this is the same route that had been previously taken by the Gun Merchant in his legend. In Egypt, a tornado strikes the connection house where Tipu's group of refugees is being held, releasing them and enabling them to overthrow their captors. Led by a tall Ethiopian woman, they embark upon a Blue Boat with the destination of Italy.

The Blue Boat's voyage toward Sicily creates an uproar amongst right-leaning politicians and their supporters. A blockade is created in order to thwart their passage into Europe. The Italian Navy is called upon to defuse the situation and awaits their

arrival. The Italian Minister swears that barring a miracle, the Blue Boat's inhabitants are not to set foot on Italian soil.

Deen hears of the Blue Boat and Tipu's presence upon it, deciding to meet up with it with a well-meaning group of immigration advocates. Upon their arrival at the final destination of the Blue Boat, they are met with opposition. Along their voyage, a marine biologist amongst them takes notice of the unnatural convergence of dolphins and whales that seem to be following their boat.

Upon the Blue Boat's arrival, a strange display of dolphins and whales occurs in the sea surrounding them while millions of birds converge above their heads. Directly following this event, the Admiral declares safe passage for the Blue Boat into the Sicilian port. Despite being named a traitor by anti-immigration advocates, the Admiral stands by his actions. He states that he followed the Minister's directions, as what they witnessed could not be claimed as anything but miraculous.

4.2.3 – Symbols

Snakes

Snakes appear throughout the novel representing Manasa Devi. Snakes seem to be generally associated with the story of the Gun Merchant, resulting from his association with Manasa Devi. At the Gun Merchant's shrine, Tipu is bitten by a cobra. It is through this incident that he seems to gain the ability to channel the Gun Merchant and recreate his journey from India to Italy.

Spiders

Much in the same way that snakes are symbolic of Manasa Devi, so are spiders. One of the friezes at the Gun Merchant's shrine outright depicts a spider. As Rafi is explaining this association to Deen, a spider begins to crawl along his shoulder. Shortly following this incident, Deen encounters a brown recluse: an extremely venomous spider that is not native to Venice. Through both of these interactions, spiders serve as a warning to Deen.

4.2.4 – Themes & Motifs

Climate Change

There are many instances of strange weather and animal migration being dismissed as climate change throughout the novel. Wildfires rage across California, explained as a result of the increased temperatures in the area. Deadly snakes traditionally seen in warmer climates are appearing on beaches. These events appear alongside apocalyptic descriptions of the Little Ice Age, a similar climate event with disastrous consequences.

Speaking to Deen, Piya tells him of shoals of dead fish and crab die-offs that have become increasingly commonplace. She tells him of a friend that is running a research project on bark beetles, which have extended their range into the mountains of Oregon due to the warming climate. Piya compares the treatment of her friend to “women being attacked as witches” during the dark ages, drawing comparisons to mayhem experienced during the Little Ice Age.

4.2.5 – Characters

Dinanath Dutta (Deen) – Rare book dealer, protagonist

Giacinta Schiavon –Researcher, professor in Venice

Tipu –americanised young fellow, with good dealing technology.

Rafi – caretaker of the shrine, grandson of Majhi

Piya Roy-an Indian American professor of marine biology

Minor characters

- Kanai (Friend of Deen)
- Nilima Bose (Aunt of Kanai)
- Moyna (Piya's Friend and helping her on Research)
- Horen Naskar (Boat man) Durga (Lover of Deen)
- Lisa (Piya's roommate of College)
- Gisella (Niece of Cinta)
- Imma (Gisella's Partner)
- Lubna Khala (Lady from Bangladesh)
- Munir (Husband of Lubna)
- Bilal (Working under Lubna & Roommate of Rafi)

- Majhi-Muslim Man, Care taker of shrine
- Lucia - Daughter of Cinta
- Alice - Cinta's Mother
- Fozlul Hogue Chowdhary (Palash) - Working under Lubna khala
- Larry - Research on Spider
- Marco - Watchman
- Sandro di Vigonovo - Admiral in Europe
- Fokir - Tipu's father

Mythical Characters

- Mansa Devi -Goddess of Snake
- Gun Merchant-Atheistic Person
- Ilyas -Captain
- Ambrosio Bembo- Traveller

4.2.6 –

4.2.6 – Check Your Progress

1. Enumerate the theme climate change in “*Gun Island*”.
2. Discuss the character of Tipu.
3. Write a critical appreciation of the “*Gun Island*”.
4. Comment on the role of technology in the “*Gun Island*”.

SECTION 4.3: THE PALACE IF ILLUSIONS – CHITRA DIVAKARUNI

4.3.1 – Bio Note

Chitra Divakaruni is an award-winning writer, activist, professor and speaker, and the author of 21 books such as *Mistress of Spices*, *Sister of My Heart*, *Before We Visit the Goddess*, *Palace of Illusions*, *The Forest of Enchantments*, and *The Last Queen*. Her newest novel, *Independence*, depicts the experiences of three sisters in

strife-torn Calcutta as India frees itself from the British yoke. She writes for adults and children.

Her work has been published in over 100 magazines and anthologies, including *The Atlantic*, *The New Yorker*, *The Best American Short Stories* and the O.Henry Prize Stories, and translated into 30 languages, including Dutch, Hebrew, Bengali, Hungarian, Turkish, Hindi and Japanese. Her work been made into films, plays and dance dramas, and performed as operas. Her awards include an American Book Award, a PEN Josephine Miles award, a Premio Scanno, and a Light of India award. In 2015 *The Economic Times* included her in their List of 20 Most Influential Global Indian Women. She is the McDavid professor of Creative Writing in the internationally acclaimed Creative Writing Program at the University of Houston and lives in Houston with her husband Murthy.

Divakaruni has been an activist in the fields of education and domestic violence and has been closely associated with the following nonprofits: Pratham, which educates underprivileged children in India, Akshaya Patra, which feeds Indian schoolchildren, and Daya and Maitri, which assist survivors of domestic violence in starting life anew. She also supports the Houston Food Bank.

Chitra Banerjee Divakaruni is an award-winning author, poet, activist and teacher. She is the author of 21 books including *Mistress of Spices*, *Sister of My Heart*, *Oleander Girl*, *Before We Visit the Goddess* and *Palace of Illusions*. Her latest novels are *The Forest of Enchantments*, a feminist retelling of the epic *The Ramayana* in the voice of Sita, and *The Last Queen*, the story of Maharani Jindan, the indomitable queen regent of Punjab who fought the British in many ingenious ways. Her newest novel, *Independence*, depicts the experiences of three sisters in strife-torn Calcutta as India frees itself from the British yoke. Divakaruni often writes about contemporary life in America and India, women's experiences, immigration, history, magical realism and mythology. She writes for adults and children.

Her work has been published in over 100 magazines and anthologies, including *The Atlantic Monthly*, *The New Yorker*, *Vogue*, *Verve*, *Elle*, *Oprah's O* magazine, *Best American Short Stories*, the *Pushcart Prize Anthology*, and *O Henry Prize Stories*. Her

books have been translated into 29 languages, including Dutch, Hebrew, Bengali, Hungarian, Turkish, Hindi and Japanese, and have been bestsellers nationally and internationally.

Her awards include, among others, an American Book Award, a PEN Josephine Miles award, a Premio Scanno (also known as the Italian Nobel) award, a Light of India award, a SALA award, 2 Pushcart prizes, an Allen Ginsberg poetry award, a Rona Jaffe Award, a Barbara Deming Memorial Award, and a Houston Literary Award. In 2022, *The Last Queen* received the Times of India Best Fiction Award and the Best Book Award from The International Association of Working Women.

In 2015 Divakaruni was included in the Economic Times' List of 20 Most Influential Global Indian Women. She has judged several prestigious awards such as the National Book Award and the PEN Faulkner Award.

