POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in ENGLISH

SEMESTER - III

DSE - 302

INDIAN LITERATURE IN ENGLISH

Self-Learning Material

DIRECTORATE OF OPEN & DISTANCE LEARNING

UNIVERSITY OF KALYANI

KALYANI-741235, WEST BENGAL

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Directorate of Open and Distance Learning, University of Kalyani
Published by the Directorate of Open and Distance Learning, University of Kalyani,
Kalyani - 741235, West Bengal.

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Director's Message

Satisfying the varied needs of distance learners, overcoming the obstacle of distance and reaching the unreached students are the threefold functions catered by Open and Distance Learning (ODL) systems. The onus lies on writers, editors, production professionals and other personnel involved in the process to overcome the challenges inherent to curriculum design and production of relevant Self Learning Materials (SLMs). At the University of Kalyani, a dedicated team under the able guidance of the Hon'ble Vice-Chancellor has invested its best efforts, professionally and in keeping with the demands of Post Graduate CBCS Programmes in Distance Mode to devise a self-sufficient curriculum for each course offered by the Directorate of Open and Distance Learning (DODL), University of Kalyani. Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by the Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal. Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome. During the production process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Amalendu Bhuniya, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance. Sincere gratitude is due to the respective chairpersons as well as each and every member of PG-BOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani. Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director

Directorate of Open and Distance Learning

University of Kalyani

DSE 302

INDIAN LITERATURE IN ENGLISH

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BLOCK – I

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INDIAN ENGLISH POETRY

CONTENT STRUCTURE:

Unit 1: A Brief History of Indian English Literature: The Beginning of Education, Pioneering Authors, Major Literary Trends and Future Developments

Unit 2: A Brief Survey of Indian English Poetry

UNIT – 1

A BRIEF HISTORY OF INDIAN ENGLISH LITERATURE: THE BEGINNING OF EDUCATION, PIONEERING AUTHORS, MAJOR LITERARY TRENDS AND FUTURE DEVELOPMENTS

INTRODUCTION

The term "Indian English Literature" (formerly known as "Indo Anglican") or Indo-English Literature connotes literature written in English by Indian authors. It remarkably differs from Anglo-Indian literature which was created by Englishmen in India who were fascinated by her romantic and exotic charm. They made India the main theme of their writings. It is "for the most part, merely English literature marked by Indian local colour." Indian writing in English began much before the establishment of the British colonial rule in India and has survived the collapse of the Empire. The resilience of Indian writing in English is largely due to the English education provided by the Christian missionaries in the nineteenth and twentieth century and the high adaptability of the Indian mind to Western education. Indian writing in English was

able to mutate by combining typically Indian “feeling,” “emotion” and “experience” with the “discipline” imposed by English.

The Britisher came to India when the Mughals were still firmly in the saddle. He hoped to trade and " get rich quick " in India-; he gained a footing in two or three places, he traded with the ' natives ', and he prospered. One thing led to another; the Britisher was more and more in evidence, and not alone as trader; it was clear that he would not go back. The Britisher remained in India to govern, and by the end of the eighteenth century the incredible transformation had been all but completed.

The Britisher could give his attention now to the arts of peace, to Education, for instance. At first, the British administrators in India, even when they were well-meaning and conscientious, were without any spontaneous interest in Hindu culture and Oriental learning and hence they did not boldly tackle the problem of illiteracy among the masses. Warren Hastings, indeed, founded and liberally endowed the Calcutta Madrassa in 1781. (In the previous year, **James Augustus Hicky** had founded Calcutta India's first newspaper, ***Hicky's Bengal Gazette***). It was, however, the arrival of **Sir William Jones** that ushered in a new era in the education of India. He loved the peoples of India and their sacred literature and he looked upon himself as a servant, rather than as a ruler, of the people in whose midst he had been privileged (as he thought) to live, move and have his being.

Jones was certainly one of such "high-minded Men"; he founded the Bengal Asiatic Society; he published vigorous renderings *of Sakuntala* and *Hitopadesa*; he addressed an astonishing series of odes to various Hindu gods and he wrote a long verse tale, The Enchanted Fruit, based on a Mahabharata episode., Jones was an enlightened Englishman whose work inspired, not only other Englishmen, but also Indians to study the sacred Indian literature reverently, to bring it to the notice of the masses, and to help the Indian renaissance to' its fruitful blossoming in the fullness of time.

Jones and his comrades in Oriental scholarship were no doubt inspired by a stern, missionary zeal. But there were difficulties in communicating the message of the Renaissance to the unlettered masses. The humanists were one and all compelled to face this question: Was India to adopt a wholly Westernized system of education with English as the medium of instruction, or was she merely to revive the study of Sanskrit and Persian and impart general

education with the various mother tongues as the media? Opinion was sharply divided and things drifted for two or three decades.) Meanwhile, Jonathan Duncan started Sanskrit College at Benares. Charles Grant and Lord Moira issued their weighty " Observations " and " Minutes ", and a Committee of Public Instruction was constituted in 1823.

Of a sudden three factors now emerged and, acting as a solvent of the doubts and perplexities of the situation, they defined with unmistakable clarity the course of education 'in India for the next one hundred years and more. These were: (1) the new intellectualism and renascent ardour among the Indians, as symbolized in Raja Rammohan Roy; (2) the perseverance of the Christian missionaries; and, above all, (3) the persuasiveness and metallic clarity of Macaulay's English proper style.

Rammohan Roy and his friends had tasted the fruits of Western literature and culture and were persuaded that India required a Western type of education with English as the medium of instruction.) With the help of two Englishmen, David Hare, and Sir Edward Hyde East, Raja Rammohan Roy brought into existence the Calcutta Hindu College, which later developed into the Presidency College. Starting with only one hundred students in 1817, the College steadily grew more and more popular and the number was quadrupled within the next twenty years. In Bombay and Madras, however, people with the conviction and energy of Rammohan Roy were wanting and these provinces were content then to follow in the footsteps of enterprising, energetic, and ever-experimenting Bengal.

The second factor which determined the course of education in India was the advent and activities of the Christian missionaries. The ultimate aim of these latter has always been the proselytization of the Hindu, Muslim and other non-Christian communities in India. And yet nothing but simple prejudice will belittle the pioneering work of c the missionaries in the fields of education and social service. The Serampore College was founded in 1818 by Carey, Ward and Marshman, and it is to this day a flourishing institution. Other missionary schools and colleges were started presently all over India. English was generally the medium of instruction in these missionary institutions and western curricula and methods were more or less transported wholesale to make Christian liberal education possible to the * natives ' of India.

The third factor was **Macaulay's 'Minute'** urging that it was necessary and possible " to make natives of this country good English scholars and that to this end our efforts ought to be directed.^ Lord William Bentinck perused the * Minute' and his former perplexities vanished for ever ; he hesitated no longer.^ On March 7, 1835, the Governor-General-in-Council gave official imprimatur to Macaulay's policy by resolving that "the great object of the British Government ought to be the promotion of European literature and science among the natives of India, and that all funds appropriated for the purpose of education would be best employed on English education alone. "

On English education alone! The emphasis was deliberate. The intention was by no means to educate the masses through the medium of English. Government was to organize secondary and collegiate education with the available funds; and the young men who went out of these schools and colleges were expected either to enter Government service as clerks or to go back to their villages and confer the blessings of the new education on the masses. Thus was the new culture to filter from the higher and intellectual classes down to the parched throats in India's seven lakhs of villages. ~~ An admirable arrangement on paper, only, it refused to work. The average educated Indian refused to return to his village, and became rather an absurd copy of the European in India, imitating his dress, speaking his language, and thinking his thoughts; thus the redeemed Indian was alas almost a total loss to the' country. Later educational experiments have tried to broaden the basis of education and to carry its message to the villages; but English continues to dominate the curriculum. Willy nilly, men and women in India, in very considerable numbers, still read English, write and talk in English, often think even in English.

Rammohan Roy, Keshub Chandra Sen, and their comrades and immediate successors were possessed of this faith and they laboured in the strength of this conviction. They wrote in their mother tongues to appeal to the masses; more often, or on more weighty occasions, they wrote or spoke in English, so that their words may carry their message to the length and breadth of India or even to the ears of the powers that be in far off Britain. Indians thus became Indo-Anglicans out of necessity; but, be it said to their credit, they made a virtue of this necessity.

WRITERS OF THE PRE-INDEPENDENCE ERA

The earliest writings of the Indians in English were, naturally enough, in prose. After all, as Moliere's hero discovered to his great astonishment, we are talking prose all the time without quite realizing what we are doing. The Indians of a century or so ago were often obliged to talk or to appeal to their English rulers on various subjects of public importance. A speech had to be carefully prepared; more occasionally, a pamphlet had to be written and published; or, maybe, a Bengali publicist wished to make an appeal to the intelligentsia of the whole country. j\s the number of Indians who were familiar with the language increased, English publications also increased in number^ in bulk, and in variety. Even English verses were boldly attempted by these pioneers. And they were actually read and praised by the "proper authorities" in India and England! Rammohan Roy, who did much pioneering work in Bengali prose and founded the journal *Sambad Kaumudi*, was also a master of effective English prose. In 1820, appeared his *Precepts of Jesus, the Guide to Peace and Happiness*. Rammohan found Hindu society decadent; many Hindu customs and practices seemed to him abhorrent; repelled by the accretions that Hinduism had gathered during the past, Rammohan had not the patience to discriminate nicely between the soul of Hinduism and its separable trappings.

Rammohan was a sincere soul; social injustices angered him to the pitch of frenzy; however, his denunciations of Hinduism may appear exaggerated to us of a later generation, it is out of the question that he was largely responsible for the re-awakening of the Hindu fold which the country has witnessed during the past two or three generations. This awakening has borne fruit, negatively in reforms like the abolition of sati, widow remarriage, the Sarda Act, and the gradual removal of the disabilities of the Harijans, as also positively in the - emergence of Hindu leaders like Ramakrishna and Vivekananda, Dayanand Saraswati and Sri Aurobindo, Mahatma Gandhi and Radhakrishnan. Today we are witness to the fact that tens of millions of professed followers of Jesus Christ are busy reducing the world to a mutual suicide club; this no more affects the purity of Christ's teachings than sati and child marriage proved the futility or immorality of Sri Krishna's or Yajnavalkya's teachings. Among Rammohan's other writings mention may be made of these two brochures: *Brief Remarks regarding Modern Encroachments on the Ancient Rights of Females according^ to the Hindu Law of Inheritance* (1822) and *Exposition of the Practical Operation of the Judicial and Revenue Systems of India, and of the General Character and Condition of its Native Inhabitants* (1832). Besides, he published several other papers and pamphlets touching upon almost every aspect of national

life. He was indefatigable and he refused to spare himself; he was perhaps too cocksure of his positions, but in a pioneer, this is a merit rather than otherwise. He met the Britisher on equal terms and compelled him to recognize the fact that even a ' native ' could be pre- "eminent morally and intellectually. He laid New India's foundations after first clearing the ground of much rubbish; This was a dedicated life, a life of daily toil .and constant endeavour. His strong and determined personality shows itself in his many, prose writings in English; and for this reason, they will always be treasured by his countrymen.

Many other books in English, by other Indian writers of Rammohan's time, can be inspected in old libraries; but their intrinsic importance is negligible. Hasan Ali's *Observations on the Mussalmans of India* (1832) is among the earliest books written by a Muslim on Muslims; P. Rajagopaul's *Mission to Siam* (1820) and Mohan Lai's *Travels in the Punjab* (1834) are among our early books of travel or memoirs; Kavali Venkata Ramaswami's *Biographical Sketches of Dekhan Poets* embodies crude attempts at biography; and Kasi Prasad Ghose's *The Shair and Other Poems* (1830) is certainly one of the first exhibits of Indo-Anglian verse. English had seemingly come to stay; and Indo-Anglian Literature had definitely begun "muling and puking" and thus showing some disagreeable signs of vigorous life. Truly, there is nothing like all this in history; a very strange story indeed, this story of the pioneers of Indo-Anglian Literature![1]

Rammohan Roy was followed in the early nineteenth century in Bengal by the poets **Henry Derozio** and **Michael Madhusudan Dutt**. Dutt started out writing epic verse in English, but returned to his native Bengali later in life. Rammohan Roy, a social reformist from Bengal who fought for widow remarriage and voting rights for women, was the pioneer of Indian writing in English. Roy insisted that for India to be included among the world's nations, education in English was essential. He, therefore, campaigned for the introduction of scientific education in India through the English medium.

The poems of **Toru Dutt** (1855-1876), who died at the tender age of 21, were also of remarkable merit. The daughter of Govind Chandra Dutta, who himself wrote tasteful English verse, and related to Sasi Chandra of the same family, a voluminous writer of English, she was in close contact with English or continental culture throughout most of her short life. She wrote

[1] From K.R. Srinivasa Iyengar's *The Indian Contribution to English Literature* (1945)

a novel in French, which was published posthumously in Paris. “Her English poetry displayed real creative and imaginative power and almost faultless technical skill. In her English translations (*A Sheaf Gleaned in French fields*) and her *Ancient Ballads and legends of Hindustan*, she so nearly achieved a striking success as to make one regret that our language is essentially unsuited to imagery and ornament which form part of the natural texture of the oriental mind.”

Rabindranath Tagore (1861-1914) was a poet, dramatist, actor, producer; he was a musician and a painter; he was an educationist, a practical idealist who turned his dreams into reality at Shantiniketan; he was a reformer, philosopher, prophet; he was a novelist and short story, writer, and a critic of life and literature; he even made occasional incursions into nationalist politics; although he was essentially an internationalist. His active literary career extended over a period of 65 years. He wrote probably the largest number of lyrics ever attempted by any poet. He mused and wrote and travelled and talked untiringly. Next only to Mahatma Gandhi and Sri Aurobindo, Tagore has been the supreme inspiration to millions in modern India.

The phenomenal success of *Gitanjali* emboldened Tagore and his English publishers, Messrs. Macmillan, to bring out other volumes of translations, either done by him or by others under his supervision, and even some original writing in English: Poems, *The Crescent Moon*, *The Gardener*, *Fruit-Gathering*, *Lover’s Gift*, *Crossing*, *The fugitive and other poems*; Plays *Chitra*, *The Post Office*, *The Cycle of Spring*, *Sacrifice and other plays, Red oleanders; Stray Birds*, a collection of epigrams and aphorisms and poetic miniatures; Fiction, *The Homeandthe World*, *The Wreck*, *Gora (1923)*, *Hungry Stones*, *Mashi*, *Broken Ties*, *Philosophy*, *Sadhana*, *Personality*, *creative Unity*, *The religion of Man; autobiography*, *Reminiscences*(1917). Of Tagore’s full-length novels, only three appeared in approved English versions in his own life-time. *Naukhadubi* (1905) appeared as *The Wreck*, *Gora* (1910) retained the same title in English also, and *Ghare Bhaire* (1916) became *The Home and the World*. *The wreck* has always been one of Tagore’s popular novels.

Mulk Raj Anand along with **R.K. Narayan** is the best-known writer of Indo-Anglian fiction today and his novels have been properly acclaimed by discriminating critics from the West as well. Mulk Raj Anand brought everything new to the Indo-Anglian novel and the short stories new matter, new technique, new style and new approach, but before we follow the paths

trodden by his novels, it would not be out of place to study the influence of some Indian masters on the writings of Anand-Bankim Chandra Chatterjee, Tagore, Sharat Chandra Chatterjee and Munshi Premchand. His novels and short stories, which vividly present Indian life and people, show the influence of Western thought. But from early childhood, Anand imbibed love and respect for ancient Indian culture, which potently influenced his view of life. The kind of humanism he believes in and the kind of world he hopes for are integral to the Indian tradition in which he grew up.

Raja Rao, whom Santha Rama Rao has called "Perhaps the most brilliant –and certainly the most interesting – writer of modern India." As a writer, Raja Rao is the child of the Gandhian Age, and reveals in his work his sensitive awareness of the forces let loose by the Gandhian revolution as also of the thwarting or the steadying pulls of past tradition. Raja Rao's works include *Kanthapura* (1938), *The Cow of the Barricades* (1947), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillov* (1976) and *The Policeman and The Rose* (1978).

India in the 19th century, was more or less torn by various fluctuating political and linguistic border lines. Many languages were at various stages of development and while some literatures like the Bengali literature were sufficiently advanced, there were other literatures which had not seen the dawn of the awakening. This uneven curve of literary progress had to be smoothened but the task of bringing the excellences of one literature to another was not very easy. Indian English fiction is a later development. The earliest writings of Indians in English consisted of prose letters, memoranda, translations, and religious, social, political and cultural tracts. The growth of the Indian press also contributed to the rise of journalistic prose which was excellently written by Raja Rammohan Roy, the veritable morning star of Indian Renaissance. Pre-Independence Indian English literature, this period therefore, marks a great leap forward. There is a clear-cut advance in technique, form and style. Raja Rao enriched the novel with highly poetic prose and artistic narration. This period threw up men like Mulk Raj Anand, R.K. Narayan, D.F. Karaka, Ahmed Abbas, Ahmed Ali and many others whose contribution to the growth of the Indo-Anglian novel is of no mean order.

WRITERS OF THE POST-INDEPENDENCE/POST-COLONIAL ERA

With the coming of independence, the situation may have partly changed as seen by the increasing number of talented writers turning to English. But the foundations for the post-independence development were perhaps laid in the schools and colleges in the two decades before independence. The spread of education, the attractions of a world market, the growing sense of national self-confidence and maturity, the diversion of talents from regional languages into English for a variety of reasons-was there a brain drain inside India from regional languages into English? The acceptance and reputation of the early masters outside India, the prestige and recognition accorded to creative writing in English within India: all these probably led the way.

Postcolonial literature (or Post-colonial literature, sometimes called New English literature(s), is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. Postcolonial literature means the literature written after the withdrawal of the imperial power from the territory of the native people. Having got freedom from the colonial rule, the Postcolonial people thought of having their identity. So, they raised their voice against the past exploitations and oppressions and attempted at establishing their identity. The question of identity whether it is of the writer or of the poet, of the nation or of religion, and of the national or regional literature is important for each.

In postcolonial writing a greater emphasis was put on the process of colonialization and an attempt was made to record a strong resistance to the masters of the colonized societies besides insisting on contemporary realities of life. It deals with the literature written in colonized countries about the sufferings of the masses and also about the resistance of the people who were at the receiving end. Postcolonial writings can be considered as the historical marker of the period because it deals with the literature which comes after decolonization. Postcolonial writers engaged themselves in opening up the possibilities of a new language and a new way of looking towards the world. Their writings can be taken as a medium of resistance to the former colonizer. Their themes focus on the issues like identity, national and cultural heritage, hybridity, partition, contemporary reality, human relationships, and emotions etc.

The impact of world war –II anticipated many changes in the modern Indian literature. The harsh reality of the war, the political and economic uncertainties created a spirit of protest and resentment against the existing order. Poetry written in this period was with a view to establish Indian identity by the Indian poets was an explosion or rather outburst of emotions: the nationalistic, philosophical, spiritual or mystical emotions. The appeal was to the heart of the readers.

India had turned Independent in the wake of the middle of a struggling 1947 and this very sudden and gushing change of governmental and administrative policies was sure to create its ill impacts upon the newly renamed `Indian citizens`. The Partition of India, the consequent `frozen period` of Indian economy made itself very much perceivable in Indian literatures - a country which was almost thrust into native- native and almost-alien systems after solid200years of colonial ruling. This called for reasons enough for genres in Indian literature to become apparent by themselves, a nation plunged into the era of post-colonialism sickness to end, with only sporadic writers and authors taking upon their shoulders the task to be conscious of social norms. Postcolonial Indian literature also gave birth to the Indian diaspora, with clusters failing to identify themselves with the native mode of administration, migrating to the land of once `white` masters, looking down upon Indians as `slaves`. Genres of unnaturalness and unimaginable wonders began to crop up every other day in literature from India, with the now emerging tribal literary communities voicing their outcry of protests of helplessness and angst. The postcolonial generation always has perhaps suffered in a void of dichotomy, with two of the most extremities pulling at each other hard for want of importance and lack of it. And this perhaps is most visible in the rather dark genres in Indian literature, with English predominating above every other regional language.

The poets of the second phase, still romantic in spirit were Sarojini Naidu, Tagore, Aurobindo Ghose, and Harindranth Chattopadhyaya. The poetic output of these poets was prolific. The romanticism of these Indian poets was fraught with nationalism, spirituality and mysticism. It was therefore different from English romanticism. Indian romanticism widened the poet's vision. The poetry of Toru Dutt, Sri Aurobindo, Tagore, and Sarojini Naidu could not be romantic since they had to express the ethos of the age. They were not merely imitating the English romantics, Victorians and Decadents blindly. Their poetry was the best voice of the contemporary Indian time - spirit. It would be fair to say that Toru Dutt and Sarojini Naidu share their predecessor's individual nostalgia as well as their successor's sense of crisis and the

quest for identity. The new mind required a new voice which was discovered by the poet's genius for intimately registering the idiom of his own world.

In post-1960's one notices the emergence of new voices slowly making themselves heard as the important poets try to cast off derivative techniques and break away from forms that are beginning to stifle their creative freedom in a damaging way. Poets like **Nissim Ezekiel, Jayanta Mahapatra, A.K. Ramanujan, R. Parthasarthy, Shiv K. Kumar, Keki N. Daruwalla, O.P. Bhatnagar, Arun Kolatkar, Kamala Das, Gauri Deshpande, Gauri Pant, Lila Ray, MonikaVarma and Margaret Chatterjee** not only project new things but present it in a manner quite different from their predecessors.

These poets have brought innovations in form, imagery, style, structure and employed in their poetry a new kind of diction akin to colloquial language and rhythm. These poets, as Professor William Walsh remarked elsewhere, "follow the contours of a speech which is both contemporary and distinctively Indian". The informal, assertive and conversational tone marks a definite departure from the past and a new beginning in the present. Some of the poets mentioned above are very near to being called confessional poets, though the confessional tone is more a strategy than a reality.

In the post-1960s, the use of language by the Indian English poets is a marked feature of their new technique. Kamala Das elliptical style, the sonorous style of O.P. Bhatnagar, R. Parthsarathy and A.K. Ramanujan, the vigorous and deeply engaging style of Nissim Ezekiel, Jayanta Mahapatra and Keki N. Daruwalla, the emotive style of Gauri Deshpande, Gauri Pant, Lila Ray and Monika Varma, the impressionistic style of Shiv K. Kumar (particularly his use of very learned language in the manner of English metaphysical poets) are distinctive features of their individual poetic techniques. But very few of them are obsessed with the perfection of language. Shiv K. Kumar use of language bears the stamp of his professional style and learning. "Only A.K. Ramanujan and R. Parthasarathy are concerned with the perfection of language. Ezekiel and to some extent, Daruwalla strive to approximate

Indians have developed a kind of mannerism in spoken form and the post-1960 Indian poets in English try to approximate to this speech rhythm in their poetry. These poets follow the contours of speech and try to re-create a just and lively presentation of Indian characters and situations in their poetry. The purpose behind employing such a technique is to catch the

spirit of the personages in actual form so that they can achieve the reader's total participation. This technique also aims at creating a new Indian English idiom. Nissim Ezekiel is the first poet to undertake such a task.

The modern Indian English novel is, thus, preoccupied with the inner life and individual problems of men and women passing through revolutionary changes. Novel in the previous era was mainly concerned with the external aspects of society and little with the exteriorization of the inner landscape of the human psyche. It has become more subtle, philosophical and psychological. This change in the content of the novel has necessitated the use of new technical devices. Anand deftly uses the device of the stream of consciousness in his first novel Untouchable. Myth too has been used as a technique to illustrate the novelist's vision or point of view. Almost all the novelists of this period have interpreted myth in their own manner so that it may contribute to the expression of their point of view.

The post-independence novel has shown signs of maturity from the viewpoint of technique, style and language. American and European models began to exercise their influence on novel, K. R. S. Iyengar remarks:

> Before 1947, the English models were the major outside influence on the Indian novel. After independence, however, novelists in India have shown themselves susceptible to the influence of American and European (especially Russian models, and also models from oriental countries. The advance in fictional technique is a landmark in the history of Indian English novel. The novel has emerged as —a living and evolving genre, and is trying in the hands of its practitioners, a fusion of form, substance and expression is recognizably Indian, yet also bearing the marks of universality.

Most of the novelists of this period exposed social evils, customs and traditions, rites and rituals, poverty and illiteracy, bonds and bondages in their novels on the one hand and on the other, they made their writings a powerful medium to highlight the east-west encounter and thereby to spread the nationalistic ideas of the great leaders like Mahatma Gandhi among the people. Mulk Raj Anand, R.K. Narayan and Raja Rao presented radical social and national issues in their novels. Raja Rao's *Kanthapura* is Indian in terms of its story-telling qualities. The novels produced in the pre-independence period depicted the changing socio-political scene.

The development of English writing post-Independence took a new direction. The Indian English writers perceived India at a post-colonial view. The new ideas flourished but most of the focus was shifted towards the problems like- social, economic, religious, political and familial as bases; which were also enveloped with the feel of the National Movement which drew attention of the creative writers. The partition, the communal riots after partition, the problems of casteism, subjugation of women, the poverty of illiterate masses became the flavour of the day. The outcry is enormous and many up-surging writers have enhanced the view of the Literature with passage of time.

Post-independence, India was faced with a number of crises including social, political and economic. The society was in a continuous state of flux. This time the writers were no more eulogizing their nation. Rather they were bringing to the forefront the reality through their works. Both verse and prose were time and again emphasizing on the dominant crises. In order to establish a new narrative, to break away from the colonial mind set, contemporary Indian writers adapted new narrative patterns to put through their notions. In the post-independence Era Indian English novel came to maturity and attained full flowering. The rise of Indian English writing in postcolonial era was a significant development in Indian English literature. In the Indian context, postcolonial writing with its new themes and techniques makes its presence felt in the English-speaking world.[2]

[2] From the study materials on "Indian Writing in English", prepared by the faculty members of the Department of English, under the aegis of the School of Social Sciences and Humanities, Sathyabama Institute of Science and Technology.

UNIT – 2

A BRIEF SURVEY OF INDIAN ENGLISH POETRY

In order to develop a historical overview of the genre called Indian English Poetry, it would be in place to, first of all, try to build a rudimentary understanding of the nature and scope of Indian English literature of which Indian English poetry happens to be an essential part. Historically speaking, Indian English Literature began its journey as a "by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India" **(Naik, 1982, p.1).** As a result of this eventful encounter between Britain and India, Indian English was born as a hybrid which enabled communication between the English masters and their Indian subjects so much so that with the passage of time, it gave birth to a variety of English literature now recognized as Indian English Literature. In fact, one form of this foreign foliage is Indian English Literature in all ofits different vibrant forms like poetry, prose, drama, short story and novel.

While documenting the history of genesis and evolution of Indian English Literature, we must know that the historians have designated it variously, for example, "Indo-Anglian Literature", "Indian writing in English", and "Indo-English Literature" which at times would even create certain confusions with regard to nature and scope of the same. Nevertheless, the fact is that Indian English Literature may be defined as a variety of English Literature written originally by the authors of Indian origin; in other words, who are by birth, ancestry or nationality Indians.

As to the question why it is called Indian Literature in English has a simple answer. The authors in the case of this literature do of course write in a foreign language like English but their style of expression, way of thinking and sensibility are all the way Indian in nature. As for example, if one examines the writings of Henry Derozio, Mulk Raj Anand, R.K Narayan, Raja Rao, Kamala Das and many others who originally hail from India but wrote in English, their Indianness would be quite explicit from their use of English language and the sensibility they embed to their expressions. When we talk about the contribution of Indian writers to the development of Indian English literature, naturally, we come to talk about three very important concepts: adoption, adaptation and adeption. It is through these very important concepts that one can actually gauge and discern the genesis and evolution of Indian English

literature. With the help of these three concepts and techniques of writing in English used by the Indian English poetry, one could, broadly speaking, divide Indian English poetry into two periods: Pre-Independence and Post-Independence; and while discussing the different phases in the evolution and growth of the same, one may refer to the phase of imitation, experimentation and, of course, finally the write back by the empire phase. Our focus should be on underlining and evaluating the manifestation of different cultural and philosophical transitions and shifts in the poetry written in English by Indian poets so that one may asses how much this poetry is rooted in Indian ethos and sensibility.

As for as the Pre-Independence Indian English poetry is concerned, there are comments from critics like R. Parthasarathy who rejected the Indian English poetry through a sweeping remark like: "In examining thephenomenon of Indian verse in English, one comes up, first of all, against the paradox that it did not seriously begin to exist till after the withdrawal of the British from India" **(Arora, 2016, Vol. I, p.1).** Daruwalla also seems to follow Parthasarathy when he without having read in depth the texts of poems of early Pre-independence poets condemns all the earlier poets to death. He states:

> "The final indictment of the earlier poets will not be on the score of their prosody or their archaic, dandified Georgianism, but they were untouched by either the reality around them, drought, famine, plague, colonial exploitation or by the reality within, namely erosion of faith and the disintegration of the modern consciousness." **(Arora, 2016, Vol. I, p.2)**

Contrary to Parthasarthy and Daruwalla, there is Budhadev Bose who praises the nineteenth century English poetry produced from India, and states that: "The best of Indian English verse belongs to the nineteenth century" (ibid).

It is quite obvious that he finds Toru Dutt and Aurobindo more authentic and original than their modern-day counterparts in English in India, something that again is denounced by Arvind Krishan Mehrotra who believes that Aurobindo wrote "a worthless epic of 24,000 lines" and that Sarojini wrote "little poetry" (Ibid). Eunice de Souza makes a serious observation in her review of early Indian English poetry when she states that "Nineteenth-century Indian poetry in English has generally received bad press. It has been dismissed as imitative, tepid, un-Indian, unpatriotic, and interesting only as sociology" (Ibid). She finds early Indian English poetry rich in form and content, and quite contrary to Daruwalla who finds it lacking in content

particularly of the scenario of that time.

The fact of the matter is that the history of Indian English poetry reveals that even though it was imitative and romantic in its early phase, it was still a mature and responsible development in the literary landscape of India. There is the stigma that Indian English poetry is derivative in nature as English is not the native language of the concerned poets and writers. It is true that when Indians started writing poetry in the English language, they found their source of influence in the British Romantic poetry; and the imitative phase of Indian English poetry was deeply immersed in the Romantic colour and sensibility. One may very well assert that Romanticism became the model/proto-type for the Indian English poet, which was, in other words, the trend of the times.