Two books, *The Mistress of Spices* and *Sister of My Heart*, have been made into movies. Several others are under option in Hollywood and in India. Her short story "The Word Love," was made into an award-winning short film, *Amaar Ma*. *Arranged Marriage* has been made into a play and performed in both USA and Canada. *Palace of Illusions* has been performed on the stage in USA and India. *Mistress of Spices* is in the process of being made into an opera. Her novel *One Amazing Thing* has been chosen as a city-wide or campus-wide read in over 35 cities and institutions across the U.S. She wrote the libretto for the opera *River of Light*, which has been performed by the Houston Grand Opera and Festival Opera in the San Francisco area. Divakaruni teaches in the nationally ranked Creative Writing program at the University of Houston, where she is the McDavid Professor of Creative Writing. Several of her students have gone on to publish acclaimed books and have won awards. She is regularly asked to be an outside reviewer for the tenure/promotion of professors in Creative Writing programs in universities across the US.

She serves on the Advisory Board of Maitri in the San Francisco Bay Area and of Daya in Houston, both organizations that help survivors of domestic abuse and trafficking. (She was a co-founder of Maitri). She serves on the Emeritus Board of Pratham, a literacy organization that works with underprivileged children and provides

job-training and small business start-up seed money for women in India. She supports Akshaya Patra, which feeds Indian schoolchildren, and the Houston Food Bank. She lives in Houston, Texas, with her husband, Murthy.

4.3.2 – The Palace of Illusions - Fiction

The Palace of Illusions, a 2008 book by Chitra Banerjee Divakaruni, is based on the legendary Hindu epic holy history known as "The Mahabharata". Panchaali, a princess birthed from fire, tells the story from her point of view. Dhri, her brother, was also born similarly. They live in a universe where magic and supernatural entities are prevalent. King Drupad, the father of Panchaali, raises her in the palace and seeks vengeance on his rival Drona.

The wise man Vyasa said that Panchaali would grow up to be a great and strong queen who would be married to five men. Vyasa, however, also asserts that Panchaali would bring about significant harm in her kingdom. The deity Krishna serves as Panchaali's mentor and protector throughout her life.

As soon as Panchaali reaches the age of marriage, King Drupad holds a competition to find her a spouse. Mighty warrior Karna first succeeds in the contest's archery test alone, but Panchaali disgraced him by inquiring about his parents. She has love feelings for him despite the fact that he is unable to provide a response to her question. Karna leaves feeling ashamed. Another among the Pandava princes, Arjun, intervenes and triumphs in the competition. Panchaali visits Arjun's relatives back home. Panchaali must wed the other 4 Pandava brothers, according to Kunti, his mother. After their cousin Duryodhan attempted to murder them with a fire, the Pandavas fled into hiding.

King Bheeshma separates the empire of the Pandavas and the Kauravas, who are ruled by Duryodhan after Panchaali married the Pandava siblings. The Pandavas settle in the Palace of Illusions, a wondrous edifice that Panchaali grows to adore, and construct the thriving city of IndraPrastha. Duryodhan is humiliated when he falls into a pool while on a visit and the people around Panchaali laugh at him.

The eldest Pandava, Yudhisthir, stakes the Pandavas' palace and liberties in a dice game the next time they go to Duryodhan. As a result, Panchaali and her husband are banished to the forest for a period of twelve years whereas Duryodhan gains control of the Palace of Illusions. In exile, Panchaali's only goal is retribution.

The Pandavas hid out in a nearby palace after spending 12 years in exile. Panchaali, who pretends to be a maid, rejects Prince Keechak's advances and his threats to rape her. Keechak is killed by Panchaali and her spouse, Bheem. This bloodshed leads to the start of the epic battle between the Pandavas and the Kauravas.

In the conflict, a lot of individuals who are close to Panchaali passed away including Dhri, Drupad, and Karna. Panchaali's husbands decide that it is the moment for them to die and enter the realm of the afterlife after learning about Krishna's demise shortly after the conflict. Karna and Panchaali are reunited in paradise.

4.3.3 – Themes

Chitra Banerjee Diwakaruni wrote the book *The Palace of Illusion*, which was released in the year 2008. The epic Mahabharata is the inspiration for the book. The author of the book addresses Draupadi's perspective in it. Draupadi is the novel's powerful female lead, and the author also shines a light on the other female characters. King Drupad, the ruler of Panchal, his daughter was Draupadi.

From the flames, Draupadi and her brother were birthed. She believes that her father did not adore her quite as much as she wanted since he focused more on her siblings. She believes her father is biased toward her by nature. She believed that her father paid her brother more attention simply because he was a male and would one day rule Panchal.

As is customary for Chitra Banerjee's protagonists, Draupadi is dissatisfied with her father's devotion this time around. Draupadi makes a self-promise that her palace shall not resemble that of her father. The mansion her father built seems heavy on her shoulders. These words demonstrate that Draupadi dislikes her father's propensity to be partial towards her and her castle.

The issue of dark complexions is the second point raised by Chitra Banerjee in her writings. Her protagonist, Draupadi, vigorously emphasizes this issue in her book. She has to focus on the skin whitening procedure for hours if she wants flawless skin. Numerous exfoliants are used to scrape her skin. Although Krishna had a dark complexion as well, he never opted for such doings.

Then, Draupadi, a character, brings up a different aspect of the difficulties women confront in the world of men. They had to abide by laws established by men. The interests and propensities of women were never taken into account. The same thing occurs in this instance even with regard to Draupadi.

She has received education in music, dance, singing, and playing. She also received teaching in other subjects, such as sketching, painting, sewing, and adorning the ground with ancient designs that were auspicious for certain holidays. However, Draupadi's heart and thoughts were focused on something else.

She was more adept than her brother Dhristadyumna at figuring out puzzles, responding to clever questions, and crafting lovely poetry. Draupadi desired the educational opportunity that Dhristadyumna had received for herself. She does not view her education as being Dhristadyumna got. She sensed that the female community was around her like a noose.

Learning the 64 arts that high-class ladies should master was difficult for Draupadi. Draupadi's father, King Draupad, disregarded her education. Draupadi pleaded for her and her brother Dhristadyumna to have an equal education. Education-related issues continue to be a major challenge in the twenty-first century.

The issue of women's identities is the novel's other major topic. Draupadi is taught good manners by Dhai Ma, including how to walk, converse, and interact with people. She is also taught how to conduct herself in the company of males and how to behave similarly when other women are around. Intimacy techniques with other wives of her spouse are additionally taught to her.

This assertion is disagreed with by Draupadi; she had a disagreement with Dhai Ma. Dhai Ma depicts the actual life of the king and queen. She highlights the fact that

kings have several wives and that males consistently breach the vows they make prior to marriage.

She stated that Draupadi wouldn't even get a chance to speak to her spouse before he beds her if she were compelled to marry off like Panchal's other princess. Draupadi's statements were in stark contrast to those of Dhai Ma.

Here, Chitra Banerjee discusses the divisions of power in society as a whole. Today, this pattern is still present. The author of the book raises the issue of gender parity in marriage and education. Draupadi is a lady who drew her life by being born from fire. She never has rational thoughts. To put it another way, Draupadi has straightforward, typical thoughts, similar to other men and women.

The author's main point of focus is the issue of gender disparities. Either the lady is non-existent or she is passive. The author of the novel here strongly brings up the concern that women are typically seen as passive in our society or perspective on the world. Chitra Banerjee brings up the issue of the class/ caste system in the chapter Scar.

Karna was a superb fighter who, nevertheless, had to endure the contempt of all the rulers of Bharat due to his low caste. Other than rulers, Draupadi hurt him. Karna experienced anguish when Draupadi approached him and inquired about his parents, even though he chose to go away.