Indeed, in its imitative phase, Indian English poetry found its model in the British Romantic poetry as there was no other model available just around; however, it never means that the Indian English poet borrowed/copied the content from the English poetry, rather the imitation was confined to the extent of form only. The content was Indian always as could be understood from the poetry of many Indian English poets like Toru Dutt, Aurobindo or Sarojini Naidu, et al. Initially, they wrote in the English form and went to mature and grow to the stage when they developed an idiom of their own and an independent variety of English called the Indian English. V. K. Gokak makes these remarks in the defense of Indian English poetry:

> "Indo-Anglian poetry, like the rest of modern Indian poetry, is Indian first and everything else afterwards. It has voiced the aspirations, the joys and sorrows of the Indian people. It has been sensitive to the changes in the national climate and striven increasingly to express the soul of India, the personality which distinguishes her from other nations. At the same time, its constant endeavor is to delineate the essential humanity and universality which make the whole world her kith and kin." **(Arora, 2016, Vol. I, p.13)**

There are no two opinions about the fact that Indian poets have also developed their own poetic forms and have employed various and different styles ranging from simple to compact via colloquial to suit the themes which they wanted to highlight through ideas and images that evolved to be picturesque thereby offering a fusion of feelings and thoughts. It is evolution and growth in the Indian English poetry that made the pre-independence poets throw away

the Romantic imitation and adopt an independent and Indian style and form which of course is very clearly marked by the post-independence experimental and adeptive phase of Indian English poetry. V. K. Gokak further explains the story of Indian English poetry in these words:

> "A particular verbal mode of expressing romantic sensibility may have ended with Sarojini Naidu and her generation. But it does not mean that romantic sensibility itself came to an end with her. The fireflies are as much a part of our experience as the din and hubbub and they will continue to be so. Given a certain comprehensiveness of soul, a poet is bound to respond to the din as well as the fireflies. In any case, the neo-symbolists have evolved their own characteristic idiom for expressing "romantic" sensibility." **(Arora, 2016, Vol. I, p.14)**

Before a brief review of some great poets of Indian English literature is presented here,it would in place to briefly see how it is actually classified by historians and critics of the genre. According to Keki N Daruwalla, "The best thing about Indian poetry in English is that there are no schools, no poetic congeries, no Gurus and nodisciple's" **(Arora, 2016, Vol. I, p.17)**. He could be right in his own way though a cursory glance over the subject shows a different story. The history of Indian English poetry bears witness to the fact that many Indian English poets wrote under the influence of Tagore and Aurobindo. Among the modernist, many would emulate Nissim Ezekiel and Ramanujan. Many women poets could be found emulating Toru Dutt, Sarojini Naidu and Kamala Das. It could be very difficult to do a period-wise division of Indian English poetry though V.K Gokak's classification spans over 25 years and M. K. Naik's into four schools of thought, namely "From the Beginnings to1857"; "1857 to 1920"; "1920 to 1947" and "Independence and After" **(Arora, 2016, Vol. I, p.17)** are good attempts. There is a division made by Makarand Paranjape whose classification and division goes something like this: "Colonialism" (1825-1900); "Nationalism" (1900-1950); "Modernism" (1950-1980) and "Post- Modernism" (1980-present time).There is one division that sees Indian English poetry simply in terms of "Romantics" and "Modernists", something which could not be taken as an authentic fact about such a vast and heterogeneous body of poetry. Nevertheless, the fact is that such divisions are not water-tight compartments, rather they could be treated and taken as simply matters of "approximate and provisional" and simply devices of convenience **(Arora, 2016, Vol. I, p.17).**

The history of Indian English Poetry generally considers Henry Louis Vivian Derozio as the first Indian Englishpoet. Among the many early English poets in India, figures like Kashiprasad Ghose, Shoshee Chunder Dutt, Michael Madhusudan Dutt, Govind Chunder, Hur Chunder could be counted as the early pilgrims of this journey. Toru Dutt inherited the same spirit and spreadthe fragrance of Indian ethos and cultural sensibility throughout the globe through collections like *Ancient Ballads* and *Legends of Hindustan.* Sri Aurobindo Ghosh introduced philosophical reflections to the Indian English Poetry and shares with the world his vision of reforming the world through his internal yoga which he recommends through his collection of poetry *Savitri.* Joseph Furtado, a poet from Goa, may be rightly called the predecessor of Nissim Ezekiel in writing Indian poems in English. Romesh Chunder Dutt might not have written much original poetry in English except in his collection *Reminiscences*; nevertheless, nobody can take away thiscredit from him that he introduced Indian culture to the West through his translations. Sarojini Naidu offers to the West what she sees around her-the Indian landscapes with people and things without going into the depth. She simply shows to the reader what Indian landscape is all about. Among the greatest for all the times in Indian English poetry could be counted the name of Rabindranath Tagore whose poetry offers vision-a vision of life that shows the path of love, joy and peace which one realizes by living with world not simply in the world. He humanizes spirituality and presents to the world some of the best visionary statements through his poetry. In thesame vein could be counted the poetry of Swami Vivekananda whose poetry is full of love, wisdom, philosophical reflections, message of tolerance and spirituality. Further, his poetry conveys the message of oneness and unity; it condemns fanaticism and bigotry thereby favoring the fusion of East and West through theharmony among all the religions of the world and the resultant cosmopolitanism.

Poets like these mentioned above could be stated to have left an indelible mark on the literary landscape of India before it was actually overtaken by the new generation that tried to experiment with new forms, dictions, images, idioms and themes in order to welcome the modernist trends and techniques in India. This is the time when the modern poets from India writing in English attempts new and innovative forms and techniques in his/her poetic expressions and in the choice of the subject matter and themes as well. Among the great modernists from Indian English poetry, one would find Nissim Ezekiel identifying himself with his environment, thus becoming a representative poet of metropolis and modern Indian

city, Bombay, a microcosm of India. What makes him fresh, appealing, and interesting for readers is his marked objectivity, use of irony, and paradoxes in his poetry.

In the league of extraordinarily amazing modernist Indian English poets figures the legendary revolutionary poet, Kamala Das, who gives vent to her anguish against the male hegemony and expresses to the best the female sensibility as she felt it to be. One could find that her true "self" that remains disconnected from corporeal encounters oscillates like a pendulum and, finally, takes rest in the ideal love of Ghanshyam. Similarly, A. K. Ramanujan, an expatriate and a poet of cultural consciousness, successfully brings family, history, and myths into the texture of his poetry. He might be found mingling his native surges with his American experiences but he seeks his identity in his mythical and literary past. Similarly, there is R. Parthasarthy with the collection of poetry *Rough Passage* which proves his poetry to be voyage within. If he criticizes the Tamil culture, he does not criticize it because he is against it but because he longs for the revival and restoration of the same.

Jayanta Mahapatra portrays the Orissian landscape of his poetic collections with the colours of myths, symbols and metaphors. In Arun Kolatkar, one mayfind that he is against the way religion is being misused by the people and he shows the reader how the common masses become the victims of their own beliefs because of their superstitiousness. His poetic journey from *Jejuri* to *Sarpa Satra* is full of quotidian experiences articulated in day-to-day language and idiom. These are some of the very important landmarks in the history of modern Indian English poetry which set the standards and points of departure for the next generation in the said field.

While talking of the poetry in English of the very recent times in Indian history, one may think of great iconslike P. Lal, Dom Moraes, Adil Jussawala, Agha Shahid Ali,Meena Alexandar, Manohar Shetty, Vikram Seth, Imtiaz Dharkar, Eunice de Souza, Saleem Peeradina, O.P Bhatnagar, Keshav Malik, KrishnaSrinivas, Niranjan Mohanty, Mohanand Sharma, et al, who too have enriched the Indian English poetry by virtue of their innovations and experimentations in form as well as content.

Henry Loius Vivian Derozio (1890-1831) was influenced by Byron, Scot, Moore, Shelley and Keats and was, ofcourse, a great romantic in spirit under the influence of all the above-mentioned Western Romantics. He has triedhis hand at writing lyrics, short poems,

narrative poems, ballads and some sonnets that reveal his poeticpersonality which is a fusion of his reflective strain, melancholic nature and reformative attitude.

In Derozio's poetry, one would always find his deep love for country and his deep anguish at the fact that India has been enslaved. He would glorify the richness of Indian culture and civilization in the past and would expresshis deep anguish over the corrupt traditions that bind India. He would love to revive the native Indian tradition thereby instilling a sense of patriotism among Indians and the sense of freedom also. To him, freedom gives life to a man; slavery gives death. Similarly, one could feel his anguish and deeply felt pain over the present status of India and how it used to be agreat country and civilization in the past. He, in fact, grieves and mourns over this change. In other words, one could see that he pained to see the golden eagle in the chain and this pain is felt to the extent that he wishes it tobe free. This is how he recalls the Indian past:

My country! in thy day of glory past
A beautieous halo circles round thy brow,
And worshipped as a deity thou wast-
Where is that glory, where that reverence now?

(Derozio in Arora,Vol.1 27)

Kashiprasad Ghose (1809-1873) was a bilingual poet writing in his mother tongue, Bengali, and English. His maiden contribution to Indian English poetry is his collection *The Shair and other Poems* (1830).A cursory reading of this collection of poetry would reveal to any reader that he was deeply influenced by Sir Walter Scott though many poems in this collection are about Indian festivals. There are reflections of despair, despondence and melancholy also in his poetry.

In English, poets like **Michael Madhusudan Dutt** (1824-1873), have left impressions through his works like *The Captive Ladie* (1849), *Vision of the Past in Blank Verse* (1849), *Ratnavali* (1858), translation of *Sarmista*(1859), *Is this Called Civilization*? (a farce published in 1871) in which he has proved his Indian stance and thuscompose a blend of Western form and Indian content. In a poem like "Oft like a Sad Imprisoned Bird," he anticipates the vision of Rabindranath Tagore in these lines:

For I have dreamed of climes more bright and free

Where virtue dwells and heaven-born liberty
Makes even the lowest happey: where the eye
Doth sicken not to see man bend the knee
To sordid interest: climes where science thrives.
And genius doth receive her guerdon meet;
Where man in all his truest glory lives,
And nature"s face is exquisitely sweet:
For those fair climes I heave the impatient sigh,
There let me live and let me die.

(Gathering Grace 13)

Similarly, the Indian English Poetry has the honor of having received the wisdom of one of the greatest legends of Indian soil who was really the daughter of the soil and had the nerve and talent for promoting the Indian ethos and mythos across the globe through her English poetry. **Toru Dutt** (1856-1877) was the daughter of Govind Chunder Dutt, and was nourished on the Indian literary heritage of works like the *Ramayana*, the *Mahabharata*, the *Vishnu Purana* and the *Bhagavad*. Her poetry is full of reflections on Indian ethos and mythos as would be latter on commented on separately about her poetry in this work of research on Indian poetry. Toru flashed into limelight when she published *A Sheaf Gleaned in French Field* (1876) which is an English translation of French poetry containing some 165 poems including eight by her elder sister Aru. In 1882, her *Ancient Ballads and Legends of Hindustan* was posthumously published and it was a big surprise for even the English world. In her poetry, one may find the poetic representation of the well-known theory of fate and Karma, somethingthat she has borrowed from ancient Indian philosophy. In one of her ballads, she would go on presenting the same in these words:

Between humanity and fate;
None have on earth what they desire?
Death comes to all soon or late
And peace is but a wandering fire.

(Ancient Ballads 47)

One would hear the echoes of English Romantic poetry in her poem "Our Casurina Tree" which is rooted in memory and personal feelings dressed in images, symbols and figures. The poet does not love the tree becauseof its magnificence but because of the memory of the days and the things that he spent/with under the shade of this tree .It of course evokes the

images of her friends whom she loved with love intense. The tree is de- familiarized by the poet in such a way that with it are associated the memories of many things, ideas, people and activities that are a past now for the poet. This is how she describes the same:

O sweet companions, loved with intense love,
For your sakes shall the tree be ever dear!
Blents with your images, it shall arise
In memory, till the hot tears blind mine eyes

(Ancient Ballads 174)

If one would be asked about the contributions of Toru Dutt to the world thought through her English poetry, onecould say that she contributed the Indian traditions and values to the world thought and brought home to the Western readers the Eastern values of devotion, sacrifice, selflessness and love-something that make Indianethos strong, firm and timeless.

In the history of Indian English poetry, there is a genius like **Sri Aurobindo** who again like many other great Indian poets in English introduced Indian culture, sensibility and philosophical thought to the world through hispoetry in English. He is alive even today among us through his monumental works like *The Life Divine, Essays on the Gita, The Synthesis of Yoga, The Human Cycle, The Ideal of Human Unity* and *Savitri*. One could very clearly sense the impact of religious books like the *Gita*, the *Vedas* and the *Upanishidas* on the poetry of Aurobindo. For example:

All the world's possibilities in man
Are waiting as the tree waits in its seed:
His past lives in him; it drives his future's pace;
His present's acts fashion his coming fate.
The unborn gods hide in his house of Life.

(Savitri 482)

In the history of Indian English poetry, there is an illustrious intellectual by the name of **Romesh Chunder Dutt** (1848-1909) who despite joining Indian civil service spared time for his scholarly pursuits and writing of poetry. His contributions in prose include History of Civilization in Ancient India and *Economic History of India* and *Indian in Victorian Age*. In poetry, he published *Reminisces of a Workman's Life* in 1896.Some other works that he

contributed are: *Lays of Ancient India: Selection from Indian Poetry Rendered into English Verse (1894)* and *The Mahabharata: Epic of the Bhartas, Condensed into English Verse (1898)* and *The Ramayana:The Epic of Ram, Prince of India, Condensed into English Verse (1899).*

This journey of Indian English poetry reaches to a magnificent height with the arrival of the nightingale ofIndia, **Sarojini Naidu**, who, in Paranjape's words is "a minor figure in major mode" **(Arora, 2016, Vol. I, p.115).** Sarojini was like many other pre-independence Indian English poets influenced by Shelley, Keats, Tennyson, Rossetti and Swinburne; however, she used Indian themes in place of foreign ones thereby introducing Indian culture, ethos and sensibility to the West. Her poetic contributions include *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917) and *The Feather of Dawn.* She has been appreciated in the West by many people like Edmund Goose, Arthur Symons and Mary C. Strutgeon for her melody, beauty and Indian content. In her poetry, one may hear the songs hailing the beauty of life, love and nature springing quite spontaneously. One may also sense Keats's features like humanism and sensuousness in her poetic works.

One may very well say that her songs are the songs of India that are rooted in love, sacrifice and devotion to theGod. India is a mother for Sarojini and she is all love and devotion for this mother as she explains in these lines:

Mother Mother, wherefore dost thou sleep?
Arise and answer for thy children's sake!
Thy future calls thee for thy children's sake!
To crescent honors, splendours, victories vast;
Waken, O slumbering mother, and be crowned,
Who once wert empress of the sovereign Past.

(The Sceptered Flute 58)

Her songs are full of the aroma of Indianness and the Indian landscape which is dotted with Indian people and the signposts and markers of Indian identity, culture and ethos like weavers, palanquin bearers, corn- grinders, wandering beggars and singers, snake charmers, bangle-sellers, village folks singing the hymns, the purdah-nisheen maidens, widows, old women, priests, festivals, Indian customs and traditions, spiritual heritage in meditation and chanting of mantras, birds, flowers, rivers, meadows and mountains of India **(Arora, 2016, Vol. I, p.117).** It could be ascertained that she paints the picture and landscape/mindscape of India with all its diversity and colorfulness which the Western reader of her poetry and other English

poets of India find unique about Indian culture and sensibility as in everything that Indian culture has is bubbling with immense spirituality.

While all these names mentioned so far are great milestones in the history of Indian English literature by themselves, however, Indian English literature got the highest honor and recognition through one of its toweringfigures, **Rabindranath Tagore** who became a cause for international recognition of Indian English poetry. Tagore was the bard of India who sang the songs of beauty, love, harmony, humanism and unity under the influence of Kabir, the *Bhagvad Gita*, the *Upanishidas* and many other eastern and Western sources of thought. All the collections of poetry that Gurudev published are the storehouses of love and spirituality. He has to his credit collections like: *Gitanjali, The Crescent Moon, Fruit Gathering, Lover's Gift, Crossing, Stray Birds* and *TheFugitive and other Poems*. In all these collections of poetry, one may find glittering pearls of wisdom, lyricism, mysticism, humanism and beauty of thought and feeling at its best. If one would say that Tagore's poetry is an act of emancipation and a revolution in itself, one would not be wrong; rather, after reading Tagore, one develops this feelings also that he is one such man in India who emancipated the Hindu mind from many false constructions that prevailed among them and thus liberated them from their own prisons of mind. He would findthe God among common men who do their duties of life without asking for fruits as appears to be the case in these lines:

He is there where the tiller is tilling the hard ground and where
The path maker is breaking stones. He is with them in sun and
In shower, and his garment is covered with dust. Put off thy
Holy mantle and even like him come down on the dusty soil!

(Arora, 2016, Vol. I, p.134)

In his poetry, Tagore follows the *Bhakti Marg*. He reaches the God through music as feels the mystic bliss upon getting inspired from Him. He loses himself in singing the hymns for the God and appears all the way a servant of the God. He calls the God His friend and sings the songs of mystic love for Him as appears the case in these lines:

I know thou takest pleasure in my singing.
I know that only as a singer I come before thy presence.
I touch by the edge of the far-spreading wing of my song thy
Feet which I could never aspire to reach.

Drunk with the joy of singing I forget myself and call thee
Friend who art my lord.

(Arora, 2016, Vol.1, p.135)

His vision of freedom is quite philosophical and far-reaching about his country that was fighting against the colonial onslaught. This vision is marked in one of his famous poems quoted below:

Where the mind is without fear and the head is held high
Where knowledge is free
Where the world has not been broken up into fragments
By narrow domestic walls
Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake.

Tagore, thus, not only offers a vision of life but also gives a clear definition of human freedom and progress. With this vision of life and freedom, the journey of Indian English poetry moves to new depths and heights in the form of ethos and sensibility that Swami Vivekananda shares through the same medium where Indian philosophy offers great depths of life and human thought. In his poetry, one finds the fusion of four ingredients, namely, renunciation, dedication, service to humanity and worship of motherland, something that istypical of Indian ethos and sensibility. He was deeply interested in Hindu classics like the *Ramayana*, the *Mahabharata,* and was equally drawn to the readings of the poetry of Wordsworth and Shelley for their romanticism, mysticism and freedom. He is one of those Indian intellectual poets who popularized Indian thought and sensibility among the Western people as he could very nicely blend his Indian spiritualism with theWestern learning.

Swami Vivekananda is one such Indian poet whose poetry encompasses the varied experiences- philosophical, devotional and social-in life. It is full of religious and mystical outpourings about goddess Kali, Lord Shiva, renunciation, transcendence, creation and its mystery, Brahma, deep meditation, search for God, pantheism and the practical Vedanta. One

would find reflections of the fundamental values of Indian ethos and sensibility in his poetry as they are in the *Vedas*, the *Upanishidas* and the *Bhagvad Gita*.

In this way, Indian English Poetry was further developed and contributed to by one genius after another from India. Many more names of poets could be mentioned here to show what a great legacy Indian English poetry has and what great legends and geniuses have been contributing to its development and growth on the soil of India.

UNIT: 3

POEMS BY KEKI N. DARUWALLA

("WOLF," "SUDDENLY THE TREE," AND "MIGRATIONS")

CONTENT STRUCTURE:

UNIT 3 (A): LIFE AND WORKS OF KEKI N. DARUWALLA (1937 -)

Keki Nasserwanji Daruwalla was born in Lahore to a Parsi family in January, 1937. His father, N.C. Daruwalla was an eminent professor, who taught at the Government College Lahore. Before the Partition of India, his family left undivided India in 1945 and moved to Junagarh and then to Rampur in India. As a result, he grew up studying in various schools and in various languages.

He obtained his master's degree in English Literature from Government College, Ludhiana, University of Punjab spent a year at Oxford as a Queen Elizabeth House Fellow in 1980–81. He joined the Indian Police Service in 1958. His work as a police officer offered him various opportunities to work in different parts of the country and to face the harsh realities of life from which he drew the substance for his poetry. His first book of poems *Under Orion* was published in 1970 and his *Apparition in April* published in 1971 won the Uttar Pradesh State Award in 1972.

His third book *Crossing of Rivers* was published by the Oxford University Press in 1976. His poems figure in a number of anthologies and he has himself edited an anthology of modern Indian poetry under the title *Two Decades of Indian Poetry in English — 1960-1980*.

He won the Sahitya Akademi Award in 1984 and returned the same award in October, 2015 in protest and with a statement that "The organisation Sahitya Akademi has failed to speak out against ideological collectives that have used physical violence against authors". Daruwalla did not take back his award even after Sahitya Akademi passed a resolution condemning the attacks on rational thinkers. In an interview with The Statesman, Daruwalla expanded on why he did not take back his award, saying "what you do, you do once and you can't be seen as giving back an award and then taking it back."[12] He received the Commonwealth Poetry Prize for Asia in 1987. Nissim Ezekiel comments "Daruwalla has the energy of the lion".

Daruwalla is known for his bitter, satiric tone and as one who writes from his experience of violence, (of the brutal nature of man encountered in the police department), he shows a preoccupation with some of the darker sides of existence particularly with death and destruction. Daruwalla is one who believes, like many other poets writing in recent years, that poetry should derive its inner strength from a social awareness and sense of commitment.

While his early poems, especially those written from his experience as a police officer, show an acuteness of observation and sharpness of expression, the later poems show an intensification of social awareness, of a deep consciousness of the environment in which a poem is set. But the real significance and power of his poetry "emerge from the interaction between his subjective responses and the larger context that includes both myth and actuality." (Hari Mohan Prasad and C. P. Singh).

His third book, *Crossing of Rivers* comprises poems in which the central metaphor is the Ganges. The river comes alive in the poems not only as a physical reality symbolising nature in tooth and claw but also as a mythical and spiritual presence with several primal, religious and emotive connotations. The present selection, "Boat-ride along the Ganga" is the first poem in this book.

The Indianness of Daruwalla's poetry derives not so much from his portrayal of Indian life as he has seen and experienced as a police officer on duty nor from a conscious effort to make his writing Indian but from the rural Indian landscape which has inspired it. According to the poet's own admission his poems are rooted in the rural landscape and his poetry is earthy which means that he has avoided that sophistication which "while adding gloss, takes away from the power of verse".

Daruwalla was honoured with the Padmashree in 2014 and has held the post of President of The Poetry Society (India). As noted in the *Twelve Modern Indian Poets* (2007)

and extracted from the poet's work *Two Decades of Indian Poetry: 1960-1980*, the poet opines thus,

> "…but I feel even in poetry content is more important than form. For me poetry is first personal-exploratory, at times therapeutic…At the same time it has to be a social gesture, because on occasions I feel external reality bearing down on me from all sides with a pressure strong enough to tear the ear-drums. My poems are rooted in landscape…[It] is not merely there to set the scene but to lead to an illumination. It should be the eye of the spiral… For me a riot-stricken town is landscape."

UNIT 3 (B): READING SOME OF THE MAJOR POEMS BY KEKI N. DARUWALLA - "WOLF"

Fire-lit

half silhouette and half myth

the wolf circles my past

treading the leaves into a bed

till he sleeps, black snout

on extended paws.

Black snout on sulphur body

he nudged his way

into my consciousness.

Prowler, wind-sniffer, throat-catcher,

his cries drew a ring

around my night;

a child's night is a village

on the forest edge.

My mother said

his ears stand up

at the fall of dew

he can sense a shadow

move across a hedge

on a dark night;

he can sniff out

your approaching dreams;

there is nothing

that won't be lit up

by the dark torch of his eyes.

The wolves have been slaughtered now.

A hedge of smoking gun-barrels

rings my daughter's dreams.

SUMMARY AND ANALYSIS:

The poem begins with a vague image of a form, a figure or silhouette lurking in the dark, in the wilderness as though it were hiding under the cover of darkness. This form is that of a wolf that haunted the imagination and thoughts of the poet as a child. Thus, the imagined presence of a wolf occupied the poet's mind as a child as wolves were known to be hunted down at night by men. This imaginary wolf prowls in the dark with careful and calculated movements out in the dark and falls asleep on a bed of leaves, by resting its snout on its paws. The presence of the wolf (whether it is in the dark outside the poet's home or in the poet's imagination) happens to stir up an amazing sense of wonder and bewilderment in him. The poet describes the radiating presence of the wolf to a lit fire and to an unknown or unknowable myth.

The mysterious form of a wolf (in trouble) captures the mind of the child in a very powerful way that it seeps ('nudges') into the consciousness of the child. You may very well

imagine how certain mysterious aspects create a deep impression and reside in the crater of the mind in little children for a very long time. In the same way, the poet reminisces how as a child, he had been haunted by the ringing cries of wolves at night. These cries were probably not the usual howling of wolves but the painful ones when they were hunted down. It might have confused the child on how such a splendid animal as a wolf who had the freedom of prowling around its territory and hunting its own food ("wind-sniffer, throat-catcher") was now a victim of the human world suffering the fate of the 'hunted'. Earlier, wolves were hunted not as much for game as for human security in the villages. The poet's village home was at the edge of a forest and perhaps, for this reason the cries of the wolves were clearly audible to him as a child.

In the days of his childhood, his mother would often narrate to him bed-time stories of wolves, describing how the sensitive ears of the wolves would pick up signals or any movements in its territory at midnight, out in the cold when dewdrops fell in the silence of the forest. You may perhaps know how animals are gifted with the sense of smell whether for their food or for their sense of security. The poet remembers how his mother would tell him of wolves sniffing into his dreams and leaving in him a sense of emptiness as she tries to put him to sleep. Those were the days of the poet's childhood but now there were no more wolves left in those forests as they were all killed by ruthless men. There was no more of those haunted presence of wolves or their tearing cries, all that was left was their 'absence' alone. The dark bodies with lit eyes and radiating presence were long gone with their radiating presence. All that remained were images of smoking gunbarrels that stood for violence and bloodshed of innocent animals. The poet as a father now to a little girl is only left wondering how there were no more wolves to capture her imagination or dreams as there were in his time.

UNIT 3 (C): "SUDDENLY THE TREE"

The hive slept like Argus

its thousand eyes covered with bees.

The light as it fell through the neem tree

was a marine light, in which

yellow moths set sail

from one perforated shadow to another.

The hive was mystic,

a drugged mantra

with its dark syllables asleep.

As the afternoon wore on

the honey-thieves came

and smoked the bees out

and carved out a honey-laden

crescent for themselves

and left a lump of pocked wax behind.

The bees roamed the house,

too bewildered to sting the children.

At night they slept, clinging

to the tree fork, now scarred with burns.

Sparrows and squirrels, a bird

with a black crest and a red half-moon

for an eyelid bickered over

the waxed remains the next day.

Then with a drone of straining engines

the bees rose like a swarm of passions

from a dying heart, and left.

SUMMARY AND ANALYSIS:

The poem is crafted in response to the enormity of damage that human lives have brought upon nature. Daruwalla's criticism on the damage inflicted on nature in the poem "Wolf" is seen to

be carried forth into this poem with more vibrancy and vigour. The poem begins with a comparison between the inert nature of the bee-hive which is suggestive from the word 'slept' with that of the Argus which is a large long-tailed bird with generally brown plumage, especially found in South East Asia and Indonesia.

The poem transcends the ordinary plane of intellectual exploration of an observation when the poet brings in the metaphysical element which seems to brush aside all superficial meanings. This is evident from the metaphorical association of the hive with that of a "drugged mantra". The idea of mysticism is equally potent as it highlights one quintessential feature of Indian mysticism which always seems to harmonise a fine blend with Nature. This is due to the fact that the Indian philosophers have always seen in nature the potential to uplift and rejuvenate the essential human nature which is normally characterized by morbidity, senile decay, vacuity and purposelessness. Therefore, the hive appears to the speaker as a "mystic". Again, it can also be argued that the Indian theological belief in the transmigration of the soul is brought into play with the configuration of the journey undertaken by the yellow moths with the first ray of light.

The poem then takes on the critique of a material culture that has long defined humanity. The act of the "honey-thieves" is an instance in point. The violence perpetrated on nature by mankind is given cognizance in the act of smoking out the bees from their natural habitat. The havoc thus created in the natural order for utilitarian benefits is seen in the form of the bees roaming in the house. The pain and agony of losing one's home are vividly brought out in the case of the bees when the speaker mentions that they were reluctant to let go of their abode. The tree has been burnt and smoked which made the bees even more scared least they might not fall into any trap. The ecological stand of the poem also becomes profound as the speaker describes how the sparrows and squirrels fed themselves on the remains of the hive, quite oblivious to what had caused such disorder in the first place.

However, the last lines of the poem serve to draw a conclusive statement regarding the nature of the bees. Unlike humans, they do not have any other source to redress their grievances or to lodge a complaint. Thus, they rose from the remains of the burnt-out hive and left for they now see no sign of a promising future in that burnt-out hive. The comparison is quite apt as the speaker configures their act of flight with that of evaporation. One cannot see the passion and how they swirl and rise in the heart. As such, the comparison is bound to be intangible. Thus, the poem is not just a statement on the gargantuan rift caused in nature by the mean-mindedness

of the humans but it is equally about nature compensating for her loss which is seen in the flight of the bees to set up their hive elsewhere probably in some place devoid of human habitation.

UNIT 3 (D): "MIGRATIONS"

Migrations are always difficult:
ask any drought,
any plague;
ask the year 1947.
Ask the chronicles themselves:
if there had been no migrations
would there have been enough
history to munch on?

Going back in time is also tough.
Ask anyone back-trekking to Sargodha
or Jhelum or Mianwali and they'll tell you.
New faces among old brick;
politeness, sentiment,
dripping from the lips of strangers.
This is still your house, Sir.

And if you meditate on time
that is no longer time –
(the past is frozen, it is stone,
that which doesn't move
and pulsate is not time) –
if you meditate on that scrap of time,
the mood turns pensive
like the monsoons
gathering in the skies
but not breaking.

Mother used to ask, don't you remember my mother?
You'd be in the kitchen all the time
and run with the fries she ladled out,
still sizzling on the plate.
Don't you remember her at all?
Mother's fallen face
would fall further
at my impassivity.
Now my dreams ask me
If I remember my mother
And I am not sure how I'll handle that.
Migrating across years is also difficult.

SUMMARY AND ANALYSIS:

In the poem, 'Migrations', Keki Daruwalla has very calmly talked about some of the most unquiet times. As a government servant, Daruwalla becomes nostalgic about his own past and talks about the difficulties and realities that migration brings in the life of an individual as well as in the history of a nation. He has pointed out the trials and tribulations that are faced by the migrants. Daruwalla explains the hardships and the immediate change in lifestyle that occurred during the migration back in 1947. It was extremely difficult for those who moved as it completely turned their lives around.

In the first stanza of the poem, Daruwalla reflects on the difficulties that come along with the process of migration. Migrations, according to the poet, are painful and difficult. The reasons for migrations include natural calamities like drought, diseases like plague, and even political reasons like the Partition of India and Pakistan in 1947. Whatever might be the reasons, the events which caused migrations to happen were painful and the whole process of migration itself was also painful. He hints at the possibility that the readers might doubt him. If such is the case, they can skim through any of the historical books (chronicles) that contain huge descriptions of migrations that have happened down the centuries. The poet says the history books are voluminous as they contain detailed narrations of migrations. He even says if the migrations had not happened, we will not have enough history to read about or interesting things to discuss in history.

In the second stanza, the poet says that travelling back in time and revisiting the places from where people had migrated is also difficult because things would have changed a lot in those places. Therefore, going back to the same place and trying to recall the past times will bring only pain and suffering and not happiness. The poet says that whenever we ask anyone who has travelled back to their places about their experiences, they will speak with pain and say that they found strangers in the places and buildings which belonged to them long back. The migrants cannot call those places and the houses their own because it belongs to somebody else now. Though the new people try to understand the feelings of these migrants and try to be polite, empathetic, and respecting their sentiments and tell them to feel at home, the migrants do not feel comfortable there and feel that they have become strangers in the place where they had lived. The places referred to in this stanza are in Pakistan and this expresses the poet's nostalgia or longing for those places.

In the third stanza, the poet says if the migrants think about a particular time in the past, their mood becomes very upset, sad and deeply thoughtful. Thinking about the past always brings in a feeling of longing for the past and that is why the poet says, they become pensive. The poet compares the sad and pensive mood of the migrants to the sky filled with heavy, dark monsoonal clouds that is ready to break into heavy downpour any time. the poet tries to indicate that the heart of the migrants has become heavy with sadness thinking about the past and that they might break into tears at any time. in this stanza, the poet introduces a metaphysical theme of time as a "frozen object" concept. He addresses time as an object or a stone that is frozen and without life. Also, he says time in the past cannot be called time as it does not tick and moves. So, he says it the time in the past is dead and gone or has become frozen like a corpse. Whatever the migrants might do or try, they can never change or alter the past and, their inability to change or bring back the past is the reason for their grief.

The poet brings in personal experiences in the final stanza. It is autobiographical in nature. He recalls the time when his mother used to ask if he remembers his grandmother. The thought of her mother deeply saddens her and thus she tries to relive the memories of her mother. She expects the poet to remember her mother (his grandmother) and waits for his answer. She expected him to recall the grandmother and share his memories of her with her (mother). The mother even tries to help him remember his grandmother by listing out the moments he had spent with his grandmother. But the poet remains quiet and does even respond to his mother's question about his grandmother. His silence pains the mother as she thinks that the poet does not remember anything about his grandmother who had showered him with love

and care in his younger days. Further, the poet's silence makes the mother think that he is not even ready or willing to speak about the grandmother and so he is quiet. So, her already upset and sad mind and face becomes more upset and sadder. Then the poet's subconscious mind starts to question what will his reaction or feelings be if he tries to recall his mother after she is gone and he is not sure how he will be able to handle himself during that situation. He ends the poem by saying that migrating (growing up) in years is also difficult as we grow up we will miss out on so many people and other things.

Some of the major themes that are discussed in the poem are cultural alienation, rootlessness, identity crisis, and nostalgic memories. People had lost their homes, country, identity, loved ones, and everything. It was difficult for them to adjust to the new lifestyle and the only way they could access their past was through the corridors of nostalgic memories. The poet has used repetition in the first stanza to emphasize the point that the migration was unwilling. It was a situation that forced people to migrate. Keki very beautifully describes the key concept of diaspora in this poem. The second stanza enables the readers to understand how the migrants' houses were now occupied by someone new and they no longer could identify themselves with the place that once was very close to their hearts. This also signifies the cultural alienation and sense of isolation that the migrants had to face. In the 3rd stanza, the poet portrays the essence of reminiscence and nostalgia through the tools of simile and metaphor. He knows that the past is long gone. Thinking about the past makes his mood turn into a pensive. His mixed charred emotions ebb him to the brink of tears but he somehow managed to hold back his tears. Like the monsoon gathering in the skies. But not breaking remarks on his emotional side. The last stanza describes the stereotypical mother figure who lives within the four walls of the house. He elaborates on his mother's mundane when he exemplified the kitchen, and he experiences warmth and sadness when he thinks about her. His lines "Mother's fallen face would fall further at his impassivity" display the mother's emotions of sadness when the poet feels it difficult to go back to her. The last stanza also tells us how it was difficult for the poet to recall the face of his mother at the time he is being reminded of his precious childhood memories and experiences.

UNIT 3 (E): KEKI N. DARUWALLA'S POETIC GENIUS

The jurisprudence of Keki Daruwalla's poetry has an immense and scintillating influence on the Indian scenario. His craftsmanship has impeccable and highly vibrant quality and is very much endowed with aesthetic appeal. His themes are varied in nature. His poem ranges from the greatest expression of Indian thought to the clever dwelling on mundane experience coupled with reality. His poetic endeavour is superior and excellent in terms of the quality and the poetic device he employs. As a poetic craftsman, Daruwalla occupies a unique position in the matrix of the Indian poetical spectrum.

Indian Poetry in English is very much indebted to Daruwalla. His contributions to Indian Writing in English especially, the verse is remarkable. He enriched Indian Poetry in English through his range and craftsmanship. His poems have thrived to bring the undercurrent of Indian life. His corpus of poems has echoed the Indian spirit and its sensibility. His poems are deeply rooted in Indian idioms. His poems are the quintessence of Indian sensibility and Indian life. Violence is the foremost theme of the poetry of Daruwalla. The violence pervades the works of Daruwalla both thematically and technically. However, it depicts the multi-ethnicity of the Indian experience. His poetry presents a cross-section of India. Indian poetry sans Daruwalla is unimaginable as his poetry has become an inevitable force in the annuls of Indian writing in English. His poems are devoid of any inferior poetic utterances. His images are so sound and it strikes the head at the right time. His poetic exuberance is matchless. His poetry is of high quality, dandy, sterling and first class. His poetic acumen is of the highest calibre. Among Indian poets writing in English, Nissim Ezekiel is comparable to Daruwalla. At times Daruwalla even outwits Nissin Ezekiel. Daruwalla's technique is sounder than that of Ezekiel. In certain poems, Daruwalla comes near the thematic excellence of Nissim Ezekiel. But, in a few poems, Daruwalla has even surpassed the poetic excellence of Nissim Ezekiel. Daruwalla's poetry broadens the imaginative range of the reader with thematic universality with multiple arrays of significance. Its import has a deeper impact on the psyche of the connoisseurs of poetry. In the words of Sinha, "Daruwalla projects his understanding of the contemporary Indian reality with its multivalent contradictions" (10).

Daruwalla's poetry is subtle and oblique and seems to follow the dictum of Tillyard,

"All poetry is oblique, there is no direct poetry" (65).

His poetry is the poetry of contemplation. Daruwalla's naturalness goes with thoughtfulness is noted by several critics. Besides naturalism humanism is found in the poetry of Daruwalla. His poems are the reflection of abounding concern for humanism. His humanist attitude surpasses his other poetical qualities.

Daruwalla has been one of the most daring innovators of Indian poetry in English. Never compromising either with the public or indeed with language itself, he has followed his belief that poetry should aim at a representation of the complexities of modern civilization in language and that such representation necessarily leads to difficult poetry. Despite this difficulty, his influence on modern poetic diction has been immense.

UNIT – 4

POEMS BY ADIL JUSSAWALLA

(“EVENING ON A MOUNTAIN,” “NINE POEMS ON ARRIVAL,” AND “SEA BREEZE, BOMBAY”)

CONTENT STRUCTURE:

UNIT 4 (A): ADIL JUSSAWALLA: LIFE AND WORKS (1940 -)

Poet and critic Adil Jussawalla is an influential presence in Indian poetry in English. Born in Mumbai in a Parsi family, Adil Jussawalla spent most of the years between 1957 and 1970 in England where he studied and got schooled to be an architect, tried to write down plays, read and cultivated English at Oxford after teaching at a language school, this is what his oft-quoted biography says it. Again, on the journey back home, he taught English at St Xavier’s College between 1972 and 1975, a short stint before turning and tuning to journalism.

For quite a long time, he remained indulged in journalistic tidbits and column writing as well as working as the Literary Editor and the Editor-in-charge of *Debonair* magazine, published from Bombay. He of course served Indian literature by reviewing and picking poems for the magazine. Again, after a thirty-five-year break, he resurfaced, the absentee poet thought

of adding more to the poetic corpus, even by picking the older and abandoned stuff of his together with a few more new compositions.

An Honorary Fellow at the International Writing Program in Iowa in 1977, Jussawalla participated in several international conferences and festivals. Historicity, individual personality, private reflection, urban space, and its thinking, cosmopolitanism, and globalism intercept one another to add to his poetic corpus and verve. His historicity takes him to race and its archetypes, identity being one of the Parsi heritage and ethnicity combined with the hollow and sham modernity of the fractured times and age.

While Jussawalla is recognized as one of the most influential poets working in English, he has published just four volumes of poetry (*Land's End*, 1962; *Missing Person*, 1976; *Trying To Say Goodbye*, 2011; *The Right Kind of Dog*, 2013). *Missing Person* depicts the experiences of a postcolonial middle-class subject, portraying his marginality abroad and increasing sense of obsolescence in India.

Missing Person consists of three sections: the long title sequence, which is divided into two interdependent sections, was mostly written in 1975 after Jussawalla's return to India and presents the shifting and nightmarish visions of a postcolonial subject who is ostracized in Britain and out of place in India. The poems in the second section, "This Room and That," were written between 1962 and 1975 in Britain and India, and are more thematically clear, reflecting on the historical rupture and repercussions of Partition, for instance, or the complex emotions of the returning exile. The final section, "Travelling Separately," was written in the mid-1960s, and consists of a series of poems written in song form. It is the poems in "This Room and That" which are most often anthologized and which have received more evaluations, perhaps owing to the readily discernible events being evoked: "Partition's people stitched/Shrouds from a flag" Jussawalla writes in the evocative "Sea Breeze, Bombay," making a powerful critique of the human cost of Partition (39).

UNIT: 4 (B) READING SOME OF THE POEMS BY ADIL JUSSAWALLA - "EVENING ON A MOUNTAIN"

The valley sunned itself all day, its span

Curving up two foothills; then the shadows

Crossed like wings across its back; further,

Ferries embroidered a slim lake, stitching

Silk into its cotton, prows snipping...

How still it was then! the sky thin and hollow,

Deflecting the words stoned across the valley,

The ears straining at each rebound; for off,

A cloud, launched from a rock, streaked

North like a startled bird.

SUMMARY AND ANALYSIS:

In his essay entitled "The New Poetry," Jussawalla reflects on the thematic concerns of his poems written in his early years. "In my own poems, mostly written abroad," he says, "I have tried to show the effect of living in lands I can neither leave nor love nor properly belong to, and despite the occasional certitudes of poetry I am not at all sure where...my own...work...will lead" (89-90).

Jussawalla's first book of poems, *Land's End*, was published by Writers Workshop, Calcutta in 1962. His poem "Evening on a Mountain" is included in this collection. Some two decades later, reiterating what he had said earlier in the essay, Jussawalla said to a critic, Bruce King:

> "In writing *Land's End* I did not have a conscious intention of writing poems only about being washed up. Now when I look at the poems, they seem to be about going astray, about a wasteland abroad, about a resentment at being in England, not liking it there."

Dom Moraes, in the 1970s, quite aptly wrote in "The Future of Indian literature in English is Pretty Dim" for Onlooker that "seemed [to him], and many other poets in England,

one of the most brilliant first books published since the war", thereby subtly marking it as belonging equally to the twentieth-century history of British and Indian poetry (13).

It should be noted that though Jussawalla belongs to the Parsi community, in his writing there is little about his own religion or community. Vasant A. Shahane in "The Poetry of Adil Jussawalla" mentions two dominant characteristics of Adil Jussawalla's poetry that are very innovative and distinctively individualistic:

> "First, the poet's personal predicament often articulated as the middle class, British educated intellectual's dilemma in relation to his own self, society and country, and secondly, the attempt at resolving this dilemma or exploring and transcending this limitation in terms of creativity and art. Jussawalla's personal predicament is rooted in his environment, and creates and develops the basic tension out of which his poetry has grown" (23).

There is a kind of ambivalence which envelopes his poetic composition, and, he himself is quite conscious of it, in terms of values or certitude. In the essay "The New Poetry" in Readings in Commonwealth Literature, Jussawalla made the following statement:

> "In my own poems, mostly written abroad, I have tried to show the effect of living in lands I can neither leave nor love nor properly belong to, and despite the occasional certitudes of poetry I am not at all sure where both my own work and the poetry I have described will lead (89).

In the introductory note to *Land's End*, Jussawalla says that "all the poems in this book were written in England, or some part of Europe; that is, away from the land where I first learnt what a poem is, 1 what poetry, and what brings both to fruition" (n. pag.). The Indian poet, writing in an alien language in an alien land, has been regarded by many as an anomaly. When he writes in English, it is presumed he has no roots in the intellectual and cultural life of his own country. Later on, Jussawalla talks about the poems in *Land's End* in his interview with Eunice de Souza:

> "My first book is about life as I saw it abroad. It seems to me important to respond to one's immediate surroundings rather than to take cultural attitudes. But I don't think the origins of my work can be attributed to any one country. When I began taking myself somewhat seriously as a writer, it was the feeling

> of being alone in a London park that I wanted to write about. (De Souza, "Interviews with Four Indian English Poets" 76)

The poem "Evening on a Mountain" reflects the poet's ecstasy in visiting the British countryside. The poem represents the beauty of an evening amidst the natural landscape through various images. In the first stanza, the poet describes the beauty of the green valley that has bathed its body in the shining rays of the sun throughout the day. The green meadows curved up its way up to the foothills, "then the shadows/Crossed like wings across its back."

The second stanza depicts the youthful vigour of the "slim lake," with its colourful ferries that float over his body in blissful harmony:

"Ferries embroidered a slim lake, stitching
Silk into its cotton, prows snipping…
How still it was then! the sky thin and hollow..."

In the final lines of the poem, there is a change in tune as the poet admires the calm serene atmosphere. In those moments of silence and stillness, the voices produce their echo, " [stonning] across the valley, straining the ears" at each rebounce. In the distant sky, a cloud gathers itself behind the rock, "streaked/North like a startled bird."

UNIT 4 (C): "NINE POEMS ON ARRIVAL"

Spiders infest the sky.
They are palms, you say,
hung in a web of light.

Gingerly, thinking of concealed
springs and traps, I step off the plane,
expect take-off on landing.

Garlands beheading the body
and everyone dressed in white.
Who are we ghosts of?

You. You. You.
Shaking hands. And you.

Cold hands. Cold feet. I thought
the sun would be lower here
to wash my neck in.

Contact. We talk a language of beads
along well-established wires.
The beads slide, they open, they
devour each other.

Some were important.
Is that one,
as deep and dead as the horizon?

Upset like water
I dive for my favourite tree
which is no longer there
though they've let its roots remain.

Dry clods of earth
tighten their tiny faces
in an effort to cry. Back
where I was born,
I may yet observe my own birth.

SUMMARY AND ANALYSIS:

Written in the form of a dramatic monologue, the poem encapsulates the dilemma and anxiety of the speaker who has just returned to his home country after a long span of time and is perturbed by the enigma of arrival. The poem begins with an image of a spider infesting the sky. Since time immemorial, the spider is associated with patience, perseverance and cunningness. At the same time, the thought or the presence of the spider invokes an eeriness combined with a feeling of awe. Therefore, the image of a spider infesting the sky generates a feeling of uneasiness in the mind of the poet who is going to land up on a domain that was once familiar to him. But, the passage of time, and especially his experiences of living in an alien

land, has planted the seed of uncertainty in his mind. Now he could no longer remain at ease in any place on the earth.

The poet's topophobia is lessened with the eventual realization as he is told by his companion that these are not images of the spider infesting the sky, but the fan-shaped leaves of the giant plum trees that are coloured by the soft hues of the sun. Desperately, he tries to distract his mind with the thoughts of "concealed springs and traps" as he boarded off the plane, thinking all the while of returning to his host country.

As a diasporic subject, he is found to inhabit an in-between space with a liminal identity, belonging to nowhere: he could neither gain complete acceptance in the host country, nor could he find he find solace in returning to his homeland which appears altogether new to his mature eyes. Haunted by the agony of arrival, he invokes the idea of death through a series of images:

"Garlands beheading the body
and everyone dressed in white."

Any sort of human association or interaction might appear distressful for a person who is desperately trying to find ground for him in an unknown region. Every effort of establishing communication always ended up in distress as the poet realised all the things with which he was previously associated, acquainted, or accustomed, will now appear incongruous. In a deliberate attempt, he tries to settle his distressed mind while searching for any familiar sign. The image of the tree is used as a metaphor to invoke the idea of belonging. Like the tree, a diasporic subject remains clung to its roots, when his branches have spread in other directions. The poem ends with an image of hollowness while impinging upon the possibility of a new beginning:

"… Back
where I was born,
I may yet observe my own birth."

UNIT 4 (D): "SEA BREEZE, BOMBAY"

Partition's people stitched
Shrouds from a flag, gentlemen scissored Sind.

An opened people, fraying across the cut
country reknotted themselves on this island.

Surrogate city of banks,
Brokering and bays, refugees' harbour and port,
Gatherer of ends whose brick beginnings work
Loose like a skin, spotting the coast,

Restore us to fire. New refugees,
Wearing blood-red wool in the worst heat,
come from Tibet, scanning the sea from the north,
Dazed, holes in their cracked feet.

Restore us to fire. Still,
Communities tear and re-form; and still, a breeze,
Cooling our garrulous evenings, investigates nothing,
Ruffles no tempers, uncovers no root,

And settles no one adrift of the mainland's histories.

SUMMARY OF THE POEM:

"Sea Breeze, Bombay" is a Partition poem as well as a history of Bombay written down by Adil Jussawalla who had spent his childhood days in the city. A poet of broken statements, his is an angst, bewilderment, and loss expressed through the columns of poetry where it is difficult to search for meaning and his persona is but a city-man, one of the urban space and living. Despair, dislocation, displacement, globalism, cosmopolitanism, modernity and post-modernism are some of the ingredients which he comes to grapple with. The Partition people telling the stitched tales tell of pity and pathos is the thing of narration which the politicians could not feel it then drunken with power. Who to say how has this Partition cost precious human lives of which we had been a mute spectator, witness of all that happened in the name of partition, religion and politics!

Tracing the history of Bombay, he goes back to the Partition tales and woes, trauma and therapy which it disrupted the sub-continent, ruffled as a whirlwind, a cyclone uprooting the people from their roots of nativity, culture and ethos, snapping connectivity and access from Rawalpindi, Lahore, Peshawar to India and vice versa. Many perished on the way tired of fatigue, hunger, thirst and illnesses the caravans of refugees rendered homeless and while on the other hand violence, bloodshed, genocide, stampede, rape and brutality wreaked havoc in the name of the Partition cutting across the religious lines.

Why was such a Partition done in a huff? What did it give to? Just for the chair? So, in its trail, bearing the brunt of, an exodus of the Sindhis, the Sindh area people came in migrating to Bombay and got domiciled, undergoing a saga of trouble, tribulation and trauma. But time is the best healer as one forgets it all in the course of time. It was but the island which but gave shelter and refuge to the migrating people from the so-called, newly created and named Pakistan. Again, in due course of time the refugees forget the wounds and scars of the Partition and try to re-knot themselves pacing with time, age and situation of life, marking the hectic brisk activity of the land.

A city of banks, harbours and ports, Bombay has a history and narrative of its own. It is the same coast, where the British and other European merchants and mariners came and sojourned for their trade and commerce and competed with for power. They also did their best in developing the island area as it was internally cut in and separated from, but through the landfill the area was flattened and linked with, bridging the edgeways, sideways. The Bombay of today is not the same as it was before the advent of the Europeans and the British. But the people of East Punjab and East Bengal suffered it most from the torture point of view.

Keeping the Holy Fire as a witness, the poet seeks expiation and penance from the sins committed unknowingly by himself or on behalf of those referred to here and praying to restore and purge it, he begins the talk of the Tibetan refugees and their influx and they coming to settle in and make room for. Even during the hot weather, they can be seen wearing the red woolen dress because of varied geographical locations and migratory haste, dislocation, displacement, wandering relocation and resettlement. With the change in geographical locations, the things and the status change it from place to place. So, the Tibetan refugees are unable to guess the mood and go of the place, the climate and the location of it.

As a traveller, can man adjust to shifting images and change in the locality? Stability

comes with the home. But unaware of all that, the sea breeze keeps refreshing and blowing over, settling or unsettling it all, taking to its own recourse. The sea breeze comes and goes away towards the mainland. So are the waves rising and falling picturesque of Nature as thus lost in the play and frivolity of its own.

The fire knows it all. What to say about keeping it as a witness, swearing by? Sometimes the communities lose their temper and get involved in quarrels and clashes. Sometimes some disruptive activities seem to break the bond of affection, but again it swings back to its beat and pulse. Things get restored back to the somber poise and a calm of mutual understanding is reached to start it again the brisk activity. The commercial centre comes to a stop, never seems to be at rest. Ships sailing on the seas, coming from, cargoes unloaded, loaded, these are but the general pictures of Bombay, the sea view.

A small poem it is so much of geographical, historical, economic, ship manly and developmental interest because to read it is to discuss it differently. How was Bombay initially? Who were the original inhabitants? How did the merchants and the navy men come to, we mean the foreigners? How was the coast earlier? How did it develop? How much time did it take in? How was the land filled as for reclamation? To discuss Bombay is to see the topographical map. Now it is a commercial hub too. How the maritime history and activity of it? It is really a matter of intensive research connected with several kingdoms and shipping corporations.

A DETAILED ANALYSIS OF THE POEM:

"Partitions people stitched

Shrouds from a flag, gentlemen scissored Sind.

And opened people, fraying across the cut

Country reknotted themselves on this island."

The poet here describes the fate of the country after independence India was partitioned on the basis of the two-nation theory on the 15th of August, 1947. After the Partition, hordes of people crossed over to the Indian territory in search of new homes. One big nation was "cut" into two

with a separate flag for each. Many were killed in that great "Exodus" and for them, shrouds were stitched as if they were, from the flag.

Partition was very painful for the general public. Politicians who are called gentlemen, divided the country to fulfil their political ambition. They got power but the people got wounds. They had to cross the border leaving everything behind. They were scattered. Many of them came to Bombay. Others like them went to other places. They came as refugees, scattered in groups. Wherever they settled, they formed new groups and started life anew. They came to the island city of Bombay like this and made it their new home.

"Restore us to fire. New refugees,

Wearing blood-red wool in the worst heat,

Come from Tibet, scanning the see from the north,

Dazed, holes in their cracked feet."

In the second stanza, the poet evokes the condition of the refugees who crossed the border. He makes an appeal, "*Restore us to fire*." People of the Parsi community are the worshippers of fire. therefore, he seeks the blessing of the Sacred Fire: May the holy fire heal the wounds of the refugees!

Many refugees came from Tibet. They wore red-coloured woolen garments. Here the poet uses the term "blood-red" which is quite significant. It symbolizes the injuries inflicted on the people during Partition-days. These refugees came from the cold northern region to the hot regions. Thus, they had to bear the heat which was very difficult for them. They had to undertake a long journey, trekking all the way, which was also very painful. Their feet were swollen and cracked. The poet says that the holes were visible in their feet. They were completely "dazed," unable to think what to do and where to go.

"Restore us to fire. Still,

Communities tear and re-form and still, a breeze,

Cooling our garrulous evenings, investigates nothing,

Raffles no tempers, uncovers no root,

And settle no one adrift of the mainland's histories."

In the third stanza, the poet makes the same appeal to be restored to fire which might help his people to overcome their agony. As a member of the Parsi community, he invokes the sacred fire to bless the refugees who may find peace in their new dwelling places. After the partition of the country, communities were uprooted from their native places. They came to different places, including Bombay, and settled there as refugees. Being torn from their original places, they formed new groups in the refugee camps. Describing their condition in Bombay, the poet says that the sea breeze cools their evenings when they gather together and talk freely. In this way, they forget their trauma for some time. But they can't feel at home in new places because their customs and traditions differ. They are also viewed as strangers by the local people here.

Apart from the history of Bombay, the poem is a history of the refugee problem and the maniac, fanatical division of the sub-continent and the achievement of freedom in the midst of turbulence and tribulation, stampede and refugee influx. If we can the photos of that time, we may come to feel it. How had it been the vision of the dividers? Divisions cannot be done at the cost of innocent lives who could not see the flowers of freedom. The history of Sindh and the Sindhis too comes under that. Did the Punjabis and the Bengalis not face the brunt? The same has happened with East Punjab and East Bengal. If we hear the stories, tears will trickle down the face. We shall not be able to hear the stories of the betrayed people. How were the simple folks driven out of their homes? The present plight of the Kashmiri pundits also tells the same living in camps in Delhi or rehabilitated. What more to say about the Parsis which the poet says it not? Are the Mohajirs well there in Pakistan? When he talks of the Tibetan refugees, several things come upon the mind's place, Indo-Tibet, Indo-Chinese relations. How did they come to? Have they been given citizenship rights? Who to look after their problems? Sometimes we feel it about why the people turn into refugees, why the people are driven out of their places. Still now the conditions of the minorities in Pakistan and Bangladesh are not so well. When he puts the fire as a witness, the mere spell of it takes to the land of Zoroaster and the Zoroastrians, how they were driven out, how their fire temples were, how the fire has been kept burning still now.

Whose houses who partitioned? Whose lands who divided? It is also a matter of fact. "Sea Breeze, Bombay" is a poem of Bombay, its shipyards, docks, naval bases; its business centres and commercial hubs; its sea routes and maritime activities. But side by side it is a painful tale of the Partition people raked by loss, casualty, murder, disease, death, suffering, loot, plunder, journey and fatigue. How did the stitched flags serve as the shrouds for them? Whose liberty who used it? Whose freedom who commemorated it? The reference indicates the murder and killing of the innocent people in the wake of nationalistic fever and frenzy and maniac religious fervour. So, with a bloody foundation the history of our freedom started with and we made a tryst with it opening new vistas and avenues. The scissoring of Sindh created reshuffles, repercussions, and upheavals. The history of Bombay none has tried to know it, feel it, how was it Bombay one day, what has it become now. Is this the attainment of freedom? As thus we got independence from is but a hidden truth and what more to allude to? Let the breeze blow it with the influx of refugees to come to in search of opportunities, peace, happiness and settlement from time to time as but this is the process of history. It all depends on one's sense of humanism and goodness while grappling with humanitarian issues like this.

UNIT 4 (E): A CRITICAL ESTIMATION OF JUSSAWALLA'S POETRY

Adil Jussawalla's poetry incorporates a study of the missing man; poetic fragmentation and disintegration also constitute major thematic concerns of his poetry. Alienated from the myth and mysticism, thought and tradition, idea and image of the land, he sees things in a different contrast and condition, but instead of the sense of modernity and his cosmopolitan delving, he owes to it.

Jussawalla's highly acclaimed first book, *Land's End*, written almost entirely in England and Europe, was published when he was twenty-two. It was hailed by a critic as a book that captured "the artificiality and vulgarity of this age, the paradoxical nature of our emotions and desires, the unbridgeable gulf between 'you' and 'I', between dream and reality and the beauty and ugliness of love." In the poetry of Jussawalla, we no longer find the Janus-faced postcolonial impulse of looking to the past to reaffirm the present. The poetry is born instead of a decision to look the present unflinchingly in the face, in all its disfigured and fractured reality. There is no attempt to escape "the various ways of dying that are home", no

resort to a visionary romanticism nor a nostalgic recreation of a more innocent history.

The irony grows darker and is accompanied by a discernible political consciousness (Marxist-Fanonite in inspiration) in the second book, *Missing Person*, written after his return to India. While a morally compromised, hollow and absurd world is acknowledged, the self is also implicated in the failed quest for meaning. "If one tried literally to represent the different elements of world culture of which one's mind is made, one would write a language no one would understand. I have tried to suggest this chaos in *Missing Person*," says Jussawalla.

But also implicit in this evocation of chaos is a trenchant critique of the underlying market-driven ethic of the bourgeoisie – a class that "can only torment itself with its own contradictions or turn on itself in a fury of self-destruction". As critic Sudesh Mishra puts it: "For Jussawalla, the ironic emphasis on the marginal and the 'non-human' is perhaps a way of saying that the processes involved in the dehumanisation of art may well, in the future, contribute to the rehumanisation of man."

There are several things that have gone into the making of the poet. First, he is a modern poet of the modern age, a prototype of a modern hollow man, to pick the Eliotesque terms. Secondly, he is from the Parsi community. Thirdly, he is a poet of Bombay. Fourthly, the elements of exile and alienation lie in his self, the compositions of his poetic self and he is a part of that poetic fragmentation and age when urbanization, fragmentation, industrialization, rationalization, no time to talk, no time to give to thinking and this age of the sick hurry and divided aims seem to clutch us along with and we too seem to be striding with. The other important thing with the readership is that the more they fail to understand one's poetry, the more they will admire and appreciate it and this is but the appreciation and admiration of hollow modernity and the sense of modern living and its values. There is no music in Adil, but the jazz singing, the poet seeing the world in fragmentation, fragmented imagery and phraseology, everything but fragmented and broken and a modern man trying to pick up, dovetail and adorn life unnaturally and artificially.

Jussawalla's is not immediately accessible poetry, nor does it aspire to be. When asked in an interview by Peter Nazareth in 1978 about the peril of being incomprehensible, Jussawalla responded, "Well, I think the situation of the poet in India is such that being misunderstood is part of his function."

In the same interview, Jussawalla was asked about the responsibility of the writer in times of crisis. “I don’t know,” he replied.

> “I think each writer will deal with the crisis in his own way . . . Maybe I see writing as an activity, at least for me personally, as linked up with a whole life, a whole sense of time. Indian writers do have a different sense of time in relation to their own work than the writers in the States, in England and in France, which means that we are bound to have a different attitude even to crisis . . . Am I being fatalistic if I say that for Indians, the crisis is perpetual?”

As some critic has pointed out, Adil Jussawalla is the “missing” man of the Indian poetry in English, who got lost somewhere, went missing and has been found again with his newest volumes of poesy. *Trying to Say Goodbye* is one of the latest collections of the poet which have come out in 2012. *The Right Kind of Dog* is another collection to have made its way quite recently. Poetic fragmentation is the specialty of the modern poet; the modern hollow and shallow man is the protagonist whom he cannot discern while perusing poetry. The poet stitches and patches images to complete his poems and these must be studied in fragmentation. Eliot’s *The Hollow Men* is the right choice of his and it suits his poetic characteristics. His poetry is a poetry of location and dislocation and relocation; a search and re-search.

CONCLUSION

As the critics have seen, it is a trend with the modern urban poets to take to the city space and cosmopolitan personae as the protagonists of their poetry. The titbits and trivia form the crux of their poesy, but instead of it, there is something to be marked here. A poet of the modern age, he is a poet of the hollow man. Private and personal, subjective and impressive, he follows into the toes of James Joyce, T.S. Eliot, W.H. Auden, and so on. Society, art, and culture are the things of his discussion. The visions of the past and its continuity; human predicament and its frailty too come within his purview. His collection *Land’s End* brings to our memory the pictures of *Upon the Westminster Bridge* by William Wordsworth and *Look, Stranger* by W.H. Auden. The modern space and the vacuum one feels seconded by a strange sense of insecurity and annihilation take him for a delving.

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ASSIGNMENTS

1. Briefly chart the development of Indian English poetry in the post-independence era.
2. Critically analyze Daruwalla's "Wolf" as a symbolic poem.
3. Comment on the major thematic concerns of Daruwalla's poetry.
4. Evaluate Daruwalla's perception of nature in "Suddenly the Tree".
5. What are the different reasons that compel people to migrate? Discuss with reference to Daruwalla's poem, "Migrations"?
6. Comment on the metaphor of "spider" in Jusawalla's "Nine Poems on Arrival".
7. Critically analyze Jussawalla's poem, "Sea Breeze, Bombay".
8. Comment on the themes of alienation, rootlessness, nostalgia and identity-crisis in Daruwalla's "Migrations" and Jussawalla's "Sea Breeze, Bombay".
9. Comment critically on the treatment of nature in Jussawalla's poems.
10. What is the major theme of Jussawalla's poem, "Nine Poems on Arrival"?
11. What was the psychological impact of the Partition of 1947? Discuss with reference to Jussawalla's "Sea Breeze, Bombay"?
12. Critically analyze the poems by Keki Daruwalla and Adil Jussawalla that are prescribed in your syllabus.