4.3.4 – Characters

Drupad- The Ambitious King

Dhristadyumna- Brother of Paanchali

Drona- Teacher of warcraft for Pandavas and Kauravas

Aswatthama- Drona's son

Dhritashtra- The Blind Monarch

Gandhari- Wife of blind king

Vyasa -saint

Karna-friend of Duryodhana

Panchaali-wife of Pandavas

Kunti-mother of Pandavas

Duryodhan-prince of Hastinapura

Krishna- Incarnation of Lord Vishnu

Yudhisthir- one of the five Pandava brothers

Bheem- one of the five Pandava brothers

Arjuna-one of the five Pandava brothers

Nakula-one of the five Pandava brothers

Sahadev- one of the five Pandava brothers

Abhimanyu- Son of Arjuna

Subhadra- Wife of Arjuna

Vidur- Chief Minister of Dhritarashtra

Keechak's commander-in-chief of Matsya kingdom, the country ruled by King Virat

4.3.5

4.3.6 – Check Your Progress

1. Explain the main characters in *The Palace of Illusions*.
2. Illustrate the summary of *The Palace of Illusion*.
3. Write the significance of *The Palace of Illusion*.
4. Enumerate the war between Pandavas and Kauravas.
5. Choose two of Panchaali's allies and analyze how they help her during her journey of self-actualization and discovery.

4.4 Unit Summary

In this Unit we discuss about the Fictions of Indian Literature. The following sections describe the R.K.Narayan's *Swami and Friends*, Amitav Ghosh's *Gun Island* and Chitra Banerjee's *The Palace of Illusions*.

4.5 E-Content link

S. No	Topic	E-Content Link	QR Code
1	Swami and Friends	https://youtu.be/p0kN25LBmMA?si=qEH2m_UeixLo_P	
2	Gun Island	https://youtu.be/Qxn3GtCY8Mo?si=eV5R87YC4GZQ1wmL	
3	The Palace of Illusions	https://youtu.be/O1RuvVDIEps?si=vKohPWFGviKVnzDA	

4.6 Reference

- ✓ Iyengar, K R Srinivasa, and Prema Nandakumar. *Introduction to the Study of English Literature*. Sterling Publications, 1966.
- ✓ Iyengar, K R Srinivasa. *Indian Writing in English*. Sterling, 1985.

Self Assessment Questions:

Two Marks:

R.K. Narayan: Swami and Friends

Discuss the theme of friendship in Swami and Friends.

Swami and Friends portrays the joys and struggles of childhood friendships in a small Indian town. The novel explores the strong bonds between Swami and his friends, Rajam and Mani. Through their experiences, Narayan highlights the importance of friendship in shaping our lives.

Explain the significance of the setting in Swami and Friends.

The setting of Malgudi, a fictional town in India, provides a unique backdrop for the novel. Narayan's vivid descriptions of the town's streets, schools, and temples create a sense of nostalgia and simplicity. The setting influences the characters' experiences and shapes their worldviews.

Amitav Ghosh: Gun Island

Consider the symbolism of the gun island in the novel.

The gun island, a mysterious island with a dark history, serves as a symbol of colonialism and its lasting impact. The island represents the intersection of myth and reality, highlighting the power of stories to shape our understanding of the world. Through the gun island, Ghosh explores themes of history, identity, and the environment.

Analyze the role of mythology in Gun Island.

Mythology plays a crucial role in Gun Island, as Ghosh weaves together mythological stories and historical events. The novel explores the connections between myth, history, and the natural world. By drawing on mythology, Ghosh creates a rich and layered narrative that challenges readers to think critically about the world around them.

Chitra Banerjee Divakaruni: The Palace of Illusions

Discuss the portrayal of female characters in The Palace of Illusions.

The Palace of Illusions features strong and complex female characters, including Panchaali and Draupadi. Divakaruni reimagines these characters from the Mahabharata, giving them agency and voice. Through their stories, the novel explores themes of gender, power, and identity.

Explain the significance of the Mahabharata in The Palace of Illusions.

The Mahabharata, an ancient Indian epic, serves as the foundation for The Palace of Illusions. Divakaruni draws on the epic's stories and characters, reinterpreting them in a contemporary context. By engaging with the Mahabharata, the novel explores

timeless themes and questions, making the ancient epic relevant to modern readers.

Five Marks

1. Analyze the character development of Swami in "Swami and His Friends", identifying key traits and relationships.
2. Evaluate the theme of friendship in "Swami and His Friends", considering how the novel portrays the joys and challenges of adolescent relationships.
3. Explain the symbolism of the gun island in Amitav Ghosh's novel, considering its connections to themes of violence, power, and identity.
4. Evaluate the effectiveness of Ghosh's use of multiple narrative threads in "Gun Island", considering how they contribute to the novel's overall impact and meaning.
5. Identify and analyze the major themes of "The Palace of Illusions", including gender roles, war, and personal growth.
6. Judge the character of Panchaali in "The Palace of Illusions", considering her strengths, weaknesses, and relationships with other characters.

Eight marks

1. Synthesize the historical context of colonial India with the events of "Swami and His Friends", exploring how the novel reflects or challenges the era's social norms.
2. Create a psychological profile of Swami, using evidence from "Swami and His Friends" to support your analysis of his motivations and behaviors.
3. Compare and contrast the characters of Deen and Cinta in "Gun Island", analyzing their relationships and conflicts.
4. Design an alternative ending to "Gun Island", taking into account the novel's exploration of climate change, mythology, and human connection.
5. Imagine an alternative perspective on the events of "The Palace of Illusions", writing a narrative from the point of view of a secondary character.

Assess the historical accuracy of Divakaruni's portrayal of the Mahabharata era in "The Palace of Illusions", considering both the benefits and limitations of retelling ancient myths.

Unit V
Criticism

UNIT V

CRITICISM

5.1	Dandin	- Sarga-bandha: Epic Poetry
5.2	Anandavardhana	- Structure of Poetic Meaning

Unit Objectives

- ❖ To define origin of Literary Criticism
- ❖ To understand Sarga-bandha
- ❖ To understand the Structure of Poetic Meaning

5.1 Literary Criticism

A genre of arts criticism, literary criticism or literary studies is the study, evaluation, and interpretation of literature. Modern literary criticism is often influenced by literary theory, which is the philosophical analysis of literature's goals and methods. Although the two activities are closely related, literary critics are not always, and have not always been, theorists.

Whether or not literary criticism should be considered a separate field of inquiry from literary theory is a matter of some controversy. For example, The Johns Hopkins Guide to Literary Theory and Criticism draws no distinction between literary theory and literary criticism, and almost always uses the terms together to describe the same concept. Some critics consider literary criticism a practical application of literary theory, because criticism always deals directly with particular literary works, while theory may be more general or abstract.

Literary criticism is often published in essay or book form. Academic literary critics teach in literature departments and publish in academic journals, and more popular critics publish their reviews in broadly circulating periodicals such as The Times Literary Supplement, The New York Times Book Review, The New York Review of Books, the London Review of Books, the Dublin Review of Books, The Nation, Book forum, and The New Yorker.

Classical and medieval criticism

Literary criticism is thought to have existed as far back as the classical period. In the 4th century BC Aristotle wrote the *Poetics*, a typology and description of literary forms with many specific criticisms of contemporary works of art. *Poetics* developed for the first time the concepts of mimesis and catharsis, which are still crucial in literary studies. Plato's attacks on poetry as imitative, secondary, and false were formative as well. The Sanskrit *Natya Shastra* includes literary criticism on ancient Indian literature and Sanskrit drama.

Later classical and medieval criticism often focused on religious texts, and the several long religious traditions of hermeneutics and textual exegesis have had a profound influence on the study of secular texts. This was particularly the case for the literary traditions of the three Abrahamic religions: Jewish literature, Christian literature and Islamic literature.

Literary criticism was also employed in other forms of medieval Arabic literature and Arabic poetry from the 9th century, notably by Al-Jahiz in his *al-Bayan wa-'l-tabyin* and *al-Hayawan*, and by Abdullah ibn al-Mu'tazz in his *Kitab al-Badi*.

Renaissance criticism

The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The birth of Renaissance criticism was in 1498, with the recovery of classic texts, most notably, Giorgio Valla's Latin translation of Aristotle's *Poetics*. The work of Aristotle, especially *Poetics*, was the most important influence upon literary criticism until the late eighteenth century. Lodovico Castelvetro was one of the most influential Renaissance critics who wrote commentaries on Aristotle's *Poetics* in 1570.