BLOCK – II

UNITS: 5 – 8

THE DREAMS OF TIPU SULTAN

BY

GIRISH KARNAD

CONTENT STRUCTURE:

UNIT 5 (A): INTRODUCTION: THE HISTORY AND DEVELOPMENT OF INDIAN ENGLISH DRAMA

Of all the literary forms, drama is the most dynamic one as it is empowered by its potential to communicate directly with a live audience. It is also endowed with the capacity to evoke a

feeling of Catharsis in the viewers who could relate to the events that are represented on the stage. Plays or theatrical performances create a universe of its own in which human sensibilities and experiences are reflected, through the actions, emotions, and attitudes of the characters. India has a very rich tradition of drama with its origin in the Vedic period.

Bhāsa, (born 3rd century AD), was the earliest dramatist of the country, many of whose complete plays have been found. In 1912 an Indian scholar discovered and published thirteen plays by Bhāsa, previously known only by the allusions of ancient Sanskrit dramatists. His best work is *Svapnavāsavadattā* ("The Dream of Vāsavadattā"), which depicts a king losing and then regaining his kingdom from a usurper. The majority of his dramas are ingenious adaptations of the themes (like heroism and romantic love) borrowed from the two great epics, the *Rāmāyaṇa* and the *Mahābhārata.* Bhāsa deviated from the accepted dramaturgy of the time by portraying battle scenes and killings on the stage. His influence is seen in the works of the great 5th-century dramatist Kālidāsa, who consciously imitated and improved upon some of Bhāsa's literary motifs.

Bharata, who lived approximately between the 1st century BCE and the 3rd century CE, is traditionally considered to be the "Father of Indian drama". In his famous treatise on the dramatic art, *Natyashastra*, Bharata defined drama as the "Fifth Veda" or "Natako Panchamo Veda". Drama or *natya* is defined as the 'imitation' of the 'Three Worlds' or *trilokya*. It represents life with all its joys and sorrows. The aim of drama is to provide entertainment and also instruction on issues of peace, happiness and moral upliftment. Natyashastra discusses all aspects of drama like stage setting, music, plot-construction, characterization, dialogue and acting. The soul of Bharata's poetics of drama can be summarized by this quotation from the Natyashastra, "The combination called natya is a mixture of rasa, bhavas, vrittis, pravittis, siddhi, svaras, abhinayas, dharmic instruments song and theatre house" (Gupt 86).

Bharat's *Natyashastra* had a profound impact on Sanskrit drama and produced great playwrights like **Shudraka, Kalidasa, Harsha** and **Bhavabhuti**. The earliest texts are the Buddhist plays ascribed to Asvaghosh in the first- second century A.D. Sudraka, the author of *Mrichhakatika*, or 'Little Clay-Cart' depicted the existing Indian society. The golden age of Sanskrit drama produced world-famous playwrights, among whom is Kalidasa (370- 450 CE), who is regarded as the Shakespeare of India. His masterpiece *Abhijnanashakuntalam* is

considered to be the finest specimen of a tragi-comedy. Kalidasa's *Malvikagnimitram* is a romantic comedy, while *Raghuvansham* traces the history of the clan of King Raghu.

With the advent of Muslim rule, Indian living underwent a sea change. Sanskrit found no patrons among the Muslim rulers and lost its foothold. After twelve hundred A. D. dramatic activities continued in India in regional flavours. Vernacular plays were written in Awadhi, Maithili, Kosali and the like, and most of them were translations of ancient Indian religious texts. A play called *Indar Sabha*, written in Hindi around 1853 under the reign of Wazid Ali Khan, led to an interest in Drama in Hindi. Local dramas in India laid emphasis on dance and music like Bengal's *Jatra* which means 'a religious procession' and still attracts people. *Lavani* comes from Maharashtra, *Bhavai* comprises the folk– tradition of Gujarat and *Kathakali* represents the life of Kerala. It is interesting to note that there is a similarity between the Indian art form and those belonging to Japan, China and Indonesia, with them using masks and religious themes abundantly, hinting towards some cultural commonness beyond geographical boundaries.

Modern Indian English drama can be divided into two halves - Pre-Independence and Post-Independence Drama. Pre-Independence Indian drama is located in the colonial era. The coming of the East India Company and the colonization of India by the British Empire led to the evolvement of a new and radical literary genre, widely known as Indian English Literature. Indian English drama is an important form of this literature. In 1789, Sir William Jones translated Kalidasa's play, *Shakuntala,* into English. The play created ripples in the literary circle. In 1831, the Hindi Rangmanch was established. Theatrical activities began in many cities like Mumbai and Kolkata and theatre groups from Western countries started staging plays in India but a majority of these plays were English plays or their translations in regional languages. The earliest Indian English play from the pre-independence era was *The Persecuted or Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta* (1831) by **Krishna Mohan Banerjee**. The play appeared after the establishment of the Hindu College in Calcutta. Till then, nearly one generation has received an English education and had inculcated Western ideas. The play shows the conflict between traditional Indian orthodoxy and modern Western ideas. The tides of reformation had thus begun.

The major pioneer in the field of Indian English drama was **Michael Madhusudan Dutt**. His play, Is This Civilisation came out in 1871 and is considered a major Indian play in English. The play Nation Builders was published after his death. **Ramkinoo Dutt** wrote *Manipura Tragedy* in 1893. The playwrights from Bengal in the nineteenth century were few.

From Mumbai, the first recorded play was a verse play, *The First Parsi Baronet* by **C.S. Nazir** in 1866. We then have **D. M Wadia's** *The Indian Heroine* in 1877 and P.P. Mukherjee's *Dolly Parsen* in 1918. In Chennai, the Madras Dramatic Society was established in 1875. The most impressive dramatic works in Chennai are attributed to V.V. Srinivasa Aiyangar, whose plays mirror the Indian middle-class society and are farcical in nature.

Mythology and history appear to be the recurrent themes in most of the plays of this period. The idea was to create a past that could convince the colonized people of a heroic past and reform society by presenting the character of an ideal Indian. Pre-independence Indian drama is marked by the colossal contribution of two great and learned men, Sri Aurobindo and **Rabindranath Tagore**. All of Tagore's plays are translations from Bengali into English yet they left their imprints on the dramatic scene. Some of his plays in English translations are *The Post Office*, *The King of the Dark Chamber* and *Chitra*. The plays are deeply engrained in Indian philosophy and portray strong and unforgettable characters.

Sri Aurobindo wrote five complete and six incomplete verse plays between 1891 and 1916. His plays show an influence of Sanskrit as well as Elizabethan drama. The five complete plays are *Perseus the Deliverer*, *Vasvadutta*, *Rodogune*, *The Viziers of Bassora*, and *Eric the King of Norway*. The action in *Vasvadutta* takes place in ancient India, *Eric in Norway* and the other three are set in the Middle East. As K. R. S. Iyengar says, "All five plays underline the need for Love, for Love alone is the great solvent of all varieties of evil" (231).

Harindranath Chattopadhyaya is another versatile literary figure of the period who composed several plays and left a vast legacy of Indian English drama. His Five Plays written in 1937 reveal his skill in the dramatic articulation of his social consciousness. The Window gives an account of the life of the slum residents of Mumbai who work in textile mills and protest against subjugation. The Parrot is a play on morality. All his plays serve a didactic purpose and portray modern social realism. He wrote seven plays on the lives of saints like *Saku Bai*, *Raidas*, *Jayadeva*, *Chokha Mela*, *Eknath*, *Pundalik* and *Tukaram*. Most of the plays show the struggle between the "human 'power' and divine Grace" (Iyengar 234).

A major reason for the division of the plays into pre-independence and post–independence is to highlight the differences in dramas of both the periods. Pre-independence plays are more of an attempt to create an India with a national identity by invoking history, epics, and religion. The plays are written in the context of the nation and aim to reach higher in metaphysical terms. The post–independence plays on the other hand are more focused and

individualistic in themes. They deal with specific issues, communities, classes, and conflicts. After independence the first five-year plan came up and the National School of Drama and various State Akademies were established to give a boost to performing arts. But the stress was more on the development of Indian languages.

Asif Currimbhoy is regarded as one of the first major playwrights of this period. He wrote as many as thirty plays, most of which received huge success abroad. His play Goa was staged by the University of Michigan and the play Monsoon was staged in America. His controversial play *Doledrummers* had been very controversial and was banned for some time. It finally got an audience in Delhi. *Dumb Dancer*, *Om*, *Thorns on a Canvas*, *Captives*, *An Experiment with Truth*, *Inquilab*, *Darjeeling Tea*, and *The Refugee* are some of his renowned plays. His plays portray the chaos and dissent in real life, in a realistic manner. His plays are divided into romantic, political, social, and religious plays. Asif Currimbhoy uses sex as a dramatic technique and portrays strong, dominant women characters. Even his political plays have social dimensions and portray the futility of violence apart from raising moral questions. His contribution to Indian drama in English is enormous. All his plays are a reflection of Indian life and show love and compassion as trustworthy remedies for the ills that plague society and humanity.

Nissim Ezekiel, a well-known poet is also a playwright of repute. His plays, *Marriage-Poem: A Tragicomedy*, *Nalini: A Comedy*, *The Sleep Walkers: An Indo- American Farce*, and *Song of Deprivation* were all written in 1969. His plays deal with human relationships and social issues, depicting his vision and sensitivity. Ezekiel's poetic vision has proven to be more vibrant than his dramatic contribution.

Lakhan Deb and **Gurcharan Das** are two other playwrights to have achieved distinction. Both the playwrights won accolades in India and abroad. Lakhan Deb wrote three plays in verse. *Tiger's Claws* (1969) deals with the murder of Bijapur General Afzal Khan at the hands of Shivaji. *Murder at the Prayer Meeting* (1976), deals with the assassination of Gandhiji. His play *Vivekananda* (1972) was also a verse play. Gurcharan Das's *Larins Sahib* (1970) is a much acclaimed and performed historic play, based on the life of Henry Lawrence, a British resident in the court of Dalip Singh of Punjab.

Another dramatic voice of distinction in the contemporary era is that of **Vijay Tendulkar** who has contributed greatly to Marathi as well as Indian English drama. He has to his credit twenty-eight full-length plays and twenty-one-act plays. He has also written some

children's dramas. Most of Tendulkar's plays are English translations. *Silence! The Court is in Session* (1968), *Ghasiram Kotwal* (1972), *Kanyadan* (1982), *Sukhram Binder* (1972), *The Vultures*, and *Kamala* (1982) are some of his renowned plays. He was honoured by Natak Akademi in 1971.

Badal Sircar is a very impressive figure in contemporary Indian drama. His association with theatre began after his graduation and he found in theatre a powerful medium to approach people. Sircar entered the world of theatre with different roles as an actor, director, and playwright. His career in drama started with light and humorous plays written between1956 to 1960. These plays were titled as *Solution X*, *Ram Shyam Jadu*, *Baropishima* and *Shanibar*. Sircar became famous with the writing of the play Evam Indrajit in 1963. His later plays as *Baaki Itihaash* (Remaining History) (1965), *Pralap* (Delirium) (1966), *Tringsha Shatabdi* (Thirtieth Century) (1966), *Pagla Ghoda* (Mad Horse) (1967), *Shesh Naai* (There's No End) (1969) are also significant. These plays displayed the oppression that dominated the society, the worn-out and corrupt system. His plays abound in social messages. Sircar is an exponent of the 'Third theatre'. *Evam Indrajit* was translated in English by Girish Karnad and is a tragicomedy with a contemporary tone and temper. He shows a world full of violence and inhumanity and the meaninglessness of life.

Two eminent and outstanding playwrights whose contribution to Indian English drama remains incomparable are Mahesh Dattani and Girish Karnad. As these two playwrights are the subject of the present research, they have been dealt with in detail.

Mahesh Dattani is one of the most dynamic and versatile voice of modern Indian English drama. He is known for his innovative techniques in stagecraft. He has shown new possibilities in dramatic techniques and devices to his contemporaries and future playwrights. He writes plays in English and is the first Indian English playwright to win the prestigious National Sahitya Akademi award for his play *Final Solutions and Other Plays* in 1994. His play *Dance Like a Man* has won the Best Picture in English award, presented by the National Panorama In 1998. The Sahitya Kala Parishad selected *Final Solutions* (1997), *Tara* (2000) and *Thirty Days in September* (2007) directed by Arvind Gaur, as Best Productions of the Year. Dattani is a fine artist, craftsman and visionary. All his plays have immense scope for performance. When asked in an interview, what it meant to be a playwright, Dattani says, "I see myself as a craftsman and not as a writer. To me, being a playwright is about seeing myself as a part of the process of a production. I write plays for the sheer pleasure of communicating through this dynamic medium" (Nair).

UNIT 5 (B): LIFE AND WORKS OF GIRISH KARNAD (1938 – 2019)

Girish Raghunath Karnad was born on May 19, 1938, in Mathern, Maharastra. He is one of India's most eminent personalities and has earned international acclaim as a playwright, poet, actor, director, critic, and translator. Karnad received the prestigious Central Sangeeth Natak Akademi award for his play Hayavadana and also the Kamaladevi Chattopadhyaya award in 1978. His film *Samskara* won the best film award. He is the recipient of the Sahitya Academy Award, Padmashri, Padmabhusan, and the Jnanpith Awards. He has represented India as an emissary of Indian art and culture.

Originally, Girish Karnad comes from a Saraswat, Konkani-speaking family. He spent his early years at Sirsi, in Karnataka. As a young boy, Karnad admired the Yakshagana and the folk theatre in his village and was deeply influenced by them.

Karnad was caught in a literary dilemma between portraying Western thought and native tradition. He was witnessing the India of the Fifties and Sixties where two streams of thought existed in all walks of life. The conflict lay in the choice of modern techniques left behind by the British, and faithfulness to the cultural past of India. He was as impressed by the Indian folklore tradition as he was mesmerized by the Western playwrights and was certain that a synthesis of both would open to him, "a new world of magical possibilities" (Karnad, Authors Introduction 2). In the author's introduction to Three Plays, Karnad says:

> My generation was the first to come of age after India became independent of British rule. It therefore had to face a situation in which tensions implicit until then had come out in the open and demanded to be resolved without apologia or self-justification: tensions between the cultural past of the country and its colonial past, between the attractions of Western modes of thought and our own traditions, and finally between the various visions of the future that opened up once the common cause of political freedom was achieved. This is the historical context that gave rise to my plays and those of my contemporaries. (1)

Karnad got a chance to watch Strindberg's play, *Miss Julie*, directed by Ebrahim Alkazi when he moved on to Mumbai for his post-graduation. The play was a turning point for him. As Karnad says, "I felt as though I had been put through an emotionally or even physically

painful rite of passage. I had read some Western playwrights in college, but nothing had prepared me for the power and violence, I experienced that day" (Author's Introduction Three Plays 2).

Karnad's creativity is multi-dimensional, but he has gained critical acclaim as a playwright. By employing the ancient myths and legends, Karnad has portrayed the modern man's dilemma and anguish in the contemporary world. His first play, *Yayati* (1961), was originally written in Kannada. It re-tells the myth of Yayati, one of the ancestors of the Pandavas, in modernistic terms. It is an existential play based on the theme of responsibility.

Karnad's second play, *Ma Nishad* (1963) is a one-act radio drama in which Karnad depicts the importance of the ordinary man for the hero Rama in the Ramayana. *Hayavadana*, published in 1971 is Karnad's third play and it deals with the problem of human identity and the search for perfection. Karnad has borrowed the theme from the *Vetala Panchavimashati*, a collection of old stories from the *Kathasaritsagara*. Critics point out that the plot of Karnad's play is influenced by Thomas Mann's *The Transposed Heads*. His play *Anjumallige* uses the myth of Yama and Yami in the Rigveda to explore the problem of incest. His renowned play, *Tughlaq* (1964) was written in Kannada and translated by Karnad himself. It is a historical play based on the life of Sultan Muhammad bin Tughlaq whose reign is considered unique; a rare combination of success mingled with failure. The play shows that politics remains the same in all periods, only the face of power changes.

Karnad's *Naga-Mandala* (1990) is based on two folktales he heard from A. K. Ramanujan. It is a story of a young bride who is maltreated by her indifferent husband. She attempts to win him over with a love potion but enchants the King Cobra instead, who begins to meet her in his husband's guise every night. Another of Karnad's play *Tale-danda* (1990) literally meaning, "head Price/Tax," is based on caste and community-based politics. The play is so powerful that Karnad won the "Writer of the year" award given by Granthaloka in 1990. It also won the Karnataka Nataka Academy award for the best play of 1990-91. Remarkably enough, this play also brought Karnad two more prestigious awards: the Karnataka Sahitya Academy Award in 1993 and the Sahitya Akademi (National Academy of the Letters) Award in 1994.

Once again Karnad turns to the epic, *The Mahabharata* as the source of his 1995 play, *Agni Mattu Male* (*The Fire and the Rain*). It is based on the myth of Yavakari from the *Mahabharata* and recounts a seven-year-long fire sacrifice, conducted to pray for rains in a

drought-ridden land. It focuses on the consequences of jealousy and betrayal as well as the positive emotions of love and sacrifice. It is a play on the confrontation of opposite forces in the cosmic and human worlds.

In 1997, Karnad produced a radio play *The Dreams of Tipu Sultan* in Kannada dramatizing the dreams of a great Warrior. Karnad's play *Odakalu Bimba* (*A Heap of Broken Images*) appeared in 2005. It is different from other plays as it is based neither on mythology nor history. It deals with a contemporary theme of a writer's dilemma who fails miserably in her own language, but earns worldwide acclaim when she switches over to English medium.

Girish Karnad's other play *Bali The Sacrifice* has earned worldwide recognition for its effective stage-dialogue and dramatic technique. In 2002, this play was invited by The Hay Market Theatre in Leicester (U. K.) for its premier show. Its performance there received loud applause.

Karnad's concept of 'global village' finds expression in his latest play *Wedding Album* (2008). It's a modern play in the true sense of the term. It deals with urban middle class family and the moving and hillarious scenes therein delight the audience most. It's a 'wonderful comic drama' that reflects the modern Indian society we live in.

Karnad's achievement lies in reconstructing India's past and using it to comment on the present human condition. Myths, legends, folklores, and traditions are the spine of the culture and are interspersed with its basic values, modes, and customs. Each play of Karnad presents his multiple ideologies and ideas. Caste and gender complicacies are recurrent themes in most of his mythical plays. Existentialism and other philosophical ideas echo, along with sensitive and socially relevant issues of peace, equality, and non-violence. He uses myths and folk tales as a vehicle to express his views on the contemporary issues like feminism, marginalization of the downtrodden people, politics of religion, violence, increasing fundamentalism, psychoanalysis and existentialism. In view of Karnad's dramatic creations, he is called the "Renaissance Man." According to Mahesh Dattani, Karnad, "has a historic vision but a contemporary voice," which makes his plays universal. About his plays K. R. S. Iyenger says, "Be the theme, historical, mythical or legendary - Karnad's approach is modern."

Apart from being a successful playwright, Karnad earned wide repute as an actor. He made his acting as well as screenwriting debut in a Kannada movie, Samskara (1970), based on a novel by U.R. Ananthamurthy and directed by Pattabhirama Reddy. That movie won the first President's Golden Lotus Award for Kannada cinema.

In television, he played the role of Swami's father in the TV series *Malgudi Days* (1986–1987), based on R. K. Narayan's books, directed by Kannada actor and director Shankar Nag. He also hosted the science magazine Turning Point on Doordarshan, in the early 1990s.

He made his directorial debut with *Vamsha Vriksha* (1971), based on a Kannada novel by S. L. Bhyrappa. It won him National Film Award for Best Direction along with B. V. Karanth, who co-directed the film. Later, Karnad directed several movies in Kannada and Hindi, including *Godhuli* (1977) and *Utsav* (1984). Karnad has made a number of documentaries, like one on the Kannada poet D. R. Bendre (1972), *Kanaka-Purandara* (English, 1988) on two medieval Bhakti poets of Karnataka, Kanaka Dasa and Purandara Dasa, and The Lamp in the Niche (English, 1989) on Sufism and the Bhakti movement. Many of his films and documentaries have won several national and international awards.

Some of his famous Kannada movies include *Tabbaliyu Neenade Magane*, *Ondanondu Kaladalli*, *Cheluvi* and *Kaadu*, and his most recent film *Kanooru Heggaditi* (1999) is based on a novel by Kannada writer Kuvempu.

His Hindi movies include *Nishaant* (1975), *Manthan* (1976), *Swami* (1977) and *Pukar* (2000). He has acted in a number of Nagesh Kukunoor films, starting with *Iqbal* (2005), where Karnad's role of the ruthless cricket coach got him critical acclaim. This was followed by *Dor* (2006), *8 x 10 Tasveer* (2009) and *Aashayein* (2010). He played a key role in movies, *Ek Tha Tiger* (2012) and its sequel, *Tiger Zinda Hai* (2017) produced by Yash Raj Films.

In 1992 the Indian government awarded Karnad another of its highest honours, the Padma Bhushan, in recognition of his contributions to the arts. He was the recipient of the Jnanpith Award, India’s highest literary prize, in 1999 for his contributions to literature and theatre.

Karnad died on 10 June 2019 in Bengaluru at the age of 81 due to multiple organ failure following a prolonged illness.

UNIT 6 (A): ABOUT THE PLAY - *THE DREAMS OF TIPU SULTAN*

After the success of his first historical play, *Tughlaq* in 1964, Karnad started weaving the threads of his next play, *The Dreams of Tipu Sultan* (1997) which is based on the story of the

historical monarch Tipu Sultan of Mysore in India, who reigned from 1782-1799. This play brings the focus to the dreams which were seen by Tipu Sultan and inspired him to endeavour against wrongs, evils, hypocrites, and obviously the British who also persuaded him to raise wars against them. This is why he is hailed as a 'Freedom Fighter' who got inspired by his 'real dreams'.

SOME HISTORICAL FACTS ABOUT TIPU SULTAN'S LIFE

Tipu Sultan (born Sultan Fateh Ali Sahab Tipu, 1 December 1751 – 4 May 1799), often known as the Tiger of Mysore, was the monarch of the Kingdom of Mysore in South India from 1751 to 1799. He was a forerunner in the field of rocket artillery. During his reign, he instituted a variety of administrative reforms, along with a new currency system and calendar, as well as a new land payment system, which sparked the rise of the Mysore silk industry.

He commissioned the military treatise Fathul Mujahidin and developed the iron-cased Mysorean rockets. Even during Anglo-Mysore Wars, he used the rockets to repel British and allies' assaults, notably the Battle of Pollilur as well as the Siege of Srirangapatna, although the British eventually took control of the fort.

Tipu Sultan and his father fought the Marathas, Sira, and leaders of Malabar, Kodagu, Bednore, Carnatic, and Travancore with their French-trained army in alliance with the French against the British and in Mysore's struggles with other surrounding powers, including the Marathas, Sira, and rulers of Malabar, Kodagu, Bednore, Carnatic, and Travancore. Tipu's father, Hyder Ali, had come to prominence, and when he died in 1782, Tipu replaced him as ruler of Mysore. During the Second Anglo-Mysore War, he scored significant successes over the British. After his father died of disease in December 1782 even during the Second Anglo-Mysore War, he negotiated the Treaty of Mangalore with them in 1784.

Tipu Sultan was an Indian ruler who fought against the British East India Company during the Fourth Anglo-Mysore War. He is considered a hero in Karnataka, where his mausoleum can be found. However, he is also ruled in some parts of India because of his religious zealotry and persecution of Hindus. As with all historical figures, it is important to remember that Tipu Sultan was a complex individual with both positive and negative aspects to his legacy.

He had perfidious hatred for the British and fought many wars against them but at the same time, he also admired their uprising technologies and administrative methods. He never justified Divide and Rule Policy amongst different religions and castes. He said:

> The Quran requires you to say to people of scripture. We believe in that which has been revealed into us and revealed into you: our God and Your God is one and into him we surrender. We hold this God – given law dear to our heart, based as it is on human dignity, reason and brotherhood of man. With reverence we have also read the Vedas of the Hindus. They proclaim their faith in universal unity and express the belief that God is one although. He bears many names.

These positive aspects of Tipu Sultan fascinated Karnad and led him to write on his life when the BBC commissioned him to write a play to celebrate the 50th Anniversary of Indian Independence in 1996. He favoured writing on Tipu Sultan and in order to support his work, he said that Tipu Sultan has been misrepresented in history books and he is called a fanatic. But these words were actually promoted by the British who had a bitter treachery against him. He said:

> Sultan was the only one who had perceived a threat to the country from the East India Company. . . He was a thinker and visionary, who represented the best of Karnataka. Unfortunately, he has been misunderstood by the people of his own country and a lot of Untruths were spread about him. (The Hindu, 13 Sep, 05).

UNIT 6 (B): *THE DREAMS OF TIPU SULTAN*: SUMMARY AND ANALYSIS

There are many dreams recorded in real history which were seen by Tipu Sultan and they explored meaning through them. These dreams were an inspiration for Tipu Sultan. They motivated him to peer through the rights and wrongs and to justify the right one. These dreams are the sources that inspired Tipu Sultan to fight against his enemies bravely and those who attacked his nation.

The play starts with a conversation between Kirmani and Mackenzie and moves the action to the year 1799, the year in which the British seized Srirangapattanam and killed Tipu Sultan. In this play, Karnad takes into consideration the fact that Tipu was literally a dreamer.

Tipu used to record his dreams which in turn motivated him. In fact, he introduced a book as the *dreams I have had and am having*. Once he dreamt of an animal that looked like a cow but striped like a tiger and did not possess hind legs. This dream symbolizes that Britishers are cows, but roar like tigers however due to the absence of hind legs; they can't get the victory against Tipu Sultan. Thus, they would be defeated. In another dream, he dreamt of the Idols coming to life and seeking salvation. He then got a derelict temple repaired for their salvation. In another dream, the tower of a temple collapses during a festival. He then rushes there and enquires about the safety of the people. He also dreamt of the divine spirits which assisted him in winning over the British with the help of the Marathas and the French. Karnad applies some of these dreams in the play.

In one of his dreams, he visions his visit to a dilapidated temple with his finance minister Poornaiya. When he enters the temple, he sees that the idols in the temple becomes alive and starts talking with the ruler. In his conversation with the idols, Tipu comprehends that they are seeking salvation and want the temple to be rebuilt. Tipu says to them in pity:

> "So be it ladies keep yourselves occupied with thoughts of God. Come, Poornaiya. Let's go. We'll have the temple repaired, the walls rebuilt so that these seekers after God are not disturbed" (Sc - 4, 19).

In another dream, that happens before the day he is prepared for an attack with Marathas. There he sees women clad in men's attire and Tipu realizes the hidden fact that Marathas has actually cheated him. This dream has significance to Tipu Sultan, when he wakes up in the morning and realizes that the Marathas have actually tricked him:

> "You have tricked me. You've inveigled the padshah into giving you audience, into taking to you. Get out of here! Out! ... After consulting my closest advisers, I interpret this dream in the following fashion. May it please God, though these Marathas are dressed in male attire, they will in fact prove to be women?" (Sc - 6, 29-30).

Tipu's father Haider Ali also appears to him in his dream (in Scene 13) and expresses his dislike for sending his two sons to the British. Here Tipu Sultan makes a conversation with his father and states he is not petrified of the British but disturbed by the fact that his own people has started supporting them. Hyder Ali blames Tipu for bartering his sons to the British because he could not dare to hit the right nail on their head. When Haider asks Tipu: *"You are scared of them"*. (51)

He replies suddenly:

> "No, I'm not. No, if it was only for money, they would betray each other. But there's never any treachery against their own kind- no back stabbing. They believe in the destiny of their race. Why can't we? (Pause) When our fort was besieged by Cornwallis. I knew several of my officers had already started secret negotiations with him. I even knew who they were. My trusted officers. Yet I couldn't expose them without bringing the whole edifice down. I had to keep saying they were the true pillars of my kingdom that I depended on their loyalty to me and my family - and hope for the best. Hope that when the moment came, they wouldn't stab me in the back. But the English fight for something called England. What is it? It's not a religion that sustains them, nor a land that feeds them. They wouldn't be here if it did. It's just a dream, for which they are willing to kill and die. Children of England! They have conquered our land, plundered its riches. And now they have started taking away our children. Mine — (51-52). Karnad through the dreams of Tipu shows his potentiality and keen interest to drive out the British from his nation. He shows Tipu, the fictional character a patriot and valiant as what real Tipu Sultan was".

Karnad through the dreams of Tipu shows his potential and keen interest to drive out the British from his nation. He shows Tipu, the fictional character a patriot and valiant as what real Tipu Sultan was.

In his last dream, Tipu dreams of defeating the British with the assistance of his employees like Mir Sadiq, Poornaiya, Nadeem Khan, and Qammaruddin, who in reality deceived him. Karnad beautifully portrays this dream. In the background of the music, each person is in a cheerful mood. Tipu is willing to celebrate the defeat of the British with the help of his employees and says to all:

> "Muizzin, Fath Muhammad, Abdul Khaliq, call the entire zenana out. Invite them to the ramparts sea the white plague departs. Let's all watch a new era down. Then we'll go to the garden and see the pegu loses bloom" (Sc - 16, 64).

"That was Tipu's last dream" (64) Kirmani reveals his dreams to the British and says that after that he dies in the war because his own employees betrayed him.

UNIT 7 (A): TIPU SULTAN AND THE ANGLO-MYSORE WARS

Tipu Sultan was seventeen years old in the first Mysore war which was resolved in 1767 when Tipu Sultan presented Haider's negotiations with the Nizam and got his father won. Tipu Sultan obtained the ratification of the Treaty of Alliance between Nizam and Haider. Even Nizam got impressed by his diplomatic work and conferred on him the title of Nasib-ud-daula i.e. fortune of the state (Hasan, 11).

By the time of the Second Mysore War, Tipu Sultan had gained lots of experience in diplomacy as well as in warfare. In Mysore — Maratha war of 1769-1772, he recovered the territories which the Marathas had occupied. During the second Mysore war, (September 1780) he inflicted a crushing defeat on Colonel Baillie near Polilur, Baillie was imprisoned. Out of 86 European officers 36 were killed, and 3820 were taken prisoners of whom 508 were Europeans. In December 1781, Tipu had seized Chittur from the British. The English could not resist this humiliation and toiled hard from 2nd March 1784 to vanish Tipu's power (Hasan, 15).

The Nizam and the Marathas also fought with Tipu Sultan from 1785 to 1787. The second Mysore war came to an end in April, 1787 by the Treaty of Gajendragadh. Tipu Sultan was highly disappointed by the experience of this war because both the Marathas and the Nizam shook hands with the English in a powerful confederacy against Tipu Sultan for the Third Mysore war also.

Third Mysore War was a hidden attack on Tipu Sultan at night. Lord Cornwallis was successful in trespassing from six miles into Srirangapatna on 6th February, 1792 with Marathas and Nizam. This war was a serious blow to Tipu Sultan as he had to make peace by surrendering half of his kingdom, and paying three crores as indemnity, he bartered his two sons Muizzin and Abdul. He had to release all the prisoners those who were captured since from the time of Haider Ali (Fernandes, 147-148).

Karnad touches on the wire of these wars in his play and brings these issues into the limelight. For instance, in scene seven, Colonel Malet visits Nana Phadnavis and offers to raise war against Tipu. Nana doubts his terms. He asks Malet then. "You signed a treaty of friendship with Tipu Sultan Khan Sahib not so long ago at Mangalore" (31). At this, he replies: "The treaty of Mangalore was forced on us" (31) He defends his nation and tries to blame Tipu for the cause of the Second Mysore War.

In scene - eight, Kirmani narrates third Anglo - Mysore war to the British, He Says: In 1790, Lord Cornwallis invaded Mysore. The Nizam and the Marathas launched parallel attacks. After a seesaw war that stretched over two years, with no end in sight, Cornwallis reached the foot of the fort of Seringapatam, saw the futility of trying to capture it, and retreated disheartened... But on their return journey, the English forces ran into the Marathas with their abundant supplies. The two joined forces and attacked Srirangapatam. Tipu was forced to sue for peace. (37)

Karnad shows how Tipu settles old scores after he lost in the third Mysore war by agreeing on four conditions. In scene — nine, Poornaiya utters all the conditions to Tipu. When the fourth conditions of bartering the sons come, Poornaiya does not speak. Tipu then takes the paper from him:

> "All right then. I'll read it out myself. Hand me the paper (Reads) The last condition; two hostages to be handed over to the English to be kept with them until the terms of the treaty are agreed upon, signed and sealed. (Pause) Two of my sons" (41).

And the voices make noise. Some say that it is outrageous; some say that this is barbaric. There is an angry protest in his chamber. Tipu after a long silence comments:

> "This is the new language that has come into our land: English. This is the culture of that language. English Boys of seven and eight as hostages of war" (42).

The fourth Mysore war has a strong impact on Karnad's play. It is the last war of the Mysorean ruler - Tipu Sultan's life. After the third Mysore war, Tipu Sultan got his sons back, he regained his power. He increased his contacts with the French, the Turks and the Afghans. Napoleon also intended to assist Tipu Sultan.

But unfortunately, Napoleon was defeated at Accre in Syria and was forced back to France. On the other side, in 1793, Sir John Shore became General in place of Cornwallis and in 1798, Lord Wellesley became Governor-General. Wellesley fought against Tipu Sultan and won the war. He presented some conditions in front of him. One is that Tipu Sultan will surrender half of the kingdom. Tipu Sultan will pay twenty lakh pounds to English within six months. They will keep his two elder sons and four honest employees in the custody of English. Tipu Sultan did not accept these conditions and fought bravely in the war (Moon, 288). He was shot dead by a soldier. His two sons were taken as prisoners in Calcutta.

Tipu Sultan's unfortunate death has been shown in the play too. In scene-fifteen, Tipu worriedly responds to the conditions which were sent to him. He says:

> "And now they have asked for four of my sons as hostages and half my kingdom again- half of the half they left me last time. (Pause) By the time the next governor general takes over. I'll be left with half street and none of my sons. (Pause) Shall I accept? (Pause) And don't say, Poornaiya, that you had warned me. I knew the English wouldn't like my extending my hand to the French. So what? Shall I Spend the rest of my life looking with anxiety at the English for smiles of approval or frowns of displeasure? Today I am the only one in India who won't bow and scrape before them. So they want to humiliate me. I'm told England is buzzing with stories of what a monster I am and how I need to be subdued. (Pause) Shall I allow myself to be subdued? (Pause) The English make impossible conditions. They expect me to reject them. I could throw their whole strategy into confusion by accepting these terms? Shall I be subtle and accept?" (60)

And, finally he denies the conditions and gets ready for the war against the British and says that the future is ours. Without knowing the fact that English has already surrounded the fort of Seringapatam. Kirmani in the last scene narrates Tipu's end as:

> "That was Tipu's last dream. That afternoon he was killed in battle. . . .The battle of Seringapatam was lost before it had begun" (Sc. - 16, 64).

Karnad makes the best use of the wars in the play. He briefs us about all the wars but he is unable to make us realize that wars actually take place into action and two oppositions fight. He does not give dramatic effects to the wars in the play. No doubt, there are scenes that are devoted to the real history, but none of the scenes displays proper elaboration of the war except scene — two which shows the post-war effects. In this scene, as the fourth Mysore war ends, the soldiers eagerly search out the demise of Tipu Sultan. A soldier shouts after finding the corpse of Tipu: "Colonel, I think we've found him careful. That one with the gold buckle on his belt. Lift him out" (14).

Despite giving a full account on these wars which took place in Tipu Sultan's life, Girish Karnad elucidates more about Tipu Sultan's interest in innovations in various fields and his alliance with various nations. Tipu Sultan wanted to introduce the technological substances in India. He wanted to develop a strong army, navy equipped with advanced technology to

invade Europeans. Tipu Sultan also had keen interest in trade mainly of sandalwood and ivory trade. He even brought the silk industry from China. Kamad is influenced by Tipu Sultan's passion of developing India as a developed land and this influence is clearly seen in the play.

Tipu addresses the conference and praises the apples which were brought from Kashmir. He then, talks about the silkworms and eggs:

> "So where were we? Ah, Yes! To the list drawn up for our delegation, add silkworms and eggs from the island of Jezeriah Diraz near Muscat We need glass. We need guns. We need cannons. Shall we keep buying them from abroad? Even for that we need money. And shall we be content with the pittance we get by taxing our businessmen when we have ivory and sandalwood freely available? Can an individual trader deal in Sandalwood? For centuries we begged and borrowed silk from the Chinese. And every one predicted disaster when I got a few eggs from China. And now we have a flourishing industry of our own" (Sc - 5, 21).

Before coming to the next analysis, we shall recall the phrase "Honesty is the best policy". The employees who worked under the service of Tipu Sultan as true as steel, betrayed him after his death Poornaiya, his most trusted employee also deceived him. Stein remarks Poornaiya as: In 1792-93 and again in 1799, when Séringapatam was finally captured and Tipu killed, the Company received substantial help from scribal, commercial and gentry groups inside Mysorean territory itself. Indeed, following Tipu's death and the restoration of the Hindu dynasty that Haider had replaced, financial administration of the kingdom was left in the hands of Tipu's own dream, the Brahman Pumiah, who shortly afterwards received the reward of a substantial jagir for his services to the English. (Stein, 210)

UNIT 7 (B): USE OF THE DREAMS IN THE PLAY

In his play *The Dreams of Tipu Sultan*, Karnad uses the concept of dreams to indicate the downfall of Tipu Sultan through his dreams. The dreams of Tipu Sultan can be interpreted as a symbol or an indication that focuses on his downfall in the future. The dreams book (*Khwab-nama*) was looted from Seringapatam along with other books. The book was not in the library or the royal library in Seringapatam. It was discovered hidden in the bed chamber of Tipu

Sultan palace Lal Mahal the ruin of which can be seen today in front of the Sri Ranganatha Swamy Temple. That nobody saw the book or had an occasion to read it. He kept it so well hidden the even his personal servant and body guard couldn't locate it. What makes this book unique is that it can give us a clear and unambiguous portrait of the man that Tipu was, his inner conflict and his ambition. His dream was recorded in flawless Persian, a tribute to the language skill of the Sultan. Most of the dreams are about his conflicts with British and the volatile political situation of the times. The dreams tell us that Tipu was a human as anyone like us and that the hectic life he lived was reflected in his dreams too. The dreams are inner reflection of his personality and a mirror to his unconscious self. The dreams are his own handwriting and reflect his inner most thought.

Habibullah, the munshi of Sultan, was present at the time the manuscript was discovered. But he too had only heard of the dreams and never seen it. On April 23th,1805 this book was presented in the name of the Marquis Wellesley to Hugh Inglis, Chairman of the Court of Director of the East India Company, by Major Alexander Beatson. A copy of this book is available in the Bibliotheque National of Paris which was made for it in 1822.

The dreams and other notes in the book were recorded on the first thirty-two pages and again on eleven pages toward the end of it. In between, a large number of pages are left blank. The size of the register is 7 inches by 51 inches. The dreams cover thirteen (13) years of his reign-1785-1798.

After the death of Tipu Sultan on May 4th, 1799 his library was taken away to England and now part of the libraries at Cambridge and Oxford, as also the Indian Office Library in London and the Asiatic Society in Calcutta. Most of these dreams were devoted to driving the British out of India and defeating the Nizam.

Karnad's has mention only four dreams in the play. And all the dreams are political allegories. But in history Tipu had recorded 37 dreams in his dreams book (*Khwab-nama*) which was found by Colonel Patrilk and this was recorded between the years 1785-1798. Historian Mir Hussian Ali Khan Kirmani says:

It was dairy in which my master had recorded his dreams. He had kept it concealed from his closest confidants. I didn't know of its existence. None of us did. I couldn't believe my eyes when I saw the word written on its first page, in the Sultan's own hand…

Tipu's Voice: In the register are recorded the dreams I've had…

Kirmani: The Sultan had hidden the diary under his pillow and there it had lain his death… until that idiot Munshi stumbled on it. It was Sacred, personal.

When they saw a dairy's as an odd little book a pleasantly inconsequential conversation pieces. This dreams book was presented as an ideal gift for the Chairman of Honourable East India Company in April 1800 on behalf of Marquis Wellesley. In history, the dreams themselves, thirty-seven in all, date from April 1786 to 16th January 1799, leading historians to believe that the book was compiled over that entire period. But a close analysis of its contents has now revealed that the register is directly connected to the final year of Tipu life and that it dates from no earlier than 1795.

Tipu's first dream in the play is dream 9 of his dream books in history. His first dream came on the 3rd day of the month of Thamari, the last night of the month of Ramzan followed the next morning by IDD in the year of Dalw 1213 from the birth of the prophet. He was returning with his army from farrukhi near Salamabad when he had the following dream.

Tipu: I had been on an elephant shikar and on my way back was walking with poornaiya, the finance minister, where we saw a big temple. It was in a dilapidated state, and I said, 'poornaiya, look at that structure. It looks quite mysterious.

Poornaiya: Yes, your Majesty. It does indeed.

Tipu: Let's go in and have a look. Poornaiya, what idols are these? Are they some god you recognize?

Poornaiya: No, your Majesty. I don't think they are gods

Tipu: They don't seem to belong to any religion I know.

Poornaiya: They are strange. I have never seen such figures before.

Tipu: No, let's go on. Let's inspect them more closely.

Poornaiya: Be careful, sir. Those two. They are getting up look out! (Two woman in the last row stand up. They are wearing nine yard saris. One of them pulls her saris up between her knees).

Tipu: Who are you? Are you human or are you some spirits?

Woman: Your Majesty. We are living women. The rest of us, these men here, are merely images. We have been here for many centuries now, praying to God and seeking our salvation.

Karnad's, second comes with the first dream. In history, the second dream was dream 10 out of his 37 dreams. In this Tipu saw two old men with long beards, in flowing silk gowns, approach them. Beside them are two elephants and several footmen carrying spear and guns.

Tipu: Greeting? Who are you? You seem to have come from a long distance.

Old Man: We are the envoys of the Emperor of China.

Tipu: Please enter… what is the object of your visit.

Old Man: We wish nothing but the promotion of greater friendship. The Emperor of China send you a white elephant and these horses as a token of his friendship and affection for you.

Tipu: The elephant and horses are indeed beautiful. I am deeply touched. I am also eager to know how you capture and train elephant in China, I know from Hadrat Nizami's book Sikandar-namah that the Emperor of China had sent a present of a white elephant, a horse and a female slave to the Great Alexander

Old Man: Yes indeed. The Emperor has never sent a white elephant to anyone except the Great Alexander and now to your presence.

The third dream in the play 'The woman in the Man dresses is dream XIII out of his 37 dreams. This dream come on the Sixth day of the Khusrawi month in the year of Busd, as he was preparing for a night attack on the Maratha armies with 300 men under general Hari Pant Phadke at Shahnur near Devgiri. He had a dream. A young man in turband like a Maratha enters. A handsome man, fair skinned and light-eyed, female voice approached him

Tipu: Thank you. Come. Come and sit by me.

Young Man: But I'm not telling you anything you don't already know.

Tipu: Well, it's always nice to be reminded when one spends as much time on horseback as I do, there's no time to look into mirror.

Young Man: But surely your begum tell you, specially Ruqayya Banu, your favorite queen.

Tipu: Beware! You are being impertinent…

Young Man: Will the Sarkar-e-Khudadad kindly take off my turband? (Tipu take off the turband and a cascade of long hair comes tumbling down on the shoulder of the young…)…will you unbutton my blouse, your Majesty

(Pause)

You're blushing. You have gone red. I didn't realize your Majesty in such a shy man. Let me do that for you, sir…Here! (unbutton the blouse, Tipu react)…

Tipu: (angry) you've tricked me. You've inveigled the padshah into giving your audience, into talking to you. Get out of here? Out! … After consulting… Marathas are dressed in male attire, they will in fact prove to be woman.

The fourth dream of Tipu came after his two son's hostages when he was in mental unrest. He couldn't sleep even in the bed and decided to sleep on the bare stone floor. He had a dream and, in which he saw his father, Haider Ali. Haider said he was maimed and without any limbs. He also said that Tipu had cut off his limb and handed them over to the enemy.

Tipu: Yes, father. I've done that, have you come to punished me?

Haider: What punishment would be adequate, do you think?

Further, Haider said he has no arms. English are strangers now and you are scared of them and think like a trader. But Tipu says he will not let them. He will restore his father's limbs and arms, and his dream is left out. The last dream in the play is victory over the British. Kirmani remembers it vividly. But the crucial detail still eludes him. Sultan was staying in the caravanserai on the northern ramparts. He'd been there for a couple of days, with the soldiers, watching the English noose tighten. It was sweltering hot, we had been praying for a downpour, for them, the moats would have been flooded and the English attack delayed. But the cloud had hung ominously, inert, neutral. We were halfway through our lunch, our sweat streaming into our plates, when the skies exploded. The English had launched their assault. The Sultan washed his finger and got up. He buckled on his sword belt, took out an envelope from his pocket, sealed it and gave it to me 'Keep it till I come back,' he said. He mumbled a prayer and left.

Kirmani forgets about the letter. The next day he found it in his pocket. He broke the seal and inside was a piece of paper on which he had recorded his last dream.

> Tipu: Today we celebrate, we pray and thank God, with the Marathas and the Nizam on our side, we can chase the English into the sea any day.
>
> (Laughter)
>
> Thank you, all. Together we have driven the English back-.
>
> Kirmani: That was Tipu's last dream.

Tipu was killed on 4th May 1799. In a fraction of a second after identifying the sultan's dead body wailing of a female is heard in the far distance. The British were surprised how the ladies of the palace were known so soon. The palace was a mile away 'Some secret signal'. The wailing gets louder and spread. The entire city was soon wailing. The wailing of ladies washed away the dreams of the Sultan. But his last dream was fulfilled after one hundred and fifty years of his death when India got Independence from the British.

UNIT 8: COLONIAL HISTORIOGRAPHY IN *THE DREAMS OF TIPU SULTAN*

Postcolonial discourse offers certain theoretical models which can be used in the discussion of literary texts which come either from the colonial period written by the colonized or the colonizer or from the postcolonial contemporary world. Different texts therefore, can be read differently by using the perspectives of writers from the former colonies.

The Dreams of Tipu Sultan can be described as a long-awaited history play in which, after dealing with pre-colonial Indian history in two earlier works i.e., *Tughlaq* and *Tale-danda*. Karnad confronts British colonialism in its crucial early stages of military expansion. Karnad strongly felt that Tipu needed to be given his due as a major figure in Karnataka history, as a visionary, and a patriot, and this play was written basically to revise his image. The 'dreams' of the play's title refer to a secret record of Tipu's dreams maintained by him, found after his death. These 'dreams' have been used as a metaphor by Karnad to show the 'real' man behind the image of the warrior, by looking into the inner aspirations of Tipu.

In many important respects, Tipu Sultan follows the model of the history play established in *Tughlaq* and *Tale-Danda*. It draws upon a range of historical sources to present

convincing portraits of the principal characters but creates an imaginative plot and resonant dialogue to contain their experience.

Karnad's *The Dreams of Tipu Sultan* offers a counter-narrative to the dominant colonialist discourse. It was originally written for British audiences as the author himself has mentioned in the Preface to his 2004 version of the play in 1996 when BBC commissioned him to write a radio play to celebrate the Fiftieth Anniversary of Indian Independence. And as the plot obviously had to deal with some aspect of Indo-British relations, Karnad immediately thought of Tipu Sultan, "one of the most politically perceptive and tragic figures in modern Indian history" (2005, p. 3), to offer a counter-discourse against dominant colonialistic ones.

The mission of Karnad's narrative as a counter-historical postcolonial work is obvious from its outset. The play opens with a fictional dialogue between two real historical figures, Mir Hussain Ali Khan Kirmani (active 1781-1802), and Colonel Colin Mackenzie (1754-1821), the first Surveyor–General of India. The first act begins where the play ends, as the subsequent acts are being recalled in the manner of chronologically organized flashbacks by both Kirmani and Mackenzie who appear as characters, and then as chorus/commentators. Karnad begins the first act with a description of the setting of the scene where the process of "counter-historical" recalling starts:

> "1803. The house of the historian, Mir Hussain Ali Khan Kirmani, in the city of Mysore. Colonel Colin Mackenzie, the Oriental scholar, is taking off his shoes, as though he has just arrived. He looks around at the notes, books, and manuscripts littering the floor. Kirmani enters with a jug of water and a tumbler and places them next to Mackenzie" (2005, p.7).

The setting of the opening scene is of crucial importance as it locates Kirmani's counter-discursive re-writing of imperial history in his house at the onset of the Nineteenth century, just a few years after the emergence of several British historical accounts and performances about the defeat of Tipu Sultan. Kirmani is the court historian who is being encouraged by the colonial orientalist to remember and "speak objectively" and to write an impartial history of the deceased Sultan – one that is based on "bits of evidence" (p.8).

The first dialogue between the two historians is very significant as it describes Kirmani's (and of course Karnad's) difficult mission in recalling the history of Tipu:

> "Mackenzie. How's the work progressing?

Kirmani. Not at all well.

Mackenzie. Why not?

Kirmani. It's not easy. It hurts." (p.7)

Karnad, through Kirmani, draws his audience's attention to the difficulty of re-writing the early part of colonial history in India and the disputed figure of the Sultan. Indeed, it is not an easy task to resurrect a history that has generated a current of unprecedented controversy around the character, deeds, and misdeeds of the Sultan of Mysore.

Throughout the two-act play, both Kirmani and Mackenzie appear as choric characters in some of the intervals between the unnumbered scenes to comment on the historical events occurring in them. Although Mackenzie reminds Kirmani that he is "interested in the people who spoke to Tipu and the ones he spoke to" and to "keep the dreams to [himself]", the play seems to be composed of a sequence of Tipu's dreams which are intermingled with the actions (p.17). At times, a few choric sections interconnect the dreams with the rest of the dramatic actions. In these pieces of the narrative, Mackenzie acts like an automaton as he briefly narrates the events which took place during the Sultan's life. It is worth noticing that Mackenzie's objective factual narratives are never left without parallel narration or comment by Kirmani. These mechanical pieces of factual narration are interrupted and disrupted by long dramatic ruptures that reflect how the Sultan really feels about these events. These scenes of the Sultan's life are Kirmani's remembered history. In this sense, Kirmani's prolonged remembered version of history surrounds Mackenzie's short factual pieces and ultimately deprives them of their agency. In fact, Mackenzie's version of a monumental history is interrupted by a discourse that "humanizes" Tipu and depicts him as a caring father– an image that is rarely present in the imperial accounts about the Sultan of Mysore. Depicting Tipu in such a humanizing way seems to be the uniting thread of the whole drama.

Karnad's play projects the other side of the Sultan which belies much of what had been included in these imperial performances about this anti-colonial adversary in early colonial India. Here, Tipu emerges as a loving and caring father and husband, and as a kind and enlightened ruler who believes that God is not confined to a specific sect or religion and that all religions, therefore, require equal respect. The first appearance of Karnad's Tipu (in the form of a dream) works to assert this very idea of respecting others' religions.

Karnad's play, on the other hand, comes to denounce these imperial fantasies of racial superiority over Tipu Sultan and his subjects. Instead of this choreographed chaos that controls

the movements of the automaton-like Oriental soldiers, The Dreams presents Tipu Sultan as a powerful and highly disciplined Oriental leader who is centrally concerned with strategic war planning against enemies. Throughout the play, Tipu is dramatized as a modernizer and an intellectual person who tirelessly works to modernize his armies and make his kingdom an advanced industrial country. Ironically, it is the British army that appears so uncivilized in the play. This is apparent through the British soldiers' plundering of the city of Seringapatam after Tipu's death which is referred to by Kirmani and Mackenzie when they recall the incident.

CONCLUSION

To sum up, Karnad's play succeeds in re-writing the tragic decline of the proto-national Indian historical figure Tipu Sultan who governed the Kingdom of Mysore in the southern parts of India during the last two decades of the eighteenth century. The play–a unique contemporary postcolonial drama–functions as an effective means for exploring the Sultan's occluded precolonial history by constructing an alternative history that subverts/revises the official accounts of colonialist history and writes back to the imperial propaganda promulgated by the British military historians, dramatists, and performers. The result is a counter-historical discourse that depicts a humane and noble image of the Tipu Sultan and simultaneously revises prejudiced colonialist history.

The Dreams of Tipu Sultan actually proposes an alternate historiographical discourse which challenges the Eurocentric interpretation (even mis-presentation) of Indian history. Karnad introduces a discussion between the characters of Kirmani (the official historian of Tipu's court) and Colin Mackenzie (the official surveyor of the British East India Company whose personal assortment of various pieces of information on the region has served as one of the important databases for subsequent historical documentation as well as presentation of Tipu Sultan in literature and theatre) in order to depict how the suppression/unavailability of authentic sources can affect historiography.

The clear purpose of this postcolonial play is a relocation of Tipu in proper perspective, not as per others' historiography, but in terms of his personal confidential diary, the record of his dreams. Tipu Sultan's economic policies are pointers towards the capacity of this great visionary, whose dreams, evaluated psychoanalytically, are harbingers of indigenous progress in every sphere of life.

Karnad's significant social role as a playwright may be understood from Richard Eaton's words about him:

> "As an historian, I would simply say that any means of making people aware of their own history must be celebrated. My own work is through teaching and writing monographs, but that is not the only way of achieving that end, and perhaps not the most effective way. People gain their awareness of the past, and their understanding of the world, through stories first told by their mother—and later by known or unknown story-tellers. Playwrights have a special place among the latter."

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ASSIGNMENTS

1) Make a critical estimation of Karnad’s contribution to the development of Post-Independence Indian English plays.
2) What was the historical background against which Karnad placed his play, *The Dreams of Tipu Sultan*?
3) Write a note on the life of the historical king, Tipu Sultan, and his contributions to the subsequent Anglo-Saxon wars.
4) Comment on the development of plot and characterization in Karnad’s *The Dreams of Tipu Sultan.*
5) How would you justify the use of dreams in Karnad’s play?
6) Critically analyze Karnad’s *The Dreams of Tipu Sultan* as a postcolonial play.

BLOCK – II

UNITS: 9 – 12

THE GOD OF SMALL THINGS

BY

ARUNDHATI ROY

CONTENT STRUCTURE:

UNIT 9 (A): A BRIEF HISTORY OF THE INDIAN ENGLISH NOVEL

With the advent of colonialism and consolidation of power by the British East India Company, English was introduced in India in the eighteenth century, and eventually earned the status of the official language of the country in 1835. The famous 'Minutes' delivered by Thomas Babington Macaulay in the same year was aimed to create "a class who may be interpreters between us and the millions whom we govern – a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect". By the middle of the nineteenth century, the aims and objectives of teaching English were very clearly laid out and educational institutions were established all over the country for the spread of the English language, literature and culture: the universities of Calcutta, Bombay and Madras were founded in 1857. This marked the beginning of a new consciousness which resulted in the formation of a new body of literature that essentially captured the ethos of Indian life and culture. This module aims to introduce the students to the history of Indian English novels which came out in the post-Independence era. Arundhati Roy's novel, *The God of Small Things* (1996) will be the focal point of study.

In the initial years, the earliest writings in English from the Indian nation came out in the form of verses. It was only in the last few years of the eighteenth century that some writings in the form of prose started to be published in the country. **Sake Dean Mahomed** (1759-1851), a Bengali traveller, surgeon and entrepreneur was the first Indian to publish his travelogue in English under the title, *The Travels of Dean Mahomet* (1794). But, the first Indian prose writer in English of note was **Raja Rammohan Roy** (1792-1833). In his essay, *A Defence of Hindu Theism* (1817), M.K. Naik regarded the work as the "first original publication of significance in Indian English literature."

Raja Rammohan Roy was well-known as a social reformer for his essays as well as his belief in and advocacy of English as a tool to eradicate the ills of Hindu society! Apart from him, there were other prose writers who wrote in the middle and later years of the 191h century. Some of the writers like **Krishna Mohan Banerji** (1813-85) and **Ram Gopal Ghosh** (1815-68) were early beneficiaries of English education. Both were students of Henry Derozio, the famous poet. Ram Gopal Ghose was also known as an orator Expectedly many of the pieces are about social reform and more than a few are journalistic pieces or treatises. As in the case of other Indian languages, it was the establishment of journals and magazines and newspapers that contributed to the development of Indian English prose.

One of the early instances of fiction, *A Journal of 48 hours of the Year 1945* by **Kylash Chunder Dutt** was published in The Calcutta Literary Gazette (6th June 1835) This is the tale of an unsuccessful revolt against the British. This piece of literary fantasy once again underlines how Indian English literature (think also of Henry Derozio's poetry) was nationalistic in nature from the very beginning. Or to put it differently, Indian English literature felt the need to distance itself from any sense of complicity in British rule. Wilting in English perforce meant critiquing the English as well as the local Indian reality. **Shoshee Chunder Dutt's** short novel, *The Republic of Orissa: Annals from the pages of the Twentieth Century* was published in the Saturday Evening Hurkaru on 25th May, 1845. The action in this tale takes place in the second decade of the twentieth century. The British are defeated and a republic is established in Orissa.

As a matter of fact, the famous Bengali novelist, **Bankim Chandra Chattopadhyay** (1838-94), wrote his first novel in English, *Rajmohan's Wife*, which was serialized as *Wife* in the Calcutta weekly, The Indian Field, in 1864. This was published in book form only in 1930 and republished in the 1990s. Bankim was much influenced by the English novelists that he had read, Sir Walter Scott and Charles Dickens in particular. Like his other Bengali novels, *Rajmohan's Wife* deals with the social issues of the day.

The second Indian English novel of note is also by a Bengali. *Lal Behari Day* published *Govinda Samanta, or, the History of a Bengal Raivat* in 1874. The novel is set in the Burdwan district in the mid-nineteenth century. The author's intention in his own prefatory words is to furnish "a plan and unvarnished tale of a plain peasant living in the plain country of Bengal."

Toru Dutt (1856-77) is better known as a poet. But she may very well be the first woman novelist in Indian English, and perhaps the first Indian novelist in French. Her unfinished English novel, *Bianca or The Young Spanish Maiden*, was published in Calcutta in 1878. This is a romantic love story set in England. Malashri Lal believes that Toru Dutt couldn't finish this novel because it was autobiographical and "mirrored the turbulence in her young life" and that she was critiquing people close to her in it.

The Indian English novel of the early nineteenth century was deeply influenced by the political, social, and ideological ferment caused by the Gandhian movement. The novelists of the Gandhian age were so preoccupied with the politics of the day. It was during this period that Indian English fiction discovered some of its most significant themes such as the ordeal of the freedom struggle, the East-West relationship, the communal problem and the plight of the untouchables, the landless poor, the economically exploited etc. **K.S.Venkataramani's** novel,

Murugan, The Tiller was the first to come up under this influence. There were several others written in the same vein.

The beginning of the twentieth century witnessed a gradual growth of the fictional form. The most significant event in the history of Indian English fiction in the nineteen thirties was the appearance on the scene of its major trio: **Mulk Raj Anand**, **R.K.Narayan** and **Raja Rao**, whose first novels were published in 1935, 1935 and 1938 respectively. Anand's *Untouchable* and *Coolie*, Narayan's *Swami and Friends* and *The Bachelor of Arts*, Raja Rao's *Kanthapura* marked the beginning of the solid Indian English fiction. And these three novelists continued to write till the end of the twentieth century. Among these, Anand was the most prolific.

Anand's numerous novels had humanitarian compassion for the downtrodden as persistent theme. His first novel *Untouchable* (1935) described an eventful day in the life of Bakha, a young sweeper from the outcastes' colony of a north Indian cantonment town. In his two chronicles of coolies- *Coolie* (1936) and *Two Leaves and a Bud* (1937), Anand turned to the lot of another class of the under- privileged. *The Big Heart* (1945) was Anand's last novel before Independence. His first novel after Independence was *Seven Summers* (1951). It was followed by *The Private Life of an Indian Prince* (1953).

Kanthapura was Raja Rao's only novel before Independence. Then came *The Serpent and the Rope* (1960), a philosophical novel which won the Sahitya Akademi Award in 1963. *The Cat and Shakespeare* (1965) was a metaphysical comedy. Raja Rao's fiction obviously lacked the social dimension of his two major contemporaries. This period also witnessed the rise of ethic novel. Ahmed Ali's *Twilight in Delhi* (1940) was such a novel. Apart from the work of Anand, Narayan and Rao quite a considerable amount of fiction was produced during the period, much of it in a minor vein. Dhan Gopal Mukherji (*Kari, the Elephant*, 1922) was a notable writer.

Post – Independence Indian fiction retained the momentum that had been gained during the Gandhian Age. The tradition of social realism established earlier on a sound footing by Mulk Raj Anand was continued by novelists like **Bhabani Bhatacharya**, **Manohar Malgonkar** and **Khushwant Singh**, who made their appearance during the nineteen fifties and the early 'sixties. By the end of the 'sixties and in the early 'seventies newer voices were heard, the most striking of them being **Arun Joshi** and **Chamam Nahal**.

The earliest of the social realists of the period was **Bhabani Bhattacharya**, a novelist strongly influenced by Gandhi and Tagore. He was convinced that a novel must have a social purpose. His first novel was *So Many Hungers* (1947). *He Who Rides a Tiger* (1952) was his finest novel. *Shadow From Ladakh* (1966) won the Sahitya Akademi Award in 1967. Bhattacharya's sense of situation and mastery of the narrative mode, the realism of his locale, his judicious use of Indianisms and his easily identifiable character types perhaps created a picture of India which fits in admirably with pre-conceived foreign notions about our country.

Manohar Malgonkar was a realist who believed that art had no purpose to serve except pure entertainment. His novels were neatly constructed and entertainingly told narratives which however presented a rather limited view of life and human nature. He began his novelistic career with *Distant Drum* (1960). *The Princes* (1963) was his best novel. A Bend in the Ganges (1964), The Devil's Wind (1972) etc. are some of his other works.

The realism of Khushwant Singh was of an earthier variety. He appeared to take a markedly irreverent view of Indian life and character. His first novel *Train to Pakistan* (1956) illustrated all the features of his art. The impact of Partition on a small village on the Indo-Pakistan border was shown with pitiless realism of description. In fact, Partition became the major theme of a considerable number of fictional works. Khushwant Singh contributed many commendable works to Indian English literature before breathing his last in March, this year.
Arun Joshi's recurrent theme is alienation in its different aspects. In his three novels, *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971) and *The Apprentice* (1974), he attempts to deal with three facets of the theme of alienation, in relation to self, the society around and humanity at large, respectively. He is a novelist seriously interested in existential dilemmas and equally acutely aware of both the problems of post- Independence Indian society and the implications of the East- West encounter.