Baroque criticism

The seventeenth-century witnessed the first full-fledged crisis in modernity of the core critical-aesthetic principles inherited from classical antiquity, such as proportion, harmony, unity, decorum, that had long governed, guaranteed, and stabilized Western thinking about artworks.[4] Although Classicism was very far from spent as a cultural force, it was to be gradually challenged by a rival movement, namely Baroque, that favoured the transgressive and the extreme, without

laying claim to the unity, harmony, or decorum that supposedly distinguished both nature and its greatest imitator, namely ancient art. The key concepts of the Baroque aesthetic, such as "conceit" (conceito), "wit" (acutezza, ingegno), and "wonder" (meraviglia), were not fully developed in literary theory until the publication of Emanuele Tesauro's *Cannocchiale aristotelico* (The Aristotelian Telescope) in 1654. This seminal treatise – inspired by Giambattista Marino's epic *Adone* and the work of the Spanish Jesuit philosopher Baltasar Gracián – developed a theory of metaphor as a universal language of images and as a supreme intellectual act, at once an artifice and an epistemologically privileged mode of access to truth.

Enlightenment criticism

Samuel Johnson, one of the most influential writers and critics of the 18th century. See: Samuel Johnson's literary criticism.

In the Enlightenment period (1700s–1800s), literary criticism became more popular. During this time literacy rates started to rise in the public; no longer was reading exclusive for the wealthy or scholarly. With the rise of the literate public, the swiftness of printing and commercialization of literature, criticism arose too. Reading was no longer viewed solely as educational or as a sacred source of religion; it was a form of entertainment. Literary criticism was influenced by the values and stylistic writing, including clear, bold, precise writing and the more controversial criteria of the author's religious beliefs. These critical reviews were published in many magazines, newspapers, and journals. The commercialization of literature and its mass production had its downside. The emergent literary market, which was expected to educate the public and keep them away from superstition and prejudice, increasingly diverged from the idealistic control of the Enlightenment theoreticians so that the business of Enlightenment became a business with the Enlightenment. This development – particularly of emergence of entertainment literature – was addressed through an intensification of criticism.[9] Many works of Jonathan Swift, for instance, were criticized including his book *Gulliver's Travels*, which one critic described as "the detestable story of the Yahoos".

19th-century Romantic criticism

The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to literary studies, including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the

sublime. German Romanticism, which followed closely after the late development of German classicism, emphasized an aesthetic of fragmentation that can appear startlingly modern to the reader of English literature, and valued Witz – that is, "wit" or "humor" of a certain sort – more highly than the serious Anglophone Romanticism. The late nineteenth century brought renown to authors known more for their literary criticism than for their own literary work, such as Matthew Arnold.

The New Criticism

However important all of these aesthetic movements were as antecedents, current ideas about literary criticism derive almost entirely from the new direction taken in the early twentieth century. Early in the century the school of criticism known as Russian Formalism, and slightly later the New Criticism in Britain and in the United States, came to dominate the study and discussion of literature in the English-speaking world. Both schools emphasized the close reading of texts, elevating it far above generalizing discussion and speculation about either authorial intention (to say nothing of the author's psychology or biography, which became almost taboo subjects) or reader response. This emphasis on form and precise attention to "the words themselves" has persisted, after the decline of these critical doctrines themselves.

Theory

In 1957 Northrop Frye published the influential *Anatomy of Criticism*. In his works Frye noted that some critics tend to embrace an ideology, and to judge literary pieces on the basis of their adherence to such ideology. This has been a highly influential viewpoint among modern conservative thinkers. E. Michael Jones, for example, argues in his *Degenerate Moderns* that Stanley Fish was influenced by his own adulterous affairs to reject classic literature that condemned adultery. Jürgen Habermas, in *Erkenntnis und Interesse* [1968] (*Knowledge and Human Interests*), described literary critical theory in literary studies as a form of hermeneutics: knowledge via interpretation to understand the meaning of human texts and symbolic expressions – including the interpretation of texts which themselves interpret other texts.

Ferdinand de Saussure's theories of linguistics and semiotics were influential in developing structuralist approach to literary criticism.

In the British and American literary establishment, the New Criticism was more or less dominant until the late 1960s. Around that time Anglo-American university literature departments began to witness a rise of a more explicitly philosophical literary theory, influenced by structuralism, then post-structuralism, and other kinds of Continental philosophy. It continued until the mid-1980s, when interest in "theory" peaked. Many later critics, though undoubtedly still influenced by theoretical work, have been comfortable simply interpreting literature rather than writing explicitly about methodology and philosophical presumptions.

Current state

Today, approaches based in literary theory and continental philosophy largely coexist in university literature departments, while conventional methods, some informed by the New Critics, also remain active. Disagreements over the goals and methods of literary criticism, which characterized both sides taken by critics during the "rise" of theory, have declined.

Some critics work largely with theoretical texts, while others read traditional literature; interest in the literary canon is still great, but many critics are also interested in nontraditional texts and women's literature, as elaborated on by certain academic journals such as *Contemporary Women's Writing*, while some critics influenced by cultural studies read popular texts like comic books or pulp/genre fiction. Eco-critics have drawn connections between literature and the natural sciences. Darwinian literary studies studies literature in the context of evolutionary influences on human nature. And post critique has sought to develop new ways of reading and responding to literary texts that go beyond the interpretive methods of critique. Many literary critics also work in film criticism or media studies

SECTION: 5.2 SARGA-BANDHA: EPIC POETRY - DANDIN

5.2.1 – Bio note

Dandin (flourished late 6th and early 7th centuries, Kanchipuram, India) was an Indian Sanskrit writer of prose romances and expounder on poetics. Scholars attribute to him with certainty only two works: the *Dashakumaracharita*, translated in 2005 by Isabelle Onians as *What Ten Young Men Did*, and the *Kavyadarsha* ("The Mirror of Poetry").

The Dashakumaracharita is a coming-of-age narrative that relates stories of each of the 10 princes in their pursuit of love and their desire to reunite with their friends. The work is imbued both with realistic portrayals of human vice and with supernatural magic, including the intervention of deities in human affairs.

The Kavyadarsha is a work of literary criticism defining the ideals of style and sentiment appropriate to each genre of kavya (courtly poetry). It was a highly influential work and was translated into several languages, including Tibetan. Sanskrit scholar Sheldon Pollock wrote in this regard that “Dandin’s can safely be adjudged the most important work on literary theory and practice in Asian history, and, in world history, a close second to Aristotle’s Poetics.”

5.2.2 Sarga-bandha - Analysis

A Sarga-bandha is a Maha-kavya. Its characteristics are told here. Its beginning (mouth) or preface is either a blessing or a dedication or an indication of the contents.

It has its source either in a story told in the Itihas as or other good (true) material. It deals with the fruit (or goal) of the four kinds (Dharma, Artha, Kama and Moksha). It has a great and generous person as the hero. It is embellished with descriptions of cities, oceans, hills, the seasons, the moonrise, the sunrise, of sports in the garden and of sports in the waters, of drinking scenes, of festivals, of enjoyment (love), of separation (of lovers), of (their) marriage and their nuptials and birth of princes, likewise of consultation with the ministers, of sending messengers or ambassadors, of journeys (royal progress), of war and the Hero's victories; dealing with these at length and being full of Rasa and Bhava (flavor and suggestion): with sargas (chapters) which are not very lengthy and which are well formed with verse measures pleasing to the ear; everywhere dealing with a variety of topics (in each case ending each chapter in a different metre). Such a poem being well-embellished will be pleasing to the world at large and will survive several epochs (kalpas).

A poem does not become unacceptable even when some of these parts are wanting, if the structure of the parts incorporated in the poem is pleasing to those who know how to judge. At first describing the hero by his good qualities and by that very description despising his enemies; this method is naturally beautiful.

After describing the lineage, prowess and scholarship etc., of even the enemy, depiction

of the excellences of the hero by his victory over such an enemy is in our opinion also pleasing. (On Regional Styles in Poetry) literature, the great men say, is divisible into four classes - Samskritam, Prakritam, Apabhramsa, and Misra. Samskritam is the name of the celestial language which has been used by the great sages; Prakritam is divided into many ways as Tadbhava, Tatsama and Desi. They consider the language pertaining to the Maharashtra as the best Prakritam. In such language is the ocean of gem-like sayings, Setubandha and other works. Similar languages are Souraseni, Goudi, Lati and the rest. In discussions, these are treated as Prakritam itself. In poems, languages like the Abhira and the like are considered as Apabhramsa; but in the Sastras (grammars) any language other than Samskritam is considered as Apabhramsa. Sarga-bandha and other such are Samskritam; Skandha and other such are Prakritam; Asara and other such are Apabhramsa; Naṭaka and other such are Misrakam. Kathamay be composed in all languages as well as in Samskrit; they say that the Brhatkatha which is in the Bhuta language is of wonderful merit.

The two fold classification that Prekṣartham and Sravyam is illustrated by Lasya, Chalika and Salya and such like on the one hand and on the other hand by the rest. Manifold is the path of words. And their mutual distinctions are very fine; therefore these two alone, the path of Vidarbha and the path of Gouda are here described, as they have radical differences. Slesa (compact), pasada (clarity), samata (evenness), madhuryam (sweetness), sukumarata (elegance), artha-vyakti (expressiveness), udaratvam (excellence), Ojas (vigour), kanti and samadhi (structure) - these ten characteristics are considered to belong to the vidarbha path. In the Gouda path, the opposite of these characteristics is often found.

Characteristics of Dandin's Sarga- bandha: Epic Poetry

This piece of work is from Kavyadarsa, one of the earliest texts in Indian Literary Theory. Dandin is the pioneer of the Sanskrit Literary Theory. He was called 'critique of Sanskrit Poetics' by Edwin Gerow. Kavyadarsa is an illuminating text. It says the idea about Alankaras (figures of speech). This text offers a detailed catalogue of the linguistic virtues of poetry and illustrations for each type and sub-type of Alankaras. A Sarga- Bandha (epic poetry) is a Maha- Kavya.

1. Beginning or Preface: Dedication or an Indication of contents.
2. It has its sources either in a story, told in the 'Itihasas' or other good (true) material.
3. It deals with the fruit (or goal) of 4 kinds:
 - i) Dharma
 - ii) Artha

iii) Kama

iv) Mokasha.

4. It has a great and generous person as the hero.

5. It is embellished with descriptions of cities, oceans, hills, the seasons, the moonrise, the sunrise, of sports in the garden and of in waters, of drinking scenes, of festivals, of enjoyment (love), of separation (of lovers), of (their) marriage and the nuptials and births of princes, of consultation and ministers, of sending messages or ambassadors, of journeys (royal progress) of war and the Hero's victories- dealing with here at length and being full of 'Rasa' and 'Bhava' (flavor and suggestion) with 'Sargas' (chapters) – everything should be well performed with the pleasing qualities. The description of the Hero, the enemy, their enmity lineage should also be pleasing, a poem with such world pleasing quality will survive several ages (Kalpas).

5.2.3

5.2.4 Check Your Progress

1. Enumerate the structure of Dandin's theory.
2. Analyze the Dandin's Sarga-bandha as an epic poetry.

SECTION: 5.3 STRUCTURE OF POETIC MEANING - ANANDAVARDHANA

5.3.1– Bio note

Anandavardhana was a great critic of Sanskrit literature. He lived in the 9th century A.D. He expounded his theory of Dhvanivada by 120 Karikas. His own commentary of the Karikas

is the book called Dhvanyaloka. There are four parts for Dhvanyaloka and each part is called an Udyota.

There is a belief among a few that the Karikas were written by another scholar, Sahṛdaya, and that Anandavardhana had written only a commentary on it. He was a member of the royal council of Avantivarma who ruled Kashmīr during the period 854-884 A.D. It is believed that he wrote Dhvanyaloka in 850 A.D. Many commentaries have been written of Dhvanyaloka of which the one written by Abhinavagupta is considered to be the best.

The Dhvanyaloka of Anandavardhana (8th Century A.D.) is, with Bharata's Natyasastra, the most central theory of literature in Indian tradition. Dhvanyaloka itself is a huge compendium of poetry and poetic styles, which refers to numerous views, scholars and poetic texts, mostly by way of illustration. The theory proposed by Anandavardhana is known by the name Dhvani, which means the suggestive quality of poetic language. He has the distinction of introducing in Sanskrit poetics the semantics of poetic language; but more important is the contribution in terms of turning the focus of critical discussion from the outward linguistic style and poetic embellishment to the more complex issue of linguistic structure in poetry. In Anandavardhana's view it is this structure, which is the total effect of the suggestive quality of language, that distinguishes poetry from the ordinary usage of language. His theory, appropriately, exerted an abiding influence on the succeeding generations of theoreticians in India.

Among those who attempted re- statement of Anandavardhana's views in one form or the other were Bhattanayaka, Kuntaka, Mahimbhatta, Dhananjaya, Bhoja, Pratiharenduraja, Rajasekhara, Viswanatha. In the twentieth century, Anandavardhana's theory has found a new lease of life, mainly under the impact of Western stylistics and Structuralism. Critics like Krishna Rayan and C.D. Narasimhaiah have been very enthusiastic about the practical utility of the Dhvani theory in the context of modern Indian literature. Though Anandavardhana has been a theoretician of such a crucial importance, a good translation of his work was not easily available until Prof. K. Krishnamoorthy published his critical edition with translation of Dhvanyaloka (Karnataka University, Dharwar, 1974). The text included here is selected from this translation by bringing together in their proper sequential order the main principles (i.e. the Karikas) propounded by Anandavardhana.

5.3.2 Structure of Poetic Meaning - Analysis

The theory of Dhvani in the field of Indian Poetics is not only a contribution to Sanskrit language, but also to the Universal rhetoric and aesthetics. The theme of aesthetics is been inherited through the Natya Shastra of Bharata and has been discussed by many scholars in their works and propounded different theories too. Along with the Rasa theory of Bharata we can name such six more theories which are been originated and propagated by different authors. They are (1) Alankara school of Bamaha and Udbhata, (2) The Guna school of Dandi (though Dandi has not specially said, but his focus was more on Guna) (3) The Riti School of Vamana, (4) The Dhvani school of Ananda Vardhana (5) The Vakrokti school of Kuntaka and (6) The Auchitya school of Kshemendra. Among them Ananda Vardhana occupied a very important place, whose views have been revealed the subtleties of great poems like Ramayana, Mahabharata and opened the minds of the authors on poetics. Almost all the authors on poetics talked directly or indirectly about the both Sabda (sound) and Artha (meaning) constitute the Kavya Sarira – the body of poem. These words and their bmeaning should be free from blemishes (Dosas). When Dandi coined Padavali – the group of words by itself is taken as Sarira only and meaning which is accompanied with great merit adds embellishment to poetry; the quest for the soul of Kavya has started. If the inner meaning of the poetry is suggestive, figurative and expressive then it leads evoking the desired Rasa. Vamana is the first one to coin this inner meaning as Atma – the soul of poetry as Riti – the style, from then onwards Alankarikas started phrasing the term Atma in their works, Anandvardhana said Dhvani is the Atma of Kavya, Viswanatha said Rasa is the Atma, Kuntaka said Vakrokti, Kshemendra asserted that Auchitya is the life of Kavya. Thus there was vast divergence in the opinions of rhetoricians. They are divided Pre-Dhvani school (Pracina School) of Bamaha, Dandi, Vamana and others who focused on Alankara (figures of speech) as they are, linger around word and its meaning (Sabdalankaras and Arthalankaras). Anandavardhana with his theory of Dhvani pointed out that the reader should go beyond the meaning to capture the suggested or hinted meaning. This new school of thought (Navina School) has completely changed the trend of later rhetoricians. Sabda and Artha which one directly expressed (Vachya) but a Sahrudaya (a Sympathetic critic or a responsive reader, man of taste) gets delighted by grasping the suggested essence –the Rasa through Vyangya. The epoch making work of Anandavardhana – the Dhvanyaloka makes an attempt to study

poetics from the aesthetics point of view, by giving prominence to Rasa.