Chaman Nahal's novel *Azadi* (1975) won the Sahitya Akademi Award in 1977. The Indian English novelists' favourite theme of East- West encounter is dealt with in his novel *Into Another Dawn* (1977).

A notable development was the emergence of an entire school of women novelists among whom the leading figures were **Ruth Prawer Jhabvala**, **Kamala Markandaya**,

Nayantara Sahgal and **Anita Desai**. Jhabvala's novels fall into two distinct and evenly matched groups- namely, comedies of urban middle-class Indian life, especially in undivided Hindu families and ironic studies of the aforementioned East-West encounter. The most distinctive feature of her novels is the subtlety with which she unravels the gossamer threads of intricate human relationships- especially among the women in the Hindu joint family. *To Whom She Will* (1955), *The Householder* (1960), *Heat and Dust* (1975) etc. are some of her works.

Kamala Markandaya, an expatriate writer offers a great variety of setting, character and effect, though her quintessential themes are few. They are namely the East- West encounter, and woman in different life- roles. The East- West encounter takes two forms- first, a direct relationship between Indian and British characters; and secondly the impact of the modern urban culture brought in by the British rule on traditional Indian life. Her first novel *Nectar in a Sieve* (1954) illustrates all these preoccupations. *Some Inner Fury* (1955), *Possession* (1963), *The Nowhere Man* (1972), *The Golden Honeycomb* (1977) etc. are some of her well-known works.

Nayantara Sahgal, regarded as an exponent of the political novel deals not only with politics but also with the modern Indian woman's search for sexual freedom and self-realization. *A Time To be Happy* (1958), her first novel, dealt with two north Indian families during the last stages of the freedom- struggle and the arrival of Independence. *This Time of Morning* (1968), *A Situation in Delhi* (1977) etc. are her works.

Anita Desai is more interested in the interior landscape of the mind than in political and social realities. *Cry, the Peacock* (1963), *Where Shall We Go This Summer* (1975), *Clear Light of Day* (1980) etc. are some of her popular works.

Very few of the rest of the women novelists attempted sustained fiction writing, most of them remained content with a solitary novel or two each. Minor fiction by women offered some authentic chronicles of social life in Hindu, Muslim and Parsi households. Prominent examples of historical fiction are Vimala Raina's *Ambapali* (1962), Manorama Modak's *Single in the Wheel* (1978) etc.

The nineteen fifties and sixties witnessed comparatively few novels by women. Among those are **Lotika Ghose's** *White Dawns of Awakening* (1950), *Mrinalini Sarabhai's This Alone is True* (1952) and others. Among novels by women published during the nineteen seventies may be mentioned **Kamala Das's** *Alphabet of Lust* (1976) and **Rama Mehta's** *Inside the Haveli* (1977).

Apart from Bhattacharya and the other major novelists, there were few writers of fiction with a substantial corpus to their credit in the post- independence period. **Ruskin Bond**, an Anglo- Indian is one among them. *The Room on the Roof* (1956), *Love is a Sad Story* (1975) etc. are novels. He has written a number of books for children. While this was the case with novels, the first short story collections appeared as late as 1885. *Realities of Indian Life: Stories Collected from the Criminal Reports of India* (1885) by Shoshee Chunder Dutt was the first of the kind.

Like the novel, the Indian English short story too came into its own during the Gandhian age. The most notable contribution came from the leading novelists, though there were also writers who devoted themselves exclusively to this form. **T.L.Natesan**, who wrote under the pen-name Shankar Ram, is an example. His stories in *The Children of Kaveri* (1926) and *Creatures All* (1933) deal mostly with rustic life in Tamil Nadu. Like him, almost all the notable short story writers of the period (with the exception of Mulk Raj Anand) are from South India. A.S.P.Ayyar, the novelist and playwright, published three collections of stories: *Indian After-Dinner Stories* (1927), *Sense in Sex and Other Stories* (1929) and *The Finger of Destiny and Other Stories* (1932). As in his plays, Ayyar's constant theme in his stories is social reform and especially the plight of woman in traditional Hindu society.

The most productive of Indian English short story writers was **Manjeri Isvaran**. He is the author of *The Naked Shingles* (1941), *Angry Dust* (1944), *Rickshawallah* (1946) and many more. He was also far more successful than some of his contemporaries in his treatment of fantasy and the supernatural. Apart from Isvaran, the most significant contribution to the short story came from the three major novelists- Anand, Narayan, and Raja Rao.

Copious in output like Isvaran, Mulk Raj Anand brought out seven collections of short stories. *The Lost Child and Other Stories* (1934); *The Barber's Trade Union and Other Stories* (1944) are famous ones among the collection. The range and variety of Anand's short stories

are evinced in mood, tone, spirit and also in locale, characters, form and style. While both the village and the city get almost equal representation, the men, women and children that move through the narratives come from different strata of society. As in his novels, he made almost aggressive use of a great variety of Indianisms.

R.K. Narayan's career as a short story writer began almost a decade after Anand's, with *Cyclone and Other Stories* and *Malgudi Days* (1943). His most characteristic note in his short stories was gentle irony. It was employed to throw light on human psychology. True to his characteristic lack of fecundity, Raja Rao has published only a dozen stories which are collected in *The Cow of the Barricades and Other Stories* (1947) and *The Policeman and the Rose* (1978). These stories exhibit considerable thematic and formal variety. Some of the other story collections are: Santa and Sita Chatterjee's *Tales of Bengal* (1922), M.V.Venkataswami's *Heeramma and Venkataswami or Folk Tales From India* (1923); Shyam Shanker's *Wit and Wisdom of India: A Collection of Folk Tales* (1924); P.Padmanabha Iyer's *Indian Tales* (1924); M.P.Sharma's *Awakening* (1932); Dewan Sharar's *Hindu Fairy Tales* (1936); Ela Sen's *Darkening Days: Being Narratives of Famine-stricken Bengal* (1944), Humayun Kabir's *Three Stories* (1947) etc.

Of the novelists, Bhattacharya, Khushwant Singh, Malgonkar, Joshi and Nahal had produced short-story collections, while among the women writers, apart fromRuth Prawer Jhabvala, Anita Desai, Nergis Dalal and Attiah Hosain, the number of the practitioners of this form was not very large, as compared to the novelists.

Bhattacharya brought out two collections of short stories, *Indian Cavalcade* (1948) and *Steel Hawk* (1968). Khushwant Singh's short stories include *The Mark of Vishnu and other Stories* (1950); *The Voice of God and other Stories* (1957) etc. *A Toast in Warm Wine* (1974), *Bombay Beware* (1975) etc. were contributions by Manohar Malgonkar. Ruskin Bond also has published a number of collections of short stories: *Neighbour's Wife and other stories* (1966), *My First Love and other stories* (1968) and others.

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The 1980s witnessed a second coming for the Indian novel in English. The appearance of *Midnight's Children* in 1981 brought about a renaissance in Indian writing in English which has outdone that of the 1930s. Its influence, acknowledged by critics and novelists alike, has been apparent in numerous ways: the appearance of a certain post-modern playfulness, the turn

too history, a new exuberance of language, the reinvention of allegory, the sexual frankness, even the prominent references to Bollywood, all seem to owe something to Rushdie's novel. Rushdie ushered in a new era of Indian writing in English. Novelists like **Amitav Ghosh, Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee, Shashi Deshpande, Arundhati Roy, Vikram Chandra, Manju Kapur, Rohinton Mistry, Indira Goswami, Kamala Das** and a host of others came to lime light in and around the last thirty years.

Today Indian English fiction has developed into a branched tree with stable roots. It has become an independent and renowned branch in the arena of English literature. This came about only because of the conscious and commendable efforts by many writers in the past. The present day has in its vicinity writers like Kiran Desai, Jhumpa Lahiri, Jaishree Misra, Anees Jung, Aravind Adiga, Chetan Bhagat, Anees Salim who has brought a marked change to modern Indian English fiction.

Simultaneously the century has also witnessed the emergence of many pulp fictions and metro reads by youngsters which have caught the Indian youth in its whirlwind. Whatever be the case Indian English fiction has come along a narrow and difficult path victoriously and now it has a broader and long way to go. There is no doubt in that.

UNIT 9 (B): LIFE AND WORKS OF ARUNDHATI ROY (1961 -)

A renowned writer and activist, Arundhati Roy was born on November 24, 1961, in Shillong, Meghalaya to Mary Roy, a Malayali Jacobite Syrian Christian activist (who fought for women’s rights) from Kerala, and Rajib Roy, a tea plantation manager from Calcutta. Her parents separated and got divorced when she was two years of age, and she returned to Kerala with her mother and brother. The family lived with Roy’s maternal grandfather in Ooty for some time. When she was five years old, the family moved back to Kerala, where her mother started a school.

Roy attended school at Corpus Christi High School in Kottayam, followed by the Lawrence School, Lovedale, on the pictorial Nilgiri Hills in Tamil Nadu. She then studied architecture at the School of Planning and Architecture, Delhi, where she met the famous

architect, Gerard da Cunha. They got married in 1978, and lived for some time in Delhi and Goa, before getting separated and divorced in 1982.

Arundhati Roy returned to Delhi after their divorce and obtained a position at the National Institute of Urban Affairs. In 1984, she met Pradip Kishen, an independent filmmaker who offered her a role in his award-winning movie, Massey Sahib. They got married in the same year. They later collaborated on a television series about India's struggle for independence and worked for two films, Annie and Electric Moon. She wrote the screenplays and won the National Film Award for Best Screenplay in 1988 for *In Which Annie Gives It Those Ones*. However, Roy soon grew disenchanted with the film world, and started running aerobics classes.

Roy started writing her first novel, *The God of Small Things* in 1992, and completed it in 1996. The book is semi-autobiographical and captures a major part of her childhood experiences in Aymanam. The publication of the novel in 1997 brought Roy international fame. The book was awarded the 1997 Booker Prize for Fiction and was listed as one of the Notable Books of the Year in a survey conducted by The New York Times. She became financially secure with the success of her novel *The God of Small Things*, published in 1997.

After the tremendous success of her novel, Roy wrote the script of a television serial which was titled, *The Banyan Tree*, and the documentary *DAM/AGE: A Film with Arundhati Roy* (2002). In early 2007, Roy stated that she was working on her second novel, *The Ministry of Utmost Happiness*. In between, she has written numerous essays on contemporary politics and culture. Those have been collected and compiled by Penguin India in a five-volume set.

In October 2016, Penguin India announced that they would publish her second novel, *The Ministry of Utmost Happiness*, in June 2017. The novel was longlisted for the Man Booker Prize in 2017. The book was nominated as a finalist for the National Book Critics Circle Award for fiction in January 2018.

Since the publication of *The God of Small Things* in 1997, Roy has spent most of her time on political activism and voiced her vehement dissatisfaction over the contemporary socio-political, economic and environmental issues in her non-fictional pieces. She is a spokesperson of the anti-globalization/alter-globalization movement and a vehement critic of neo-imperialism and U.S. foreign policy. She opposed India's policies toward nuclear weapons as well as industrialization and economic growth (which she describes as "encrypted with genocidal potential" in *Listening to Grasshoppers: Field Notes on Democracy*). She has also

questioned the conduct of the Indian police and administration in the case of the 2001 Indian Parliament attack and the Batla House encounter case, contending that the country has had a "shadowy history of suspicious terror attacks, murky investigations, and fake encounters".

In an August 2008 interview with *The Times of India*, Roy expressed her support for the independence of Kashmir from India after the massive demonstrations in 2008. She was charged with sedition along with the separatist Hurriyat leader Syed Ali Shah Geelani and others by Delhi Police for their "anti-India" speech at a 2010 convention on Kashmir: "Azadi: The Only Way".

Roy has campaigned along with activist Medha Patkar against the Narmada Dam Project, saying that the dam will displace half a million people with little or no compensation, Roy donated her Booker prize money, as well as royalties from her books on the project.

In response to India's testing of nuclear weapons in Pokhran, Rajasthan, Roy wrote *The End of Imagination* (1998), a critique of the Indian government's nuclear policies. Roy has raised questions about the investigation into the 2001 Indian Parliament attack and the trial of the accused. She had called for the death sentence of Mohammad Afzal to be stayed. In an opinion piece for *The Guardian*, Roy argued that the November 2008 Mumbai attacks cannot be seen in isolation, but must be understood in the context of wider issues. Her remarks were strongly criticised by Salman Rushdie and others, who condemned her for linking the Mumbai attacks with Kashmir and economic injustice against Muslims in India.

In an opinion piece in *The Guardian*, Roy pled for international attention to what she called a possible government-sponsored genocide of Tamils in Sri Lanka. She also said that the "Government of Sri Lanka is on the verge of committing what could end up being genocide" and described the Sri Lankan IDP camps where Tamil civilians are being held as concentration camps.

Roy has criticised the Indian government's armed actions against the Naxalite-Maoist insurgency in India, calling it "war on the poorest people in the country". Roy's description of the Maoists as "Gandhians" raised a controversy.

On 21 August 2011, at the height of Anna Hazare's anticorruption campaign, Roy criticised Hazare and his movement in an opinion piece published in The Hindu. Roy's comparison of the Jan Lokpal Bill with the Maoists, claiming both sought "the overthrow of the Indian State", met with resentment from members of Team Anna.

In 2013, Roy called Narendra Modi's nomination as prime minister a "tragedy". She has expressed deep despair for the future, calling Modi's long-term plans for a highly centralized Hindu state "suicidal" for the multicultural subcontinent.

On December 25, 2019, while speaking at Delhi University, Roy urged people to mislead authorities during the upcoming enumeration by the National population register, which she said can serve as a database for the National Register of Citizens. The remarks were criticized by Congress and the Bharatiya Janata Party (BJP). A complaint against her was registered at Tilak Marg police station, Delhi, under sections 295A, 504, 153, and 120B of the Indian Penal Code. Roy responded, "What I was proposing was civil disobedience with a smile," and claimed her remarks were misrepresented.

Her recent book, *Azadi: Freedom. Fiction. Fascism.* was published in 2020. In this series of magnificent pieces, Arundhati Roy challenges us to reflect on the meaning of freedom in a world of growing authoritarianism. The essays include her meditations on language, both in public as well as in private while justifying the role of fiction and alternative imaginations in these disturbing times when the world is battling with the illness. The pandemic, she says, is a portal between one world and another. For all the illness and devastation, it has left in its wake, it is an invitation to the human race, an opportunity, to imagine another world.

UNIT 10 (A): A BRIEF SUMMARY OF *THE GOD OF SMALL THINGS*

One of the most critically acclaimed Indian English novels, *The God of Small Things* was published in 1997 and immediately capitulated its author to international fame. In an 'unchronological' sequence, the novel chronicles the circumstances of the Ipe family and the altered fate of the twin brothers and sisters, Rahel and Estha (Esthappen) in Ayemenem (Aymanam), a village in the Kottayam district of Kerala. The narrative is delivered in a disjointed way in two separate time frames: the temporal setting shifts back and forth between 1969, when the twins Rahel and Esthappen are seven years of age, and 1993 when the twins are reunited.

Through the pages of the novel, the author offers a detailed description of each of the family members who would play significant roles in the lives of the twins and their mother.

In a desperate attempt to escape her ill-tempered father, Pappachi, and her bitter, grave, suffering mother, Mammachi, Ammu Ipe (Rahel and Estha's mother) left Ayemenem. She moved to Calcutta and met a Bengali man who worked as an assistant manager in a tea estate in Assam. They got married quickly without Ammu's parental involvement and moved to Assam. The man turned out to be an alcoholic who would abuse his wife regularly and even tried to pimp her to his boss so that he could save his job. In the meantime, Ammu gave birth to the twins, Rahel and Estha, and when they turned two, she returned to Ayemenem to live with her parents and brother, Chacko. By that time, Pappachi has died and Chacko has returned to India from England after getting divorced from his English wife, Margaret.

The multi-generational, Syrian Christian family home in Ayemenem also included Pappachi's sister, Navomi Ipe, known as Baby Kochamma. As a young girl, Baby Kochamma fell in love with Father Mulligan, a young Irish priest who had come to Ayemenem. To get closer to him, Baby Kochamma converted to Roman Catholicism and joined a convent against her father's wishes. After a few months in the convent, she realized that her vows brought her no closer to the man she loved. Her father eventually rescued her from the convent and sent her to America for education. Because of her unrequited love for Father Mulligan, Baby Kochamma remained unmarried for the rest of her life, becoming deeply bitter over time. Throughout the book, she delighted in the misfortune of others and constantly manipulated events to bring calamity.

After the death of Margaret's second husband Joe in a car accident, Chacko invited her and their daughter, Sophie, to spend Christmas in Ayemenem. On the road to the airport to pick up Margaret and Sophie, they encountered a group of Communist protesters who surrounded the car and humiliated Baby Kochamma. Rahel presumably saw Velutha, a servant at the family's pickle factory, Paradise Pickles and Preserve, among the protestors. The family stayed at a hotel for the night and visited a theatre-house to watch *The Sound of Music* where Estha was sexually molested by the "Orangedrink Lemondrink Man," a vendor working at the snack counter. Estha's traumatic experience factors into the tragic events at the heart of the narrative.

There was a lot of mutual tension in the household as the family members prepared themselves for this visit. Ammu and the twins were generally considered to be the black sheep of the family and were constantly told to be on their best behaviour when Margaret and Sophie arrive.

When they finally arrive in Ayemenem, the family members and the entire locality gathered at their doorstep to greet them. Rahel and Estha felt disjointed from the household as the fair child Sophie attracted everyone's attention. During this time, Rahel and Estha formed an unlikely affectionate bond with Velutha and started admiring him for his diverse skills. Ammu also developed an attraction towrads Velutha primarily because of her children's love for him. Eventually, they began a romantic affair which did not continue for long. Velutha was a Dalit, a person of the lowest caste in Malayali society that forbade any sort of relationship with the upper caste to which the Ipe family belonged.

Ammu's affair with Velutha was soon discovered by Velutha's father, Vellya, and this culminated in further tragedy. Ammu was locked in her room and the family tried to keep the affair a secret, while Kochamma categorized it as an act of rape and thus, Velutha was banished from the society.

In a fit of terrible agony and rage, Ammu blamed the twins for her misfortune and called them "millstones around her neck." Being distraught by the series of events, Estha and Rahel decided to escape. Their cousin, Sophie also joined them in the mission. During the night, as they tried to reach the History House, an abandoned house across the river, their boat got capsized in the swift waters of the river and drowned Sophie. However, Rahel and Estha manage to swim ashore and found the abandoned 'History House'. When Margaret and Chacko returned from a trip where they had gone to arrange Margaret's and Sophie's return trips, they saw Sophie's corpse on the sofa.

The family was terribly shocked by the turn of events. Baby Kochamma went to the police station and accused Velutha as the main culprit behind Sophie's murder. Almost immediately, a group of policemen went out in search of Velutha and discovered him in the abandoned house. Velutha was terribly tortured and beaten up by the policemen who arrested him on the brink of death. The twins, huddling in the abandoned house, witnessed the horrific scene. Later on, they revealed the truth to the police chief, Thomas Mathew, who grew alarmed by the possibility of the workers' revolt. Matthew was well aware of Velutha's political affiliation and knew that if the news of his arrest and torture got out of closed doors, it would cause unrest among the local Communists led by their Comrade, K.N.M Pillai.

Mathew threatened to hold Baby Kochamma responsible for falsely accusing Velutha. In order to save herself, Baby Kochamma tricked Estha and Rahel into believing that the two of them would be implicated as having murdered Sophie out of jealousy and would surely be

incarcerated with Ammu. She thus convinced them to lie to the inspector that Velutha had abducted them and had murdered Sophie. Velutha died of his injuries on the same night.

The family arranged an elaborate funeral for Sophie which Rahel and Estha attended along with their mother. After Sophie's funeral, Ammu went to the police to tell the truth about her relationship with Velutha. Afraid of being exposed, Baby Kochamma convinces Chacko that Ammu and the twins were responsible for his daughter's death. Blinded by hatred and rage, Chacko expelled Ammu and forced her to send Estha to live with his father. Estha never saw his mother again, not even when she died alone in a motel a few years later, at the early age of thirty-one.

However, Rahel stayed back with Mammachi and Lochamma. After such a traumatic and turbulent childhood in Kerala, Rahel moved first to Delhi and then to America after her marriage. After a series of failed efforts both in her life and career, Rahel got divorced and returned to Ayemenem at the age of thirty-one to learn that Estha was re-turned to the Ipe family some time ago.

Upon returning to the Ayenemen household, Estha finds that a lot has changed since 1969. Kochamma and Kochu Maria (the housekeeper) have discovered the wonders of satellite TV, and spend their days enjoying the television, with the house in shambles. Baby Kochamma tells Rahel that she is worried about Estha since he has stopped talking and goes out on mysterious walks, leaving everyone in the house clueless about his location and intentions.

After a long gap of twenty-three years, Rahel and Estha met each other, hovered by nostalgia. Haunted by their guilt and their grief-ridden pasts, the duo exchanged memories and had a rash incestuous affair, and "what they shared that night was not happiness, but hideous grief." The novel comes to a close with a nostalgic recounting of Ammu and Velutha's love affair.

UNIT 10 (B): DESCRIPTION AND ANALYSIS OF THE MAJOR CHARACTERS

RAHEL:

The God of Small Things tells the story of the Ipe family in the Ayemenem town of Kerala which housed the twins, Rahel and Esthappen, the central characters of the narrative. Rahel is one of the protagonists in the novel, and it is through her perspective, both as a child and as an

adult, that much of the novel's events are told. Rahel's bond with her fraternal twin Estha, the other protagonist, is so close that they share a subconscious, non-verbal communication, which makes them feel like "One" as children. When Estha is abused by the Orangedrink Lemondrink Man, Rahel senses it right away and acts out, not understanding what she's reacting to. Rahel is a keen observer of the things around her, and she often acts out rebelliously, just like her mother, Ammu. Rahel marries a man on a whim, just like her mother, and follows him to America, but lies listless within the relationship, unable to emotionally connect. She never makes anything of her degree in architecture. Rahel's life is a series of wanderings and driftings, and it is only when she lands back home in Ayemenem, at the age of thirty-one, the same age her mother died, that she begins to put the painful pieces of her life together.

Rahel worries about love throughout the novel - both as a child, when she feels anxious about her mother's love, and later, when she realizes the gulfs she must cross to connect with anyone. Both Rahel and her twin brother Estha are deeply scarred by the betrayals they face from their family. Rahel, in an attempt to feel close to someone, commits incest with her brother in a crescendo of horror and grief at the end of the novel.

ESTHA:

Another major character in the novel is Esthappen, Rahel's twin brother. By nature, Estha is far more reserved than Rahel and lives life as a solitary individual who does not speak much. Estha's experiences in the theatre house caused him immense pain. He stopped speaking when he was molested by the Orangedrink Lemondrink Man as a seven-year-old child. When Ammu divorced her husband, Babu, it was Estha whom Babu demanded to be sent back with him to live, separating Estha from Rahel. For years, the twins lived apart. Much to the family's dissatisfaction, Estha didn't show any interest in enrolling in college and preferred doing domestic chores instead. He grew up into a melancholic man, and his mind often turned to macabre thoughts that amused and confounded others.

However, Estha was more logical than Rahel. It was his idea as a child to escape to the History House after Ammu shouted at them and told them that they were burdens. Even, Estha suggested his sister to pack food and other belongings, and make the History House their official "safe haven." It was this sense of practicality which made him the chosen victim for Baby Kochamma's scheme to force Estha and Rahel to testify against Velutha. It was Estha who identified Velutha's beaten body in the jail cell and said "yes" to the officer's questions.

Estha, arguably, had the greater burden of guilt and the closest relationship to the most horrible truths of the life of all the characters in the novel.

AMMU:

Mammachi and Pappachi's only daughter, Ammu is the mother of the twins, Rahel and Estha. In her youth, Ammu was a rebellious figure who left her ancestral home at the age of eighteen and married a Bengali tea-estate assistant manager in Assam whom she had known only for five days. However, her life took a different turn when Ammu discovered her husband to be an alcoholic who tried to force his wife for sexual favours in order to keep his job. Ammu, strong and independent, yet emotionally volatile, beat her husband in response, went back to her home to Ayemenem and came to be known as an eccentric woman of the town. Halfway through the novel, it was revealed that Pappachi abused Ammu as well as Mammachi, instilling intense fear in her mind as a child.

Ammu's frustrations over her life's consequences and variable emotions severely affected her children, especially Rahel, who was constantly worried about something. Rahel could never have her mother's unconditional love. Ammu's rebellion against the society's norms became apparent through her relationship with Velutha. As Ammu enters into an intimate affair with Velutha, she seemed to have lost the track of time, experiencing something eternal and transcendent. Tragically, Ammu's relationship with Velutha is cut short when the pressures of history, family and social obligation, and intense betrayal converge.

BABU:

Rahel and Estha's father, Babu has a very small role to play in the novel. Little do we get to know about him. He works as an assistant manager at a tea estate in Assam. As a person, he has no moral character. First of all, he tried to pawn his wife to save his job contract from termination. Secondly, he insisted Ammu send Estha with him after the couple divorced. As a result, the twins got separated and lived in isolation. Finally, he refused to take Estha with him to Australia and sent him back to Ayemenem to live with his disjointed family.

BABY KOCHAMMA:

The only sister of Papppachi, Baby Kochamma is the grand aunt of Rahel and Estha. In her youth, she fell in love with an Irish monk and joined a convent to stay close to him, as the situation permitted. But the plan didn't go well as the environs of the convent seemed suffocating to her. After a year of living in renunciation, she left the convent and enrolled in a university, from where she received a degree in Ornamental Gardening. After returning to Ayemenem Kochamma continued to live in her parents' home and maintained a garden there for a time. She couldn't get married as she earned the label of being a nun, and thus remained a spinster, entertaining herself with gardening. However, in time Baby Kochamma turned herself into a couch potato and spent her days watching American television series with their house servant, Kochu Maria. It was she who reigned over the house in the absence of his brother, Pappachi. The house goes to rot with her presence there. She did everything in her power to maintain the family's position in the world, in addition to her seat in the Ayemenem house. When Ammub returned to Ayemenem with her twins, Baby Kochamma felt threatened by the presence of the children in the house as she felt that her dominance might be hindered by their presence

Baby Kochamma's unrequited love turned her into a bitter and jealous old woman, and thus, when she discovered Ammu and Velutha's affair, she used it as a tool for revenge. Not only did she play a pivotal role in banishing Velutha from the civil society, but also went to file a report at the police station slandering Velutha's character when she heard of their affair, and shamelessly implicated him in the twins' and Sophie Mol's disappearance. Finally, in her most tragically shameful moment, she pressurised Estha into testifying against Velutha to save herself.

VELUTHA:

A young man of the lower class of Malayali society, Velutha is a member of the Paravan, or Untouchable, caste. He worked as an assistant in the "Paradise Pickles and Preserves" and was often engaged by Mammachi to do additional chores around the Ayemenem home because of his exceptional skills. Velutha is the "God of Small Things" that Roy references several times in the novel. He was cast out by all of society's conventions, an "Untouchable" who could not even come into close contact with the members of the upper caste. Mammachi's act of welcoming of him into the family home was considered to be an even an act of transgression

and angered some of the other workers at the pickle factory. When Velutha and Ammu develop an attraction for each other which later culminated into a romantic affair, he sensed his impending doom.

Eventually, Velutha developed a close relationship with the twins, who loved him for letting them "be themselves" and for being a father figure to them. For a moment, Velutha allowed himself to fantasize that they were his kids as well. Owing to his association with the local Communist party, Velutha became the target of Baby Kochamma's anger since she was forced to repeat a Communist slogan as she was passing by a rally. When his affair with Ammu was revealed, Velutha went to Comrade Pillai's home to seek protection. But, much to his dismay, the Party refused to provide him shelter. This made Velutha a truly "homeless" person who can only relish in the "Small Things" of life, as he did with Ammu on the banks of the river.

PAPPACHI:

Rahel and Estha's grandfather, Pappachi held a post as an Imperial Entomologist at the Pusa Institute in Delhi. Through years of extensive study and research, he discovered a new species of moth but was never recognized for his discovery, which left him a bitter man until his death. He would release his frustration by beating his wife regularly, until one day he got resistance from his son, Chacko. Pappachi bought himself a blue Plymouth that he never allowed anyone to drive once Chacko compelled him to stop torturing his wife. He died a lonely old man and was mourned by his wife.

MAMMACHI:

Rahel and Estha's grandmother, Mammachi was a naïve, hard-working, and resolute woman who started the family's pickle business all by herself. She was beaten by her husband, Pappachi, every night with a brass vase until her son, Chacko, forced him to stop. Mammachi develops an affectionate yet unhealthy bond with Chacko in return, and ignored his mistakes which should have been rectified. In her old age, Mammachi grew partially blind, but could play violin with all her excellence.

CHACKO:

Mammachi and Pappachi's son, Rahel and Estha's uncle, Chacko was in the academics like his father. He met his wife, Margaret Kochamma, while on a Rhodes Scholarship at Oxford in London. Their marriage crumbled once she discovered how lazy he was. They had a daughter together before Margaret grew disillusioned by him and moved on to marry another man. He returned to Ayemenem after getting divorced from his wife and joined his mother's business, "Paradise Pickles and Preserves".

MARGARET KOCHAMMA:

Sophie Mol's mother and Chacko's ex-wife, Margaret worked as a waitress at a café when she met Chacko. A self-reliant and independent woman, she left Chacko when she discovered her husband to be a lazy, inefficient man. She quickly found refuge in another man, Joe, who died in a car accident. To overcome the grief of losing her second husband, Margaret visited India with her daughter, Sophie Mol. Her tour to the country became devastating as she lost her daughter who got drowned in the river which made her regret the decision of returning to Ayemenem.

SOPHIE MOL:

The daughter of Chacko and Margaret Kochamma, Sophie Mol was only nine years of age when she visited her father's ancestral home in Ayemenem. It was only after her birth that Chacko left London, and hence, he could see his daughter again after a long interval of nine years. After losing her stepfather in an accident, she and her mother return to Ayemenem to grieve. Her death by water became the turning point of the narrative.

VELLYA PAAPEN:

Velutha's father, Vellya Paapen was on good terms with Mammachi until he revealed Ammu's affair with his son, Velutha. He came to her house in rainstorm, completely drunk, to tell her about the affair and even promised to kill Velutha for his transgression, but Mammachi did not take his words seriously and sent him away.

KUTTAPEN:

Velutha's older brother, Kuttapen was paralyzed from the waist down. He stayed in the family hut and called the young kids who passed him every day. It was he who told Estha and Rahel how to fix their boat one day and warned them about the river.

FATHER MULLIGAN:

Father Mulligan was the priest Baby Kochamma fell in love with. Originally an Irish monk, he left his religious ideals to become a follower of Vishnu. Father Mulligan was not interested in Baby Kochamma romantically, but he did keep a friendly correspondence with her until his death.

KOCHU MARIA:

Kochu Maria was the servant who lived with Baby Kochamma in the Ayemenem house. She was short and pudgy by the physique and joined Baby Kochamma in watching television all day.

MR. HOLLICK:

Mr. Hollick was Babu's boss at the Assam tea estate. He offered Babu to secure his job in the estate if he would send his wife Ammu to his house every night. His proposal acted as a catalyst for Ammu and Babu's divorce.

LARRY MCCASLIN:

Larry McCaslin was an American scholar and Rahel's ex-husband,. Their relationship ended once he realized Rahel could not connect to him emotionally.

JOE:

Joe was Margaret Kochamma's second husband. When Joe died in an accident, Margaret went to Ayemenem with her daughter, Sophie Mol, to release her grieve with Chacko.

COMRADE K. N. M. PILLAI:

Comrade K.N.M. Pillai was the leader of the Communist Party in Ayemenem. He had a son named after the Marxist leader, Lenin. Comrade Pillai refused to align himself with Velutha, who was a member of the Communist Party as well, because of his lower caste. Comrade Pillai notably didn't come to Velutha's defense the night of his death. Incidentally, he was the last person to see Velutha alive.

INSPECTOR THOMAS MATHEW:

Inspector Thomas Matthew was the police inspector who sent his men to beat Velutha after Baby Kochamma made a false statement against him. He only mildly regretted Velutha's death, mostly because it tarnished the reputation of the police force.

UNIT 11 (A): THE TITLE OF THE NOVEL

The very first thing to discuss is the title of the novel which has invited critics' attention all over the globe. There is sufficient ground to believe that the theme of the novel is symbolically expressed in the title itself. In this connection we may quote her own clarification of the title:

> "To me the God of small things is the inversion of God. God is a big thing and God's in control. The God of small things.... Whether it's the way the children see things or whether it's the insect life in the book, or the fish or the stars - there is not accepting of what we think of adult boundaries.... All sorts of boundaries are transgressed upon. At the end of the first chapter I say little events and ordinary things are just smashed and re constituted, imbued with new meaning to become the bleached bones of the story..... A pattern.... of how in these small events and in these small lives the world intrudes. And ..... because of people living unprotected, the world and the social machine intrudes into the smallest deepest core of their being and changes their life. "

In the novel, Arundhati Roy presents minute details of every incident in which the characters have a part to play. Even the "small things" were endowed with importance in the entire

narrative. There are two layers of meaning of the title. On the surface level, the "god" of "small things" is Velutha, a Paravan or an untouchable, who has a pivotal part to play in the novel. Velutha had the ability to make small wooden toys that delighted his friends. Even, the twins, Rahel and Estha were quite attracted to Velutha for his excellence in wood crafting. On a deeper level, small things would refer to the human feelings and emotional ties that connected some of the important characters of the novel. Rahel and Estha were dizygotic twins who were connected to each other by birth. From the early days of childhood, they share an inseparable affectionate bond that remained unaltered even in their mature years. They had a profound admiration for Velutha with whom their mother had an illicit affair. And it is this affair that became a serious turning point in the lives of the twins, as well as in the narrative. This illegitimate romantic affair with the lady of an upper caste took a serious turn and ultimately led to the demise of both Sophie and Velutha.

Therefore, as the title suggests, small moments and the 'small things' form a mask for bigger things, which are bound to occur later. It is the small details in Roy's writing that make it poignant but human at the same time, and this is the possible philosophy behind the title. The book tells readers to look at 'the small things' more carefully.

UNIT 11 (B): A CRITIQUE OF THE INDIAN CASTE SYSTEM

Arundhati Roy is an activist who would voice her opinion about the prevailing socio-economic issues that permeated the country. As she herself went through a period of crisis in her childhood, she could readily feel the sorrow and sufferings of the poor and the impoverished. In *The End of Imagination* (1998), Roy criticized the nuclear policies of the Indian Government and the vehement testing of nuclear weapons in Pokhran. This book talks about the harmful consequences of nuclear weapons on human beings and ecology. Her next book, *The Greater Common Good* (1999) is written in support of the displaced tribal people who suffer from the construction of the Sardar Sarovar Dam on the banks of the Narmada valley. She wrote on this matter and made it a national issue after having witnessed the pathetic condition of people. In "The People Vs the God of Big Dams", Arundhati Roy says, "We must be the only country in the world that builds dams, uproots millions of people, submerges forests, and destroys the environment to feed rats." The Ministry of Food and Civil Supplies says that ten percent of India's food grain is destroyed by rats every year. So, Roy recommends the construction of

better warehouses as more relevant to our needs than big dams. For her incomparable contribution to the struggle against intolerance, racism, and sexism, Roy was awarded the French Prize of the Universal Academy of Cultures in November 2001.

Roy's novel, *The God of Small Things* portrays a picture of a rural society in Kerala that thrives on vehement class and caste distinctions. The novel has presented the prevailing pathetic condition of the people of Kottayam who are discriminated against and exploited due to the caste system. As a novelist and social critic, Roy mingled history with imagination to record the harsh realities of the society. A thorough and deep study of the novel shows how she revolted against the exploitation, dehumanization, and oppression of the lower caste people in the society. In a society that thrives on class divisions, the marginalized section of the society has no voice of their own, nor do they have any knowledge about their rights.

In such a social context, Velutha, a Paravan and thus deemed untouchable, is attracted to Ammu, the daughter of the noble upper-class Ipe family. Being totally ignorant of its consequences, he enters into a romantic affair with the lady and it was soon discovered by her inmates. It is generally considered a crime and a sin in society for a person like Velutha to have an affair with an upper-caste woman. Vellya Paapen, Velutha's father couldn't hide the secret as he saw "What his Untouchable son had touched. More than touched. Entered. Loved". Velutha was thus tortured and humiliated by police on false charges of attempted rape and kidnapping of children, brought by Baby Koachamma, and this leads to his death ultimately.

Even Velutha's friends and associates did not do anything to save him from such ruthless treatment. His leader, Comrade Pillai, didn't tell the Police Inspector that Velutha was a cardholder of the Communist Party. Comrade Pillai, who could have readily helped Velutha, didn't try anything to save him. Later when the twins revealed the truth to the chief police officer Thomas Mathew about Velutha's innocence in this matter, he didn't take any action to save Velutha out of fear of local communists.

In the twenty-first century, many writers used their art of writing for the social causes. They don't use art for their pleasure but for the welfare of humanity to bring social changes. Although it is said that now there is no discrimination based on caste in Independent India, but there are many states in India where people are exploited and differentiated based on the caste system. Arundhati Roy used her creative art for spreading awareness about the rights of these marginalized people not only in India but all over the world through her writing and speeches. In this way, it is considered as boldest and most artistically adventurous novel to appear in

recent times in India. Roy depicts the humiliations and distress of minorities at the hands of the upper sections of society. It leads to problems like untouchability, alienation, and caste segregation.

UNIT 12 (A): OPPRESSION OF WOMEN IN A PATRIARCHAL SOCIETY

The novel offers a vivid and realistic portrayal of the condition of women in a patriarchal society across the three generations (Mammachi, Ammu, and Rahel). Ammu's mother Mammachi is a representative of the first generation who was brutally tortured by her husband. She was seventeen years younger than her husband, an imperial Entomologist. Pappachi believed that it was his legal right to beat his wife brutally. Mammachi silently bore all the tortures without any protest. She was fond of music and started taking lessons in violin, but when her teacher informed Pappachi about her excellence, he did not allow her to continue her violin classes. Traces of torture became visible in her body, and signs of wounds and bumps on her head acted as pieces of evidence. Episodes of domestic violence continued until the day when Chacko, unable to bear his mother's suffering, twisted his father's hand and warned him of its consequences if he would repeat the same.

After being threatened by his son, Pappachi stopped beating his wife. When he died, Mammachi mourned for him like a devoted wife. She started running her enterprise, the pickle factory under the name "Paradise Pickles and Preserves" with utmost effort. Mammachi recognized the skills and abilities of Velutha, a Paravan of lower caste, and made him a chief mechanic. Velutha showed his distinct ability in repairing machines in the factory. His ancestors had been serving the Ipe family for more than a generation. Velutha is a skillful dynamic worker, unlike the people of his community. Even though Mammachi had many unique qualities, which included her ability in running a business successfully, she was still a victim of patriarchal dominion.

Often considered the mouthpiece of the author, Ammu belongs to the second generation of women in the Ipe family. As a girl, she was denied certain basic rights that her brother, Chacko, could enjoy without any restriction. When she appealed to her father to allow her to pursue higher studies, she was ruthlessly denied on the ground that a college education would corrupt a woman. Chacko, on the other hand, enjoyed the privilege of being the male child of the family and was therefore sent to England to continue his education. Ammu had grown up

witnessing her mother to be brutally tortured by her husband. And in an attempt to escape her fate, she ran away from her family in search of independence from the oppressive male dominion. “She thought that anything, anyone at all, would be better than returning to Ayemenem”. She thus married a man of her own choice but fate had something else in her store. The man turned out to be an alcoholic who applied different means of torturing his wife. He even agreed to pawn his wife to gain mercy from his employer, Mr. Hollick. This news infuriated Ammu and she left her husband for Ayemenem along with her twins. “For herself — she knew that there would be no more chances. Only Ayemenem. A front verandah and a back verandah. A hot river and pickle factory. And in the background of constant, high, whining mewl of local disapproval”.

In Indian society, it is traditionally accepted that a daughter has no claim on the assets of her parents. Ammu sarcastically remarks, “Thanks to our wonderful male chauvinist society”. Her brother Chacko was mean to her and taunted her often with his words, “What’s yours is mine and what’s mine is also mine.”

When Ammu’s family got to know about her relationship with a low caste Paravan, Velutha, they locked Ammu in the room. Velutha was tortured physically by the police on charges of rape and kidnapping, lodged against him by Baby Kochamma. Thus Velutha, an innocent and faultless man who loved children like their own father, was tortured and killed by the police. Ammu tried her best to save Velutha but she could not do anything before the corrupted and cruel society. She visited the police station to rescue Velutha from police custody. Inspector Matthews, who was investigating her case, abused and criticized her inside the police station. “He said the police […] didn’t take statements from veshyas or their illegitimate children”. This attitude of the police inspector further proved women’s vulnerability and indicated that they were not safe even inside the police station where they went for justice.

The dual standard got exposed further when it was revealed that Chacko had illegitimate relationships with women working in the pickle factory; his mother was only concerned about his so-called “Men’s Needs” and arranged a separate door so that Chacko could fulfill his desires. But when she learned of Ammu’s relationship with Velutha, she vomited:

> “She thought of her naked, coupling in the mud with a man who was nothing but a filthy coolie. She imagined it in vivid detail: a Paravan’s coarse black hand on her daughter’s breast. His mouth on hers. His black hips jerking between her

> parted legs. The sound of their breathing. His particular Paravan smell. Like animals, Mammachi thought and nearly vomited."

The novelist has thus depicted the double standards of rules for a man and a woman regarding their sexual desires in society. Ammu broke the convention and aged old rules of society by loving a man below her caste. Ammu's wrecked marriage, insulted by police and ill-treated by family members led her to death:

> "Ammu died in a grimy room in the Bharat Lodge in Alleppey, where she had gone for a job interview as someone's secretary. She died alone. With a noisy ceiling fan for the company and no Estha to lie at the back of her and talk to her. She was thirty-one. Not old, not young, but a viable, dieable age."

Rahel is the representative of the third generation, one of the twin children mothered by Ammu. Rahel and Estha were identified as dizygotic "two-egg twins". Her twin brother Estha was eighteen minutes senior to her. Like her mother, she returned to Aymenem at the age of 31 after being divorced by her husband; just the same way it happened to her mother.

The fragmented lives of these female characters in the novel show how the rights of women are simply ignored in a patriarchal society which leads to emotional and psychological issues for women.

UNIT 12 (B): THE INSTANCES OF CHILD ABUSE IN THE NOVEL

This novel depicts not just horrific violence against women, but also child abuse and violence against children. Even children are occasionally used as sexual objects by those who wish to satisfy their sexual needs on them. The very first instance of child abuse occurs in the novel when the Ipe family visits the theatre house, Abhilash Talkies, to watch the *Sound of Music*. In the middle of the show, when Estha came out of the auditorium to sing the songs which he loved with all his heart, he was sexually exploited by the Orangedrink Lemondrink Man who, after offering a free drink to the little boy, called him behind the counter, and masturbated and discharged his semen in his tiny arms. The event traumatized Estha to such a degree that he could no longer concentrate on the movie and vomited the drink out. His sexual exploitation in the public domain demonstrated how desperate some rural Indians were to satisfy their inhuman sexual desires.

The twins were often scolded by their mother who considered them as the potential causes of her headache. On one occasion, she said, "I should have dumped you in an orphanage the day you were born. You're the mile stones round my neck…why can't you just go away and leave me alone". Her words compelled the twins to run away from home. Eventually, Estha and Rahel decided to live in the haunted history house, an old abandoned building. From the core of their heart, they wanted their mother to apologize: "What if Ammu finds us and begs us to come back", asks Rahel. "Then we will. But only if she begs" replies Estha.

Since Sophie Mol's parents went to Cochin to buy the flight tickets for the return journey, she decided to accompany her cousins on the adventure trip to the History House. On the way, the boat got capsized and drowned Sophie Mol. Baby Kochamma accused Velutha of a false charge of kidnapping and possible seduction. The twins gave their statements against Velutha as Baby Kochamma said, in the hope of saving their mother. Innocent children had no idea about the malicious plan of their grant-aunt. Velutha died because of being brutally beaten by police. These episodes show how children had to undergo different types of sexual and mental torture due to the carelessness of elders.

UNIT 12 (C): A STUDY OF THE NOVEL THROUGH THE LENS OF ECOCRITICISM

A basic definition of ecocriticism was provided by an early anthology, The Eco criticism Reader which calls it "the study of the relationship between literature and environment" (Cheryll Glotfelty and Harold Fromm ix). In his book, *Contemporary Literary and Cultural Theory*, Pramod K. Nayar defined Ecocriticism as a critical mode that looks at the representation of nature and landscape in cultural texts, paying particular attention to attitudes towards "nature" and the rhetoric employed when speaking about it. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while seeking to increase awareness about it and linking itself (and literary texts) with other ecological sciences and approaches.

Human condition cannot be isolated from the environment as one complement the other. As a socially committed person, Arundhati Roy extends her concern for nature. Hence, environmental issues do not fail to grab her attention. She voices her concern for nature vociferously in her fictional and non- fictional writings and expresses the same in her speeches. In The God of Small Things, she has presented environmental problems as some of the small things which have been neglected for a long time in Indian society. She puts forth the idea that, like Indian women who remain silent against patriarchal oppression, environment has been enduring a wanton destruction for ages. With great skill, Roy integrates nature with her subject matter. She vividly presents how nature is being exploited by human beings in order to be modernised. She gives expression to her thought that nature is being made the silent victim of human greed and insensitivity and these, in turn, have reflexive effects on human life. The story, which is a series of flashbacks and flash forwards, functions as a helping tool for the author to tell the readers how certain places were in the past and how they are at present.

She opens the novel with the picturesque description of the month of May in Ayemenem, the place where the incidents in the story happen. The colours and smells of the season are painted in a wordy picture at the outset. She writes, "The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air" (1). Roy explains the kind of climatic conditions that prevail in Ayemenem. She narrates how people lead planned lives which go hand-in-hand with the changing seasons.

THE RIVER:

River was the source that made early men changes their lifestyle by making them settle in river banks, thereby ending their nomadic life. River is the chief source of water, which is one of the life sustaining elements in this planet. It is closely associated with civilization. History exposes the fact that all civilizations flourished only in riverbeds. Riverbed was the place that made human beings thinks about agriculture. Meenachal is the river of Ayemenam. In her girlhood days, the river was a source of comfort for Rahel.

> "It was warm, the water green like reapplied silk. With fish in it. With the sky and trees in it. And at night, the broken yellow moon in it (123).

But when she returns to Ayemenen after twenty-three years river "greeted her with a ghastly skull's smile, with holes where teeth had been and a limp hand raised from a hospital bed"

(124). Though it was June and raining, “the river was no more than a swollen drain now. A thin ribbon of thick water that tapped wearily at the mud banks on either side, sequined with occasional silver of a dead fish. It was choked with a succulent weed, whose furred brown roots saved like thin tentacles under water. Bronze winged lily–trotters walked across it. Splay-footed cautious” (124).

The river which is said to evoke fear is now “a slow, slugging green ribbon laws that ferried garbage to the sea now” (124). Estha found that the river “smelled of shit and pesticide brought with World Bank loans. Most of the fish had dried. The ones that survived suffered from fin –rot and had broken out in boils. (13)

The river is polluted by defecation by children living in huts on the other side of the river. The flow of unadulterated factory waste and washing of clothes and pots by women pollutes the river. In summer “the smell of shit lifted off the river and hovered over Ayemenen like a hot” (125)

NATURE VERSUS TECHNOLOGY:

When technology and its products become the priority of people, they tend to ignore nature. Baby Kochamma, the aunt of Rahel’s and Estha’s mother, gained “a diploma in Ornamental Gradening” owing to her affection towards nature. She spent her days in planting that variety of flowering plants and trees which had very little chance to survive in weather condition of Ayemenen. Her garden became so famous that people from Kottayam came to see it. But as the garden is abandoned exotic planted are suppressed by a weed called *patcha*. The narrator describes her thus:

> “Like a lion –tamer she tamed twisted vines and nurtured bristling cacti, she limited bonsai plants and pampered rare orchids. She waged war on the weather. She tried to grow edelweiss and Chinese guava” (26-27).

But after twenty-three years when Rahel returned to Ayemenem, the garden has turned into a forest:

> “It has grown knotted and wild, like a circus whose animals had forgotten their tricks. The weed that people call communist *patcha* (because it flourished in Kerala like communism) smothers the more exotic plants” (27).

Through these lines Roy has tried to highlight the problem of interference in the ecology of an area. When species of a plant that is endemic is introduced in an area, then exotic breeds of that area are suppressed and are in danger of extinction. Rahel compares abandoned garden, watching toads and snakes with calm atmosphere and her busy life in Washington, where she worked late night, and the smoke of vehicles and industries spreading pollution.

RAPID URBANIZATION INCREASE IN HUMAN POPULATION:

The novel portrays the varied effects of population explosion on nature with the rapid urbanization that swept all over the town of Ayemenem. As the narrative shows, the natural habitat is disturbed by the increase in population which has grown in size. The growth in population means more pressure on natural resources and their exploitation. The calmness and natural beauty that plants, rivers and marshes gave twenty-three years earlier have been lost. On returning to Ayemenem after twenty-three years, Estha found that the town's population "has swelled to the size of a little town. Estha now finds the new, freshly baked iced, Gulf money houses built by nurses masons, wire benders, and bank clerks who worked hard and unhappily in a faraway place" (13).

On the main road, behind the Ayemenem house, several houses have been constructed. Roy brings out how Ayemenem was and how it is at present through the following lines:

> "Here too, houses had mushroomed, and it was only the fact that they nestled under trees, and that the narrow paths that branched off the main road and led to them were not motorable, that gave Ayemenem the semblance of rural quietness. In truth, its population had swelled to the size of a little town" (128).

At one point in the narrative, urbanization is metaphorically described as "small fish appear in the puddles that fill the PWD potholes on the highways" (1) The estate of Karri Saipu known as History House is changed into a hotel called Heritage. The locality is described as "God's Own Country" in hotel brochures. But it is described thus,

> "The view from the hotel was beautiful; but here too the water was thick and toxic. They had built a wall to the screen off slum and prevent it from encroaching on Karri Saipu's estate. There was not much they could do about the smell… they knew those clever Hotel people's poverty was merely a matter of getting used to it" (125-126).

Through this novel, she has tried to show how modernization has led to the ecological degradation of animals and plants due to greed for money. Roy has very skillfully described nature in her novel. She has portrayed nature twenty-three years before when Rahel returns to Ayemenen she tries to compare the exploitation of nature due to industrialization. When she returns and describes Ayemenen turning green during mid-June where "boundaries blur as tapioca fences takes root and bloom. Brick walls turns moss green. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across the flooded road" (1).

CONCLUSION

The God of Small Things by Arundhati Roy is undoubtedly a masterpiece in the arena of Indian English fiction. Since its publication in 1997 by the Indian Link, New Delhi, the novel was translated into twenty-one languages.

The novel focuses on the corruption of independence ideals, internal conflicts, modern social problems, and different human tendencies. Undoubtedly, the old problems of India remained unchanged in independent India. One of the pertinent issues that plagued Roy was the vehement class system that thrived on ruthless class distinctions. Moreover, the novel deals with women's alienation and self-identification. The novel also presents the predicament of the Indian women, their sufferings and plights from social, religious, cultural, and economic points of view.

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ASSIGNMENTS

1) Would you consider Roy's *The God of Small Things* as an autobiographical novel?
2) Comment critically on the significance of the novel's title.
3) Critically analyse the role of Velutha in the narrative.
4) How does Roy criticize the prevalent norms of the Indian caste system through this novel?

5) Do you think that as a social activist, Roy is actually trying to reflect upon the nature of women's oppression in a predominantly patriarchal society?
6) What are the various instances of maltreatment child abuse in the novel?
7) Critically analyse the novel from the perspective of Ecocriticism.
8) Comment on the relationship between Rahel and Estha in the novel.

BLOCK - IV

UNITS: 13 – 14

"THE QUEST"

FROM *THE DISCOVERY OF INDIA*

BY

JAWAHARLAL NEHRU

CONTENT STRUCTURE:

UNIT 13 (A): LIFE AND WORKS OF JAWAHARLAL NEHRU (1889-1964)

Jawaharlal Nehru or Pandit Nehru, as he was popularly known, was born on 14th November, 1889, to a family of Kashmiri Brahmans who had migrated to Delhi early in the 18th century. He was the eldest of the four children of Motilal Nehru, a renowned lawyer and leader of the Indian independence movement, who became one of Mohandas (Mahatma) Gandhi's

prominent associates. He received his early education at home under private tutors and a series of English governesses. Only one of those—a part-Irish, part-Belgian theosophist, Ferdinand Brooks—appears to have made any impression on him. He also got the opportunity to learn Hindi and Sanskrit from a venerable Indian tutor. At the age of fifteen, he went to England and after two years at Harrow, joined Cambridge University where he spent three years earning an honours degree in natural science. On leaving Cambridge he qualified as a barrister after two years at the Inner Temple, London, where in his own words he passed his examinations "with neither glory nor ignominy."

He returned to India in 1912 and plunged straight into politics. Even as a student, he had been interested in the struggle of all nations who suffered under foreign domination. He took keen interest in the Sinn Fein Movement in Ireland. In India, he was inevitably drawn into the struggle for independence. In 1912, he attended the Bankipore Congress as a delegate and became Secretary of the Home Rule League, Allahabad in 1919. In 1916 he had his first meeting with Mahatma Gandhi and felt immensely inspired by him. He organized the first Kisan March in Pratapgarh District of Uttar Pradesh in 1920. He was twice imprisoned in connection with the Non-Cooperation Movement of 1920-22.

Four years after his return to India, in March 1916, Nehru married Kamala Kaul, who also came from a Kashmiri family that had settled in Delhi. Their only child, Indira Priyadarshini, was born in 1917 and would later (under her married name of Indira Gandhi), like her father, also serve (1966–77 and 1980–84) as the Prime Minister of India. Nehru's autobiography discloses his lively interest in Indian politics during the time he was studying abroad. His letters to his father over the same period reveal their common interest in India's freedom. But not until father and son met Mahatma Gandhi and were persuaded to follow in his political footsteps did either of them develop any definite ideas on how freedom was to be attained. The quality in Gandhi that impressed the two Nehrus was his insistence on action. A wrong, Gandhi argued, should not only be condemned but be resisted.

Pandit Nehru became the General Secretary of the All India Congress Committee in September 1923. He toured Italy, Switzerland, England, Belgium, Germany, and Russia in 1926. In Belgium, he attended the Congress of Oppressed Nationalities in Brussels as an official delegate of the Indian National Congress. In the same year at the Madras Congress, Nehru had been instrumental in committing the Congress to the goal of Independence. While leading a procession against the Simon commission, he was lathi-charged in Lucknow in 1928.

On August 29, 1928 he attended the All-Party Congress and was one of the signatories to the Nehru Report on Indian Constitutional Reform, named after his father Shri Motilal Nehru. The same year, he also founded the 'Independence for India League', which advocated complete severance of the British connection with India, and became its General Secretary.

In 1929, Pandit Nehru was elected President of the Lahore Session of the Indian National Congress, where complete independence for the country was adopted as the goal. He was imprisoned several times during 1930-35 in connection with the Salt Satyagraha and other movements launched by the Congress. He completed his 'Autobiography' in Almora Jail on February 14, 1935. After release, he flew to Switzerland to see his ailing wife and visited London in February-March, 1936. He also visited Spain in July 1938, when the country was in the throes of a Civil War. Just before the outbreak of the Second World War, he visited China too.

On October 31, 1940, Pandit Nehru was arrested for offering individual Satyagraha to protest against India's forced participation in the war. He was released along with the other leaders in December 1941. On August 7, 1942, Pandit Nehru moved the historic 'Quit India' resolution at the A.I.C.C. session in Bombay. On August 8, 1942, he was arrested along with other leaders and was taken to Ahmednagar Fort. This was his longest and also his last detention. In all, he suffered imprisonment nine times. After his release in January 1945, he organized legal defence for those officers and men of the INA charged with treason. In March 1946, Pandit Nehru toured South East Asia. He was elected President of the Congress for the fourth time on July 6, 1946, and again for three more terms from 1951 to 1954.

Nehru served for 18 years as prime minister, first as temporary prime minister, and then as prime minister of the Republic of India from 1950. In the 1946 elections, Congress captured a majority of seats in the assembly and, with Nehru as the prime minister, led the provisional government. On 15 August 1947, Jawaharlal Nehru was sworn in as the first Prime Minister of free India. On 15 August, he took office as the Prime Minister of India and delivered his inaugural speech famously known as the "Tryst with Destiny" speech.

He was brought up in the best Western tradition in his youth and got his political training under Gandhiji. He fought against British domination without hating the English people and the English language. He endeavoured to bring freedom and opportunity to the common man, to the peasants and workers of India. He made earnest efforts to 'fight and end

poverty and ignorance and disease and to build up a prosperous, democratic and progressive nation and create social, economic and political institutions which will ensure justice and fullness of life to every man and woman. As the only son of a prosperous and influential lawyer he lived in luxury and affluence in his early years renounced that life and chose the hard and tough life of a freedom fighter. He sacrificed the warmth of a family life chose a life of struggle and suffering. Many precious years of his life lay buried within prison walls. He spent fourteen years in prison but made use of his stay in jails by writing. *Glimpses of World History* (1934), *Letters from a Father His Daughter* (1930) *An Autobiography* (1936) *The Discovery of India* (1946) were written in prison.

UNIT 13 (B): BRIEF INTRODUCTION TO NEHRU'S "THE QUEST" (FROM *THE DISCOVERY OF INDIA*)

Jawaharlal Nehru's *The Discovery of India* rejuvenates one of the world's ancient cultures covering all its aspects - history, philosophy, art, religion, science, economy, society, and its movements. It is a monumental work. It has brought him worldwide fame as a writer. It was translated into major European, Asian, and Indian languages. It has been widely regarded as a 'Modern classics.' It is also remarkable for its beautiful use of English. It was the masterpiece of Nehru in which his approach to history is both realistic and philosophical. Nehru writes about his motherland with pride. He acknowledges the heritage and success as well as the weaknesses and failures of her people. Albert Einstein, the great scientist rightly said that *The Discovery of India*, "Gives an understanding of the glorious intellectual and spiritual tradition of (a) great country."

Nehru's treatise was written over five months when he was imprisoned at Ahmednagar fort in 1942-1946 for his participation in the Quit India movement along with the great leaders of India. He used the time of monotony and boredom of jail life to write down his thoughts and learn about India's past for he believed that the past which shapes the present, is an integral part of life. He says, "The past becomes something that leads up to the present, the moment of action, the future something that flows from it; and all three are inextricably intertwined and interrelated." Nehru has already tried to discover the past in relation to the present in his *The Glimpses of World History*. The same urge once again tented him to concentrate again on the past in a deeper sense and he made up his mind to write about India's Past. In a leisurely mood,

Nehru roams into the past of India to arrive at the roots of his existence as well as his India and writes what he finds from the twilight past stretched up to the complete dark of antiquity.

The Discovery of India is divided into ten chapters which are as follows:

(1) Ahmadnagar Fort
(2) Bedenweller Lausanne
(3) The Quest
(4) The Discovery of India
(5) Through the ages
(6) New Problems
(7) The Last Phase - (1) Consolidation of British Rule and Rise of Nationalist Movement
(8) The Last Phase - (2) Nationalism Versus Imperialism
(9) The Last Phase - (3) World War II
(10) Ahmadnagar Fort Again.

This voluminous book, in spite of being a work of history, has some autobiographical content and flavour in it. The first chapter narrates the imprisoned life of Nehru in Ahmednagar fort, his complete detachment from the outside world, and his concern for the country as it was struck with famine and for the world as it was torn in war. The second chapter extensively covers his personal life i.e., the story of his relationship with his wife Kamala, her illness and her death, and his own philosophical speculations about death.

The third chapter 'The Quest' is considered to be the real beginning of 'The Discovery of India'. 'The panorama of India's past', 'Nationalism and Internationalism', 'India's strength and Weakness', 'The Search for India', 'Bharat Mata', 'The Variety and Unity of India', 'Travelling through India', 'General Elections', 'The Culture of the Masses', 'Two Lives' - all these sub-chapters in the third chapter reflect Nehru's approach towards India and her appeal to him.

UNIT 13 (C): KEY ASPECTS OF NEHRU'S "THE QUEST" (FROM *THE DISCOVERY OF INDIA*)

- In "The Quest" Nehru begins to read the history of India from the beginning of the Indus Valley civilization with the outline of the geography of the country and the introduction of the Dravadians who were probably representative of the Indus Valley civilization. Nehru mentions that the Aryans were the first to invade India who poured into the country in successive waves from the northwest in about a thousand years. They merged with the native tribes. Nehru says that out of this cultural synthesis and fusion of the Aryans with the Dravadians, the Indian races and her basic culture grew out. Later on, other races like Iranians, Greeks, Parthians, Bactrians, Huns, Turkish and Mongols, etc. also came to India and were absorbed.

- "The Quest" (from *The Discovery of India*) is Nehru's sincere effort to outline the historical events. He explained the term 'Hinduism' in detail which means "all things to all men" and its quintessence is to live and let live. He also tells us about the earlier records, scripture, and mythology which display his own readings of the *Vedas*, the *Arthshastra*, the *Upanishadas*, and the Indian epics. The growth of new religions and religious sects such as Buddhism and Jainism as well as the changing social structure and the beginning of the caste system is explained in detail.

- "The Quest" (from *The Discovery of India*) pens a detailed picture of the dawn of the medieval period and the golden era of the Guptas. Here Nehru also gives a good sight of India's foreign relationships with people of China, Iran and Greece as well as India's foreign trade which was widespread and the merchants of India dominated many foreign markets. Then the most perplexing question of Buddhism in India, its effect on Hinduism, and its philosophy is explained extensively. The third chapter of *The Discovery of India* also focuses on the problems that occurred with the coming of Islam into India both as a religious and political force and the flowering of the Arab culture as well as the Mughal empire. Nehru says that the Mughal, though outsiders and strangers in India, fitted into the Indian structure with remarkable speed and thus cultivated the feelings of assimilation and Indianisation. Here Nehru seems to be much more sympathetic to the Afghans and tries to give a better picture of the Indo-Mughal period which is slightly different from what we learn from the history of India. Jagdish.