The author of Dhvanyaloka Anandavardhana lived approximately in the 9th century AD, shows great erudition and critical insight in his work. It was written in lucid form and with originality. Dhvanyaloka is divided into four Udhyotas and written in three parts – the Karika, Vritti and examples. Often the prose explanation (Vritti) is at great length, and examples are taken from Prakrit texts and from earlier eminent poets. Abhinavagupta wrote an extensive commentary 'Locana' which is compared as eye to look into Dhvanyaloka.

Contents of the text Dhvanayaloka:

In the first Udhyota Anandavardhana establishes his theory that Dhvani – suggestion is the soul of poetry. He refers to three different views of those who are against the doctrine of Dhvani- (1) Dhvanyabhavavaadins likesome saying that Dhvani does not exist, (2) Bhaktavaadins_ some regard that it is included in Lakshana, and . (3) Anirvachaniyatavaadins– others speak its essence as lying beyond the scope of words which is known only to the men of literary taste. The beautiful idea of poetry is of two types expressed (Vacya) and implied (Pratiyamana). The expressed meaning is known to all in the form of Alankaras (the figures of speech). The implied or suggested sense is something like the distinct charm in the ladies other than the beauty of the various limbs of the body. The implied sense is quite different than the literal meaning and not just merely on its parts and exists in the poetry of great poets.

The Pratiyamanartha – implicit aspect cannot be understood by the people who merely know grammar and lexicon but it can be understood by men who are the admirers of poetry. The suggested sense is principal element in poetry. When suggested sense, is prominent it is called Dhvani Kavya. In all good poetry Dhvani is found as important element. Such poetry in which the sound and its explicit meaning become subordinate and implicit meaning embraces various divisions such as the bare idea, figures of speech and sentiment is called the highest type of poetry. In figures of speech like Samasokti, Akashepa, Paryayaokti, Slesha, Visheshokti, Apahnuti etc there is no Dhvani. Because the Vacya-expliciī/direct /denotative or conventional meaning is much prominent than the Vyangya – implicit or suggested meaning. This type of poetry has charm but not as much as Dhvani Kavya, hence called as Gunibhuta Vyangya Kavya.

The implicit aspect/suggested meaning is of three kinds (1) Vastu – the plot, (2) Alankara – the figures of speech and (3) Rasa – the sentiment and there are many sub-division to these three.

Dhvani is two-fold Avivakshita Vacya where the literal meaning is not intended to be

conveyed hence further extended literal import is needed and Vivakshitanyapara vacya is where literal import is intended but sub-serves the implied meaning.

He closes the first Udhyata by clearing all objections of the people who are anti-Dhvani theory with all illustrations. He shows Dhvani is neither identical with Bhakti (Lakshna) the secondary meaning nor is incapable of defining and illustrated.

In the second Udhyota he deals with sub varieties of Avivakshita vacya in to Arthantara Sankramita and Atyanta tiraskrita and gives examples of each. He divides Vivakshitanyapar vacya into Asmlakshya Kramavyangya and samlakshyakramavyangs. The Asmlakshya Kramavyangya which can be considered as Rasadhvani is constituted by Rasa, Bhava, Rasabhasa and Bhavabhasa and Bhavaprashana and others are subordinate, and also the difference between Gunas and Alankaras, sub divisions of Samlakshya Kramavyangya into Sabdaskti moola and Asthashakti moola, sub division of Arthashaktimoola into vastu and Alankara and etc were discussed with suitable examples of Alankara Dhvani.

Third Udhyota is dealt with sub-divisions of Dhvani based upon Vyanjaka, Padaprakasha, Vakya Prakasha, three kinds of Sanghatana and how it depends upon its appropriations of speaker, the Sense, the Plot and Rasa. How is Rasa is manifested, sustained and how Alankaras become suitable to evoke Rasa, the things that are opposed to arouse the Rasa, the importance of five stages (Mukha, Pratimukha, Garbha, Avamarsha and Nirvhana to lead Rasa manifestation, light on how the establishment of Shanta the Rasa , varieties of Kavyas like Gunibhuta, Chitra, and Dhvani due to the poets Pratibha.

Fourth Udhyota elaborates the fresh aspects in the domain of Dhvani, and Gunibhuta how the same idea can appear new with poet's imaginations, his concern about Rasa, Karuna Rasa in Ramayana and Shanta Rasa in Shastra Kavya Mahabharata, as the principal Rasas , establishing the province of poetry is unlimited though hundreds of poets composing hundreds of works continuously. There is no dearth of good quality of poetry for the imagination of poet, the same thought; same idea can be suggested in a number of ways with charming expressions.

Definition of the Dhvani Kavya:

Dhvani kavya is defined by Anandavardhana as wherein the conventional meaning renders itself secondary or the conventional word renders its meaning secondary and suggests the implied or intended meaning is designated as Dhvani or suggestive poetry.

The kind of poetry where the word and its meaning giving up their explicit sense and

suggest only the said implicit meaning is signified by the name Dhvani or suggestive poetry. When the suggested sense is overtaken by the denoted word and its meaning is considered as Dhvani. Here Upasargana means 'being subservient' i.e. the Vachyartha – the direct or explicit meaning takes the secondary position, without being prominent, suggested meaning, becomes Pradhana is the situation for Dhvani Kavya. By this it is shown how the province of suggestive poetry is quite distinct from the charm of figures of speech like Upama, Anupasa etc Artha and Sabda Alankaras.

The suggested sense (the implicit meaning) sometimes will be prohibition but in Vachyartha explicit meaning in an instruction to do something (Oh! pious man! wander freely, that dog is killed by the fierce lion that dwells on the banks of Godavari river)

Here, the lady who uses to meet her lover on the banks of river Godavari, is getting hesitant when the pious man is coming to bathe. She explicitly say that he can roam freely, but actually the man who is scared of dog, how can he move when the lion is there. Thus explicitly she says he can go around but the suggestive (intended) is he should not go there. Thus she makes her privacy unhindered.

Sometimes the explicit meaning is prohibition but implicit meaning is permitting to do as desired. For example in the sloka from Gathasaptashati (Oh! traveler! blinded by night do not tumble into our beds as my mother-in-law sleeps here and I sleep here. Before dark itself you make a mark.) Here, the speaker is a woman of loose morals, gives a veiled invitation to the traveler to her bed. The suggestive meaning (Vyangyartha) is welcome but explicit meaning is prohibition. Thus the province of Vasthudhwani is established by Anandavardhana in the first Udhya.

Dhvanyabhaavavaada Khandana-Refuting the objections of those who deny the existence of Dhvani:

As already pointed there are mainly three sets of people who disapprove the existence of Dhvani. The Abhavavaadins make three types of arguments. The first is what is new in Dhvani when the beautifying factors are already existing and acknowledged also. The second argument is vagvikalps they outright rejected the existence of Dhvani as the major concepts that have been put forth by the previous critics which is called Prasiddhaprasthana going against the well-known path will not add anything new and it would fail to win the acceptance of learned. The third argument is there is nothing like Dhvani because it can be a new name for the old beauty may be an insignificant element left unexplained for that people need not dance as if they found a new discovery therefore Dasani is nothing but a fabricatin.

Anandavardhana refuted the objection of anti- Dhvani is being shown fallacious through the number of illustrations. Suggestion is possible only when the suggested element is exclusively important. For example in Samasokti Alankara the explicit meaning alone appears as prominent and charming than the suggested sense hence becomes secondary to it. In this Sloka the main subjects of description are the night and the moon. And the behavior of a heroine and that a hero are attributed to them are only secondary. Such places the intended is not primarily suggested. Hence, the figures of speech, qualities, varieties of diction, style all these can be the limbs of poetry but suggestive poetry cannot be looked upon as conditioned by its limbs, since its sphere is very extensive. The comprehensive concept as suggestion with all its divisions and sub-divisions is explained to satisfy the minds of enthusiastic critics. Though some Alankaras like Paryayakta, Somasokti, and Visheshokti etc. have suggestive sense but they are not the place for Dhvani, for, the implicit meaning is not prominent. In those instances Alankara is primary and suggestive sense is secondary.

One more example in Akshepa Alankara, where the chief element is hinting, and to serve the purpose of conveying specialty, but what expressed is more charming than implicit. (Twilight is full of love with red colour, the day chases her face to face, but alas! look at the decree of fate, the twain do never meet)

Here, suggesting idea is the heroine Twilight, must be understood to be advancing to meet her Lover, the Day; the Day is also passionate Lover in also moving to meet her as it were. Since both are moving eagerly unable to meet each other. The Saga is continuing. All the beauty of the verse lies in Vachyartha only but not in the Vyangyartha. Hence explicit aspect is only considered as primarily intended, not the implicit.

Anandavardhana very clearly declares that Bhakti cannot be Dhvani because of Ativyapti, Avyapti Dosas of Lakshana definition. Dhvani exists even when there is no hindrance to the primary meaning, whereas Mukhyarthabhada – where the direct meaning gives up and indicates through, Lakshna power. The fact that lakshana is grounded on the primary denotative force of words. Like ‘Ganagayaam Goshah’ (village in the river Ganga) vachyartha –direct meaning is not applicable .hence we have to take a different meaning that the village is on the banks of river Ganga and this discrepancy is removed by the Lakshnaartha-secondary meaning. The village possess the coolness and holiness of Ganga is suggested. Thus Lakshana/Bhakti/Upachara function only when primary meaning is effected whereas suggestion is solely dependent on suggestively. Hence suggestion is different, Bhakti is different.

Now since Dhvani has been properly defined, explained and illustrated, the argument of Anirvachaniyata Vaadins is also refuted. Thus Anandavardhana justified the view of the existence of suggestion and reputed the all the objection raised by Dhavanyabhavavadi's. (Those who say suggestion non-existent)

Alankara Dhvani:

The province of Alankara dhvani is proved by Anandavardhana in the second Udhya in the illustration of (Upamadhvani-suggested simile) taken from his own work Vishamabanalila.

(The eyes of the heroes will not be so delighted in their beloved's red-anointed breasts as in the temples of enemies' elephants painted in deep red colour).

The third class of the implicit the Rasadhvani is quite distinct from the explicit. The meaning above is the soul of the poetry. At the sight of the separation of the Kruncha birds, the sorrow of Valmiki too the form of the poet.

The poetry of great poets is said to have such meaning and it is possible by the extraordinary genius of the poets. The status of first-rate poets is achieved only by the effective employment of suggested meaning and suggested expressions and not by mere use of conventional meanings and conventional words. Though by its own power the word-import responsible for conveying the sentence-import, just as it escapes notice once its purpose is served. The suggestive sense suddenly flashed in the perceptive critics when they turn away from the literal meaning.

Classification of Dhvani :

The Dhvani is mainly divided into two fold. 1. Avivakshita Vacya Dhvani. Where the intended meaning is not implied or not meant . Dhvani with unintended literal import as in – (Three persons gather flower of gold from the earth the sold, the learned and the one who knows to serve)

The expression Suvarnapursham in the above verse means literally 'flowers of Gold' is an epithet of the earth. The primary meaning is tainted with incompatibility. The earth cannot bear the gold flowers. Hence the secondary meaning (Lakshana or Bhakti) becomes necessity. The meaning can be understood as the earth replete with all coveted riches in an abundant measure. The greatness of three men specified are the hero, the scholar and the servant . Here the significance is distinct from secondary meaning. This is which designated as Avivakshita Vacya Dhvani.

The second variety is Vivakshitanyapara Vacya dhvani where the intended meaning is

implied. Dhvani with intended but further extended literal import as in (The quarters are all painted as it was with excitement, forming a circle as it were, etc. Rama says let us all these confront me; I shall bear them all as I am Rama, whose heart is adamant to be sure, But, how will Sita bear with all this. Alas! My beloved queen! be bold! I am separated from you.

Here the word 'Rama' carries the suggestive force. The word does not merely denote and individual's name as Son of Dasaratha, but conveys the sense that he has all the capacity to bear any kind of pain. It suggests various qualities of Rama. This is example of Arthantaraskramita Vachya when suggested, the direct meaning use its individual sense.

Atyantatiraskruta Vacya – where the literal sense is completely set aside and Like in Valmiki Ramayana Here, this is the description of winter by Rama, in Panchavati, All the charm of the moon has gone to the Sun, it disappeared now that the orb is enveloped by snow, like a mirror rendered blind by the breath. The moon's shine is blocked by the breathed out air. The figurative use of the word Nishwaasaandha-blinded in the verse justify several qualities and completely lost the literal meaning that the moon is not shining due to the rise of Sun. The word 'blinded' contains the suggestion.

The Vivaksshitanypararacyadhvani can be called as Abhidamoola is further divided into two types.

(1) Asamlakshya Krama-dhavani- where the intended sense is grasped without any apparent sequence the levels and scheme of realization of implicit sense in unperceivable. This is constituted by Rasa, Bhava, Rasabhasa, Bhavabhasa, Bhavodaya, Bhavasandhi, Bhava Sabalata and Bhava Prashama. When sentiment Rasa and Bhava (emotion) etc. are sub-ordinate and principle meaning in primary there occurs Rasavadalankara only not Dhvani. For example –

In this verse a lady in her drama prattles with her husband, "since you are cunning, I shall keep you chained in my arms". She lovingly rebukes her husband as 'Ruthless' etc. implying her innocence. In the present sloka the sorrow of widowed queens of enemy, those who can meet their husbands only in dream, is surely pathetic. But the sentiment paths is made sub-ordinate to the heroism of the king who is praised. Here Karuna Rasa is only an alankara here. Since it becomes auxiliary it is only Rasavadalankara. Whenever any Rasa is intended by the poet as primary then it rises to the status of Dhvani.

The Alamkara –figures of speech whose employment is regarded as secondary in Asamlakshya Krama-dhavani-Suggestive poetry of undiscerned sequentially and serves as the best vehicle of sentiment that is the place of Dhvani, The painting on the cheeks are faded by

the pressure from the palm of your hand .the nectar like juice of your lips drunk by your sighs. The tears continuously wetting your breast .OH! Hard hearted one! Anger has become your darling.

Here as the heroine is sitting and shedding with her chin placed the on her palm, the hero is trying to win her over artfully. While he enjoys the heroine's consequent state like jealous, anger etc. And figures like Slesha,Rupaka and Vyatireka flood in poets mind without any effort .This kind of the poem is kind of expression can easily promote Rasa –the Sentiment. Figures of speech can beautify only the body of the poem but the principal element of the poetry Rasa can be derived from the soul- by Dhvani -suggestion alone.

(2) Samlakshya Krama dhvani – where the sequence is apparent, where the stages of understanding the implicit sense from the explicit is well perceived.

The Samlakshydhvani is again divided into 3 types (1) Sabda Shakti Moola dhvani where the transition is due to the power of words. When an Alankara is suggested it is Sabdashakti moola of the world dhvani. In Slesha there is scope for two meanings. The power of the words can convey suggestion like

Meaning related to Hara is that he by whom God of love is destroyed, by whom the very body of Bali's enemy was turned into a shaft. Meaning that relates to Hari is He, the unborn, by whom the Demon of cart was destroyed. Whose body that triumphed over Bali was into a feminine form changed etc.

(2) Arthashaktimoola dhvani – where the transition is due to the power of meaning, like in (As the divine sage said this, Parvati standing by the side of her father facing downwards, counted the petals of toy lotus she held in her hand.

He the idea of counting Lotus petals in conveyed expressly and that primary meaning subjugate itself in communicating the second idea that is shyness one of the Anubhava of Sringara Rasa. It is suggested by the power of implication. Unlike the suggestion with undiscerned sequantiality, here the context, description of situation, passing moods etc. will serve suggestion.

(3) Ubhaya Shakti moola dhvani – where the transition is due to the power of both Sabda and Artha (Word and meaning).

The scheme of this classification of Dhvani is very detailed and complicated too. Anandavardhana himself classifies in various ways as many as into fifty one types. Only a brief out line is given above.

Types of Poetry

According to Anandavardhana the poetry can be classified into three types Chitra Kavya – is that poetry where there is absolutely no Dhvani-suggestive meaning. It is merely a fact (Vastu) involves in the usage of figures of speech Gunas etc. embellishments which beautify the description depending on the embellishment mainly with words or meaning. Again this is divided into two Sabda chitra kaya and Artha Chitra kavya. This is the lowest order of poem (Adhama Kavya) as it is bereft of Dhvani.

The second type of Kavya Gunnibhutavyangya Kavya where the predominant element is ornate description full with the figures of speech, but not completely devoid of suggestive sense. Though suggestion leads to the charm but takes the secondary place. Since the suggestive meaning (Vyangya) takes subordinate element (Gunibhoota) of Explicit meaning this is called Gunibhoota Vyanya Kavya. The Dhvani here is not more beautiful than the expressed sense, the poetry of subordinate suggestion is considered as intermediary poetry. (Madhyamakavya)

The third variety of poetry is called as Dhvanikavya wherein the suggestions the principal method. All the beautifiers or embellishments of the expressed sense and the expression exist with the single purpose of conveying the sentiment is to be regarded as the best suggestive poetry. The suggested meaning is derived through the explicit meaning. Explicit fact is the means to implicit meaning. When vacyārtha becomes subordinate to Vyangyārtha (suggestive meaning) it is the best poetry – the Dhvanikavya. Suggestive element become primary and direct meaning becomes just a matter of fact. (Vastu or Alamkara).

The prominent Rasa in Ramayana and Mahabharata:

There are other Rasas like Sringara, Vipralambha Sringara, Vira, Krodha, Adbhuta etc. But all these are sub-ordinate sentiments (Anga Rasas). As Adikavi Valmiki himself said sorrow has become sloka-poem. Shoka or sorrow is the permanent mood (Sthayibhava) of Karuna Rasa. This Karuna Rasa is present in Ramayana throughout hence it is the primary (Angi) Rasa in the Kavya.

In the entire Mahabharata the prominent Rasa is 'Shante' and all the other Rasa's being Anga Rasas (sub-ordinate) Though there is no reference to the term Shanta in the Anukromanika (the index) – the table of contents, it should be understood through Dhvani. In the Anukramanika there is a quote which says "Lord Vasudeva, the Eternal will be glorified.

" Here Vasudeva is not the son of Vasudeva, but he is Sanatana – the Eternal. The

poem is full of praise of that Sanatana and he is the main character in Mahabharata. The cessation of desire disgust, aversion take important aspect in Mahabharata and tranquility of mind is desired emotion. The whole Kavya shows the importance of worldly pleasures, pains, possessions, Valour, love etc. and praises the Eternal. Abandoning all these desires is Vairagya -which is the static emotion Sthayibhava of Shanta Rasa. Hence in Mahabharata Shanta Rasa is the primary sentiment (Angi Rasa) and all other sentiments are auxiliaries (Anga Rasa).

Conclusion

The minds of Sahridayas go to suggested meaning instantaneously rather than to explicit meaning. To relish Rasa-sentiment the vibhavas- the settings like moong light, seasons, fragrance etc. and the Anubhavas-the physical changes like facial expression, body language etc., Vyabhichari bhavas like instantaneous reactions like laughing, weeping etc. are not simply declared. They are depicted to set the mind of the reader and spectator towards the accomplishment of desired Rasa through Dhvani which is the soul of the poet.

Thus Anandavardhana authoritatively advocates that when the suggestive element is prominent in the Kavya then it becomes a Dhvanikavya, an Uttama Kavya, and highest kind of poetry. Modern Scholars like P.V.Kane writes that “The Dhvanyaloka is an epoch-making work in the history of Alankara literature. It occupies the same position in poetics as Panini’s Asthadhyayi and Sankaracharya’s commentary on Vedanta.”

5.3.3

5.3.4 Check Your Progress

1. Classify three categories of Anandavardhana’s poetry
2. Explain the structure of poetic meaning.

5.4 Unit Summary

This unit is about the introduction of Literary Criticism and its development. The first section explains about the Sarga-bandha. The final section describes about the structure of poetic meaning.

5.5 E-Content

S.No	Topic	E-Content Link	QR Code
1	Sarga-bandha: Epic Poetry	https://youtu.be/xefjOPM9I9Q?si=7mwVzRDMnh2iSvoJ	
2	Structure of Poetic Meaning	https://youtu.be/1wjpfKQHHk?si=0zv6ZjozxHV2ZcAA	

5.6 Reference

- ✓ Devy, Ganesh Narayandas. *Indian Literary Criticism*. Orient Blackswan, 2002
- ✓ Lal, P. *The Concept of an Indian Literature: Six Essays*. Writers Workshop, 1968.

Self Assessment Questions:

2 marks:

Dandin: Sarga-bandha: Epic Poetry

Discuss the significance of Sarga-bandha in Indian literary tradition.

Sarga-bandha, a 7th-century Sanskrit epic poem, showcases Dandin's mastery of storytelling and poetic technique. The work exemplifies the Indian literary tradition of epic

poetry, exploring themes of heroism, duty, and morality. Its influence can be seen in later Indian literature and poetry.

Explain the use of poetic devices in Sarga-bandha.

Dandin employs a range of poetic devices in Sarga-bandha, including metaphor, simile, and alliteration. These devices create a rich and evocative language, drawing the reader into the world of the poem. Through his skillful use of poetic devices, Dandin conveys complex emotions and ideas.

Anandavardhana: Structure of Poetic Meaning

Analyze the concept of Dhvani in Anandavardhana's work.

Anandavardhana's Structure of Poetic Meaning introduces the concept of Dhvani, or suggestiveness, as a key element of poetic meaning. Dhvani refers to the ability of poetry to evoke emotions and ideas beyond literal meaning. Anandavardhana argues that Dhvani is essential to understanding the power of poetry.

Discuss the influence of Anandavardhana's work on Indian aesthetics.

Anandavardhana's Structure of Poetic Meaning has had a profound impact on Indian aesthetics and literary theory. His ideas about Dhvani and poetic meaning have shaped the way Indian scholars and critics think about literature and art. The work remains a foundational text in Indian literary studies, influencing generations of scholars and artists.

5 marks

1. Analyze the use of imagery in Dandin's "SaragaBandha", evaluating its role in conveying themes and emotions..
2. Create a critical edition of a selected passage from "SaragaBandha", providing commentary on its language, imagery, and themes.
3. Evaluate the effectiveness of Dandin's use of poetic devices in "SaragaBandha", considering their contribution to the poem's overall impact and meaning.
4. Analyze the concept of dhvan in Anandavardhana's "Structure of Poetic Meaning", evaluating its role in conveying poetic meaning.

5. Compare Anandavardhana's theory of poetic meaning with other literary theories, identifying similarities and differences.
6. Design a diagram illustrating the layers of meaning in a poem, according to Anandavardhana's theory.
7. Assess the influence of "Structure of Poetic Meaning" on later literary theories and criticism, considering its impact on the development of Indian aesthetics.
8. Evaluate the effectiveness of Anandavardhana's use of examples in "Structure of Poetic Meaning", considering their contribution to the theory's clarity and persuasiveness.

8 marks

- 8 Evaluate the significance of the natural world in "SaragaBandha", considering its symbolism and impact on the narrative.
- 9 Create a critique of Anandavardhana's theory, arguing for or against its relevance to contemporary literary analysis.
- 10 Imagine an application of Anandavardhana's theory to a contemporary poem, analyzing how it reveals new insights into the poem's meaning.
- 11 Evaluate the significance of context in determining poetic meaning, according to Anandavardhana's theory.
- 12 Synthesize the relationship between word and meaning in "Structure of Poetic Meaning", exploring how they intersect and influence each other.
- 13 Design a visual representation of the poem's structure, illustrating the relationships between its various sections and themes.
- 14 Imagine an alternative ending to "SaragaBandha", taking into account the poem's exploration of fate and personal agency.
- 15 Assess the cultural significance of "SaragaBandha" in the context of ancient Indian literature, considering its influence on later works.