V. Dave rightly said, “Nehru says that Afghans after being settled in India were Indianized. The fact is they never were. They did not, of course, like the British drag away India’s wealth into a foreign country. But they lived in a conquered country like the robbers who also ruled. Ruling over India from Delhi does not Indianize them. They considered themselves the Moslem masters of the Hindu population. They identified themselves with the wandering tribes of Arabia and hated the culture of India.

- The Afghan period in the history of India is the darkest period, the period of chaos where might be passed as right, where brutal bloodshed of kafirs who refused to be converted was the only ideal. What does jajia tax signify? Hindus for being what they were had to pay taxes and pay heavily. Afghans physically lived in India, but their spiritual home was abroad. Their descendants continued to cherish the same mentality till India was divided and Pakistan came into existence. The roots of Pakistan were deep in the minds of Indian Moslems, and after the division of India, nobody will agree with Nehru in maintaining that Afghans, their descendants, and their convert followers were ever Indianised.
- The Marathas who had previously emerged as a dominant power weakened and we are led to the path where the British came to India as traders under the ‘East India Company’ and established a colonial empire. India became weak and backward. The British power took the advantage of India’s internal differences. “The Quest” also presents a detailed picture of the British rule in India. It denotes that the East India Company laid the foundation of British rule in India. The British who first settled in Bengal gradually captured the Indian coastline. Many states of India, once very rich and prosperous, became very poor during the British rule. The Indian Industrial set up collapsed and agriculture also immensely suffered. India for the first time became a political and economic appendage of another country.

- Though there were princely states in India during the British rule, they were subservient to the British government. The spread of education in India, the introduction of printing presses, and the new technical and scientific inventions brought about a revolutionary change in the Indian mind and outlook and gave rise to modern consciousness. Some noble man like Chaitanya, Ramkrishna,a and Raja Ram Mohan Roy played a vital role in religious and social reforms. The influence of Education also stirred up the minds of some great leaders and for the first time the leaders of Bengal stood out as the leaders

of cultural and political matters to the rest of India. The efforts of these leaders took the shape of the new nationalistic movement.

- *The Discovery of India* throws light on the role of the national congress which was a new type of leadership for the political freedom of India. The congress which was tottering in the beginning, become a dynamic organisation under Gandhiji's leadership. He made the congress democratic and mass organisation. Peasants and industrial workers joined it. Nehru describes the emergence of Gandhiji on India's political horizon in the following words, "He was like a powerful current of fresh air that made us stretch ourselves and keep deep breaths; like a beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things, but most of all the working of people 's minds……Political freedom took new shape and acquired a new content."

- *The Discovery of India* pictures the real scenario of the Indian freedom movement during the 1940's. The national congress unquestionably played a vital role in the freedom fight of India. The Congress party first came into power in the provincial elections of 1937 held under the Government of India Act of 1935. The Congress tried its best to solve the problems of the provinces but the act of 1935 was a great hindrance. In spite of all these barriers and limitations, Indians were enthusiastic and had an overwhelming desire for complete independence. The Congress, which remained entirely engrossed in internal politics, gradually started to pay little attention to foreign developments. It developed its foreign policy and demanded that India should not be committed to any war without the consent of the representatives of the people but the British viceroy without taking the consult of the elected representatives, declared India's belligerent in world war – II which resulted into the resignation of the provincial government out of protest. The resignation of the congress provincial government resulted in chaos and disorder. The situation all over the country was tense. The British government suppressed all attempts of the Indian people to free themselves. All the eminent leaders were put behind the bars. The people of the country were frustrated, but the writing of Gandhiji had given them a new direction. The congress resolution, sponsored by Gandhiji, declared that India should spend all her resources in struggle for freedom. Following this the A.T.C.C passed the Quit India resolution on August 8, 1942.

- The whole nation was in turmoil. All great leaders were imprisoned. All over India the younger generation played a vital role. The British government killed countless Indians to suppress the mass upsurge. They used fierce and ruthless force against the Indians which resulted into misery and degradation. After giving the comprehensive picture of the freedom movement of India from the time it had begun to the time when it gained momentum and the final years of the movement, Nehru turns his mind towards the future of India as he foresaw the freedom of India in near future. Though India was in a very critical condition, he was very much hopeful for India's new life. He writes, "There is a great deal of pessimism in India today and a sense of frustration and both can be understood, for events have dealt harshly with our people and the future is not promising. But there is also below the surface a stirring and a pushing, signs of new life and vitality, and unknown forces at work." Nehru believes that if India wants progress, she must learn about industrial and scientific advancement from the west at the same time, she must break with the dead wood of the past which has encumbered its progress. It doesn't imply a break from the vital and life-giving in the past.

UNIT 14 (A): NEHRU'S CONCEPT OF HISTORY

Nehru never claimed to be an historian as such, but called himself " a dabbler in many things." Throughout his political career, he seems to have kept up his wide-ranging reading, and was "tremendously fascinated by and interested in the subject of history"; his mind could "wander a little trying to think of this long sweep and trying to draw not only interest but inspiration or knowledge or understanding or all of them" from his readings in history. He became particularly interested in those periods with which he could 'identify' himself and such a past '"crowded in upon him." It was a matter of his search for the collective 'roots'. Of history today, he wrote that "it is the history, not of the individual so much, although again I do not deny the importance of the individual, but it is the history of a mass and sometimes a mass without a definite clear face about it." But he was more fascinated by the phenomenon of man, a singular creature with "the desire to find out and learn," a curious "mixture of the good and the bad, the great and little" confronted with problems of his own universal humanity conventionally called Asiatic or European.

He looked at history as a mighty river that "has run on from age to age, continuously, interminably, with its eddies and whirlpools and backwaters, and still rushes on to an unknown sea." "There are," he writes to his daughter, "ups and downs, good periods and bad kings and emperors come and go, and dynasties change." His view of history is almost cyclical, for in the life of every living civilization there are "periods of growth and decay and then growth again." But there is always breathing and pulsating a "dynamic core" which is able to survive "repeatedly periods of decay and disruption." History usually works slowly through the centuries "though sometimes there are periods of rush and burst-ups." History is a "continuous whole," which has within itself the wisdom of the past which is "the accumulated experience of the human race.'" In his letters to his daughter entitled *The Glimpses of World History* and his *Discovery of India*, Nehru shows an astonishing sweep in his knowledge and perception of the ongoing drama of civilizations, in all parts of the world as well as in India.

Specialists might find some parts of this grand vista too sweeping, but when it is understood that here is a politician involved from one decade to another in the politics of nationalism, one cannot withhold one's admiration for his unusual grasp and sense of history. In his explanation of the causes and results of historical events Nehru generally emphasizes the role of economic factors. He says: "The long course of history shows us a succession of different forms of government and changing economic forms of production and organization. The two fit in and shape each other.'" He admits that he is a "little too fond of running down kings and princes" for he sees "little in their kind to admire or do reverence to." "Real history," for him, "should deal, not with a few individuals here and there, but with the people who make up a nation, who work and by their labour produce the necessaries and luxuries of life, and who in a thousand different ways act and react on each other. Such a history of man would really be a fascinating story."

Of capitalism he has a visceral distrust, for it brings into being the "law of the jungle"; and the theme of the exploitation of the weak by the powerful is fairly constant. But he also admits that "capitalism has been of the greatest service to the world" and it is only when capitalism turns into imperialism that its progressive nature is transformed into a tyranny. He inveighs against British imperialism in India but also gives credit to British rule as an agent of modernization. He says: "But one great benefit the English did confer on India. The very impact of their new and vigorous life shook up India and brought about a feeling of political unity and nationality" and English education "put Indians in touch with current Western thought." As an

historian, Nehru was particularly interested in the subject of interaction between Asia and the Western world. He views it as an encounter between two disparate worlds with their own distinctive world views, economic and social organizations, methods of work, and value systems. This is particularly so for the post-Industrial Revolution period. He notices a certain passivity in Asian history and contrasts it with the "dynamic nature" of European history at certain periods. This encounter was particularly characterized by the conflict 'between two approaches to the problem of social organization which are diametrically opposed to each other; the old Hindu conception of the group being the basic unit of organization and the excessive individualism of the West, emphasizing the individual above the group."

Western society is a "dynamic society" with a "modern" consciousness, whereas Indian society has been "wedded to medieval habits of thought." It is this Western dynamism and "modern" habits of thought that enabled Europe to work out the technological and scientific revolutions which assured the West its predominant role in the century of 1850-1950. The West -brought technological and economic changes to bear on non-Western societies, introducing in the realm of ideas "shock and change, a widening of the horizon which had so long been confined within a narrow shell." The ability of the West to control the forces of nature brought it wealth and power but in the process, it forgot that man, in order to be really happy, must also control himself. This was the failure of the "acquisitive society" that the West had created and that, with its greed, exploitation, and war, was poised to overwhelm and destroy the vitality of the rest of the world. But despite its faults it has been a "magnificent civilization. It has brought higher standards to the people of the West through science and technology. It has produced magnificent literature, great music, great art." Though the West is now in the process of losing its dominance "much that is best in European civilization should survive." The new civilization that will arise out of the ashes of the post-industrial and post-colonial period, Nehru hopes, will combine the best in the East and the West.

Nehru's view of Indian history is particularly interesting. He reacts to the Indian past in two distinct ways. As a rationalist, he is not unaware of the weaknesses and strengths of the country and its culture. He speaks of periods of glory as well as decay, of periods when the Indian genius was creative and the influence of Indian culture was felt far beyond her natural frontiers. But there were periods when India tended to fall back and "be- come a bit of a fossil; her society was crystallized in old tradition; her social system lost its energy and life and began to stagnate." India has always been full of diversity, receiving into its being diverse cultural

streams from the Middle East and the West yet able somehow to weave a viable garment out of different and differing strands, "a varied and tolerant culture," with "a deep understanding of life and its mysterious ways."

UNIT 14 (B): NEHRU'S IDEA OF INDIA/BHARAT MATA

Nehru responded to India emotionally. He speaks of the "personality" and "soul" of India, of the "vital impulses" that gave her strength, and of her "destiny." It is in this that he seems to part company with the Marxist historian for whom "imponderables" such as the "Indian soul" are fundamentally unacceptable. He sees India in all her poverty and degradation with enough of nobility and greatness about her; and though she was overburdened with ancient tradition and present misery and her eyelids were a little weary she had "a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions." Behind and within her battered body one could still glimpse the majesty of the soul. Through long ages, she had trafficked with strangers and added them to her own big family witnessed days of glory and decay, suffered humiliation and terrible sorrow, and seen many a strange sight. Overwhelmed again and again, her spirit was never conquered…. About her there is the elusive quality of a legend of long ago; some enchantment seems to have held her mind.

'India' is a myth and an idea, a dream and a vision, and yet very real and present and pervasive. There are terrifying glimpses of dark corridors which seem to lead back to primeval night, but also there is the fullness and warmth of the day about her. Shameful and repellent she is occasionally, perverse and obstinate, sometimes even a little hysteric, this lady with a past. Such lyrical anthropomorphism would be unacceptable to a workaday historian, but Nehru was unabashed, for he could always say in his disarming way that he could not "write academically" of past events in the manner of a historian or scholar, but was a son of India who had set out to "discover" her. He was conscious that it is "absurd, of course, to think of India or any country as a kind of anthropomorphic entity." But Nehru was often perceptive enough to suggest that "the awakening of India was two-fold: she looked to the West, and at the same time she looked at herself and her own past" - a theme which has led some modern historians

to argue that it was a twofold revolution from which Indian nationalism stemmed, namely a revolution against her own past and against Britain.

Nehru is especially exercised over periods of decay in the history of India. He sees in India a "split personality" manifest in "the broadest tolerance and catholicity of thought and opinion" and the "narrowest social forms of behaviour." This decay is first seen at the end of the "Golden" or Gupta age (circa A.D. 320-500) and again at the end of the first millennium after Christ, when India was "drying up and losing her creative genius and vitality" probably due to the "loss of political freedom." "The expanding economy of India," he says, "had ended and there was a strong tendency to shrink" because of the "growing rigidity and exclusiveness of the Indian social structure as represented chiefly by the caste system," which "sapped the creative faculty and developed a narrow, small group, and parochial outlook" culminating in the final emergence of feudalism. Such periods of decline recurred in the seventeenth to the nineteenth centuries, and the British conquest was the final result. Nehru states his own view: "We can almost measure the growth and advance of India and the decline of India by relating them to periods when India had her mind open to the outside world and when she wanted to close it up. The more she closed it up the more static she became." But he is optimistic about India and her destiny, for though an old nation "she has within her something of the spirit and dynamic quality of youth."

UNIT 14 (C): 'UNITY' OF INDIA – IN NEHRU'S VIEW

For Jawaharlal Nehru, every state needed a 'national philosophy' or 'national ideology' to hold it together and give it coherence and a sense of direction and purpose. In his view the need for such a philosophy was particularly great in a new country like India whose people were divided on religious, ethnic, linguistic, and other grounds, economically undeveloped, socially static, and politically inexperienced. As such they desperately needed a shared public philosophy to unite them and provide them with a set of clearly defined 'goals' or 'objectives'. As India's first prime minister, he thought it one of his most important tasks to develop such a national philosophy. In this paper, I propose to outline and briefly comment on it, and to examine the ways in which he sought to persuade his countrymen to accept it.

For Nehru, democracy and civil liberties were absolute values, which could not be compromised for any goal however laudable, be it planning, economic development, or social justice. This had s critical impact on how these other goals were sought to be archived. “I would not”, declared Nehru, “give up the democratic system for anything”. In this, he was reflecting faith in a non-negotiable core of the Indian national movement, democracy, and civil liberties. Apart from seeing democracy and civil liberties as essential values in themselves Nehru strongly believed that a country as diverse as India could be held together only by a non-violent, democratic way of life, and not by force or coercion. Only a democratic structure that gave space to various linguistic, religious, cultural, political, and socio-economic trends to express themselves could hold India together.

If the maintenance of sovereignty and democracy with civil liberties were two non-negotiables bequeathed to independent India by the Indian national movement, then all efforts at postcolonial transformation in India had to occur within these parameters. However, never before in history was the process of transition to industrialism or the process of primitive accumulation of capital accomplished along with democracy. Thus, Nehru’s concept and attempt at industrial transformation with democracy is unique. Nehru was deeply conscious of this and spoke about it being an uncharted path, ‘unique in history’.

CONCLUSION

The Discovery of India has been labelled as a historical book that deals with India’s rich and complex past from pre-history to British rule in India but it is very difficult to put it under a particular branch of literature as it is a disarray of historical facts, philosophical views, and reflective essays. It is a work of prodigious scope and scholarship which unfolds Indian culture and history. It also analyses the greatest texts of India from the *Vedas* to the *Upanishads* and the great Indian epics the *Ramayana* and the *Mahabharata*. He also tries to throw light on the great personalities of India like Buddha, Chanakya and Mahatma Gandhi. Sunil Khilnani in the introduction to the book writes, “The Discovery of India feels distinctly modern in its mixing of genres. memoir interleaved with political commentary and philosophical musings, and all this is contained within a narrative that spans Indian history from the Indus Valley to the Quit India movement of 1942. It is not a work of original historical scholarship. It is an act of political and literary imagination.”

"The Quest" particularly, *The Discovery of India* broadly, is an account of the journey of Nehru to discover India for himself. It was in a real sense "the discovery of Nehru's large, comprehensive and catholic self–the self that has read widely thought deeply and lost itself through love in the lives of the oppressed millions of India." During the course of his journey, he discovered what India was and envisaged what she would be. Nehru discovers India in the following words, "India is a geographical and economic entity, a cultural unity amidst diversity, a bundle of contradictions had together by strong but invisible threads. Overwhelmed again and again, her spirit was never conquered, and today when she appears to be the plaything of a proud conqueror, she remains unsubdued and unconquered….From age to age she has produced great men and women carrying on the old tradition and yet ever adapting it to changing times."

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ASSIGNMENTS

Essay type Questions:

1. Do you consider *The Discovery of India* as a historical narrative? Give reasons to substantiate your answer.
2. What, according to you, is Nehru's concept of history as described in "The Quest".
3. Describe in your own words Nehru's idea of Bharat Mata.
4. Critically discuss Nehru's observations on the ideas of Nationalism and Internationalism as described in "The Quest".
5. Elaborate upon Nehru's discussion on the necessity of unity of India as penned in "The Quest".
6. Give a brief critical analysis of the panoramic view of Indian history given by Nehru in "The Quest".
7. Analyse, with textual reference, the comparisons made by Nehru between the Asian and the Western world in "The Quest".

Short Answer Type Question

1. When and where did Nehru write *The Discovery of India*?
2. Name at least two subchapters of "The Quest".
3. What, according to Nehru, are the absolute values that cannot be compromised for any goal?
4. What is the Nehruvian concept of 'real history'?
5. How does Nehru describe the emergence of Gandhiji on India's political horizon?

BLOCK - IV

UNITS: 15 – 16

"THE ANXIETY OF INDIANNESS"

(FROM *THE PERISHABLE EMPIRE: ESSAYS ON INDIAN WRITING IN ENGLISH*)

BY

MEENAKSHI MUKHERJEE

CONTENT STRUCTURE:

UNIT 15 (A): LIFE AND WORKS OF MEENAKSHI MUKHERJEE (1937 – 2009)

Not a lot has been known about Meenakshi Mukherjee's life before marriage except for the fact that she was born on 3rd August, 1937. Being from a privileged background, she had access to resources and received her education from well-off universities. She was married to her own professor, Sujit Mukherjee who was an Indian writer, literary critic and a former cricketer. They used to travel together to examine newspaper archives.

Professor Mukherjee was an engaged and provocative teacher-scholar who taught at a number of colleges and universities in India – Patna, Pune, Delhi, Hyderabad, and at the Jawaharlal Nehru University apart from teaching at various universities abroad. She wrote extensively on Indian English Criticism and traced the rise of novel in India. Her inspiring opinions were judiciously theorized from a transgressive, postcolonial, and feminist lens and were not just restricted to literary studies but also took into account cultural history. Famous for her colonial and postcolonial studies, she often merges feminist writing along with her other works on varied subjects. Her book, *An Indian for all Seasons*, a biography of the historian R.C. Dutt, is a pioneer in Indian English biographical writing. She received the Sahitya Akademi Award in 2003 for her highly-appreciated book, *The Perishable Empire: Essays on Indian Writing in English.* Her book, *The Twice Born Fiction: Themes and Techniques of Indian Novel in English* (1971) made her a forerunner in contextualizing and positioning novels in their historical and social framework integrating the various junctures such as class, gender, culture, and colonialism. Her other seminal books include *Twelve Studies of Indian Literature in English* (1977), *Realism and Reality: Novel and Society in India* (1985), and *Midnight's Children: A Book of Readings* (1999). *Jane Austen* and *Re-reading Jane Austen* are her underappreciated books that analyze the works of Jane Austen and her contemporaries from a feminist perspective. They deal with the idea of breaking the shackles of patriarchy and the tension between 'rebellion and conformity'. They also provide the non-western reader a peek into the hollowness of British English texts, thus encouraging them to take pride in Indian English Literature. She carved a niche for Indian writing in English and helped immensely in its global presence. She passed away on 16th September, 2009 at the age of 72 when she was at the airport to board her flight to Delhi for the release of *An Indian for All Seasons: The Many Lives of R.C. Dutt.* She has left behind a legacy in the form of her inspiring profound work that will help the next generation of readers and researchers to walk hassle-free on the path of writing.

UNIT 15 (B): "THE ANXIETY OF INDIANNESS" – A BRIEF INTRODUCTION

This essay was first published as "The Anxiety of Indianness: Our Novels in English" in the *Economic and Political Weekly* (Vol.28. No.48; Nov. 27, 1993) and then included in the book, *The Perishable Empire: Essays on Indian Writing in English* (2000). Meenakshi Mukherjee

starts her essay with the positive approach of how in a short period of time, since Indians have adopted a relationship with the English language, there has been a sudden escalation and prominence of English novels written by Indians. These writers whom the Time Magazine calls "the new makers of World Fiction" take the raw material of their novels from India but target the world audience so vehemently that they are even ready to undertake journeys – either factual or metaphorical. The major argument that is delved into is the identity of the Indian writers –

1. should they come out of their colonial hangover and focus on their vernacular strength; or
2. should they continue to focus on the Queen's language and try to create a unique global forum; or
3. should they develop a new English language that will have the capacity to hold on and spread the ethnicity of India?

The essay aptly sums up such important and intriguing questions related to cultural identity and postcolonial makeovers. It forms a logical and deeply analyzed answer relating to these arguments.

UNIT 15 (B): "THE ANXIETY OF INDIANNESS" – A SUMMARY

Divided into six sections, the writer begins the essay with a reference to Raja Rao's Foreword in *Kanthapura* which was written in 1938, when he was in Paris. In the Foreword, Rao addresses the problem of the conflict between language and culture in the Indian context for the first time. The conflict is due to the difficulty of conveying the myths, legends, and cultural practices of a country in a language that is acquired by us but not inherited. The English language suits our intellect but not our emotions. Therefore, writing a regional novel and then finding an international audience for it is a difficult task.

In the next section of the essay, Meenakshi Mukherjee attempts to show how Indian English literature is different from the regional literature in India. When a writer writes in any of the regional languages like Bengali, Hindi, and Marathi, or others, that writer does not carry the burden of 'culture, tradition and ethos' as a writer of Indian English does. This is because, in the former case, the writer addresses an audience that is not only linguistically but culturally unified. In the case of an Indian English writer, however, the larger context comes into play

because of the country's cultural and linguistic diversity. For such a writer, it becomes a daunting task to refer to a unified culture although he or she might hail from one particular region of the country. Moreover, there is also the nagging question as to why it is at all necessary to write in the language of those people who had been our colonial masters for almost two centuries. Does it mean that for some people loyalty to England and her language supersede one's patriotic feelings? Or, does it imply that these writers are more interested in earning fame and money from an international audience? All these questions refer to some 'undefinable cultural values'.

However, Meenakshi Mukherjee counter-argues that Indian English writers write in English not because of any counter-nationalistic feelings nor because they intend to gain fame and popularity in the international platform. In fact, the audience for regional writers is larger compared to the audience of Indian English writers. They write in English because they have their literary competence in English, irrespective of what their mother tongue might be. Moreover, Mukherjee points out that this trend was not at all a new phenomenon in India because, Mulk Raj Anand, Bhabani Bhattacharya, Kamala Markandaya and others have also used English as a mode of writing. By doing so, these writers were able to point out the cultural deficiencies prevalent in India which have been responsible for its disunity – class and caste inequalities in a hierarchical Hindu society, religious charlatanism and unending suffering of the Indian woman suffering from a lack of identity in a patriarchal society. Thus, Indian English writers have, for long, been trying to unify the country into a linguistic homogeneity so that they can represent a collective identity instead of giving rise to factionalism.

In section three of the essay, Mukherjee delves into the reasons why English writing in India was destined to remain in a nascent stage for a long time and how, ultimately, such writers have to depend upon the 'Indianness' of their writings to make a mark in the international arena. The main reasons for this prolonged infancy or nascent stage are the lack 'of proper ground conditions of literary production, where a culture and its variations, a language and its dialects, centuries of oral tradition and written literature' which go in the making of a new text. This is because, English in India, from the days of colonial rule, has remained a language of power and officialdom. Only a minuscule percentage of the country's population uses it as a primary language of communication in their personal lives. Even those who write in English, use their vernacular languages to converse with friends, relatives, neighbours, fellow passengers et al. in their daily interactions. The emergence of globalisation and 'MNC culture' has led to a continuous use of the language in the workplace for the greater part of the day, but

still not replaced the cultural burden of the mother tongue completely. Consequently, those younger writers who have been fed with European and American literary styles through their course readings, library borrowings and foreign trips, have to rely upon their linkage with the nations' greater cultural issues for recognition. This feature is evident in the writings of all such writers like, Jhumpa Lahiri, Anita Desai, V.S. Naipaul, Salman Rushdie, and the rest of the brigade.

Section four of the essay commences with Mukherjee's attempt to trace the growth in popularity of the Indian English novel. It was Salman Rushdie's Midnight's Children which showed the profuse liveliness of this genre of literature. This novel broke many post-modernist tenets by not only changing the literary map of the world in dealing with a non-western cultural issue but also showing that the English language is not only for the English and the Americans to change. Rushdie provided a playful and imaginative representation of India's recent history and globalized the scenario. The novel explores the fragile structure of Indian society and the numerous binary oppositions that it represents. Thus, Salman Rushdie, for the first time was able to place an Indian literary piece in the discursive context of the literary canon that had been so long reserved for the elitists of the Western world.

Timothy Brennan's 1989 categorization of a new 'third world cosmopolitans' forms the point of discussion in Section V of the essay, "The Anxiety of Indianness". These are writers who have emerged from a non-western culture and have made their mark in the international arena and comprise major African, Asian, and Latin American novelists. These cosmopolitans, also known as post-colonials, highlight the experience of colonialism as a theme or metaphor. Such a theme proves useful in tracing the roots of modernity in these non-western cultures. Consequently, it also gives rise to cultural hybridity because of the successful manipulation of Western forms of fabulist narratives and a postmodernist mode of mythicizing local legends with contemporary reality. Thus, these writings are replete with the idea of rootlessness or displacement. However, there is also the emergence of a new and distinctive difference between non-western writers, specially, those who write, being rooted to their soil, and those who have become 'global citizens'. For the latter, the problems of culture and colonization are metaphorical while for the former, it is real and extant.

The last section of the essay discusses how the concept of "anxiety of Indianness" differs from the older generation of Anand, Raja Rao, and Narayan with that of the younger crop of writers like Upamanyu Chatterjee, Shashi Tharoor and Amitava Ghosh and Vikram Seth. While the former attempted to come out of their rooted Indianness and place the country's

culture on a global platform, having a new identity that was completely different from the colonialist impositions, the latter have tried more and more to be rooted to our Indianness and owing to the pressures of the international market. Consequently, it has given rise to the notion that English is the only language in India that is used for literary activities and intellectual discussions and the other languages seem to have taken a backseat or have totally lost their importance. This is because of the changing social dimensions. The cosmopolitan youth in a globalized atmosphere find it difficult to relate with the 'bhasha' writers because their own lifestyles either adhere to the privileged upbringing of the Indian English novelists or they aspire to such privilege and elitism. Thus, the changing social dynamics form an integral part in the shaping of our new literary ideals and approaches.

However, citing Vikram Seth's *A Suitable Boy* as an example, the essayist also argues that there are writers who have an individuality of their own and who can stand out of the crowd to make a mark. Unlike the works of the other novelists, who are guided by the publishing corporations keeping in mind the profitability of the venture, Seth has ensured that his novel does not become a mere commercial entity. Meenakshi Mukherjee concludes the essay by discussing Amitava Ghosh's *The Shadow Lines*. She observes that this is a novel that does not intend to prove anything and therefore displays no anxiety. The issues of 'marginalisation', 'hybridity' and others are all irrelevant in the context of this novel. Its categorization into 'first' or 'third' world proves to be an absurd task. Here Ghosh has represented a 'total' India, bereft of any metaphorasitaion.

UNIT 16 (A): UNDERSTANDING 'INDIANNESS'

In the decades following Independence, representation of Indianness in the works of Indian English writers emerged as the primary criterion to situate these writings within the purview of postcolonial literary discourses. Locating the 'essence' of Indianness is not of utmost importance in the major pieces of Indian literature produced in the vernacular languages, however, it becomes a pressing issue in Indian literature produced in English because English is a foreign language to most Indians (technically it is recognized as the second language and also as an official language). To a large section of Indian society, the English language still remains the symbol of elitism and Western culture. In her essay "Anxiety of Indianness: Our Novels in English" Meenakshi Mukherjee observes that "writing in English and writing in the

other Indian languages are antithetical enterprises marked by a commitment to, or betrayal of, certain undefinable cultural values" (1993, p. 2607). Against the backdrop of colonial history and anti-English nationalism, the choice of English as a linguistic medium of representing the nation seemed a betrayal of the dominant cultural values that sought to unify the varied groups of people into the imagined community of 'Indians' on the basis of Bharatiya Sanskriti or Indian culture.

It forms a logical and deeply analyzed answer relating to the argument as to should Indian writers come of age and get rid of their colonial hangover to write in their own vernacular languages or should they continue to write in the Queen's language and thereby forge a new identity in the international platform or should they form a new kind of English language that would be identifiable with the culture and ethnicity of India. These arguments are essential in the formulation of a national identity of the country's own.

She also refers to the 'Indianness' used by R.K. Narayan that evolved in and around the town of Malgudi and points out how there is a difference in the setting, character, and culture of the literary works created by the English writers and the vernacular writers. One can refer to the powerful stories of tribal life written by Mahasweta Devi as examples. What Mukherjee believes is that the English texts have a greater pull towards homogenization of reality, trying to flatten the complicated and conflicting outlines as the Indian writers in English have other unstated compulsions – especially the uncertainty about their target audience. Mukherjee assumes that for a long time, English writing in India was destined to remain constricted from being the normal condition of literary production. Hence, the nuances like culture and its variations, language and its dialects, oral tradition and written literature, etc. networked to originate a new text.

When the older generation of novelists in English were handling the themes in India they remained predictably pan-Indian. They preferred to write on themes like national movement, the partition of the country, tradition and modernity, faith and rationality, east-west confrontation, etc. They were in a way defining 'Indian' concerns against local or regional issues. The history of English novels in Britain from *Robinson Crusoe* to *Brideshead Revisited* can be seen as a chronicle of the nation – constructing the ideas and concepts associated with the national life as well as differentiating it from what is not British. Similarly, the Indian novel in English also has a brief history of articulating national identity. From the three pioneering writers, R.K. Narayan, Mulk Raj Anand and Raja Rao, who with their differences in ideology, background and narrative modes had shared a common unspoken faith of projecting Indian

reality through particularized situations; to the authors like Amitav Ghosh and Vikram Seth who brought in Asia and Africa into their writings – Indian writing in English has seen major inclusions and exclusions time and again.

Meenakshi Mukherjee then traces back the success of one seminal novel, *Midnight's Children* by Salman Rushdie where Rushdie celebrates the plenitude of India– the novel constructing the idea of a nation, an India that is inclusive and tolerant and, on the other side, the novel is plagued with an anxiety about the fragility of this concept of India. Rushdie's success became a liberating factor for a large number of Indian writers at home and abroad. Initially replicating Rushdie and later the younger writers have been able to enter the expansive space in literature that the Western world has earlier reserved for the privileged race. And at this juncture, the writers had overlooked the vast space that was available for them in India too. But of late, Mukherjee notices, that some of the novelists who have gained fame abroad are suddenly eager to connect with their origin and in establishing a language harmony.

Mukherjee then moves on to Timothy Brennan's proposed new category of novelists – the 'Third World Cosmopolitans' – who emerge from a non-western culture, but their exceptional hold over the contemporary expression of the cosmopolitan meta-language of chronicle confirms their encouraging response in the international centres of publication and criticism. The expectation from these Third World cosmopolitan writers, who are also known as postcolonial writers, is that they will highlight the experience of colonialism, making it their theme or metaphor. She also feels that one of the reasons why our 'Bhasha' classics, be they from the past or the present, and even translated into English, do not get recognition is because on the one hand, they are more conditioned by other literature and on the other hand, they have a constant local and complex pressure. She completely complies with the fact that for those who live outside India, like Bharati Mukherjee, India is just a metaphor being used in their novels but for those who stay in India it is a day-to-day living. She clearly justifies – "India may be a 'discursive space' for the writer of Indian origin living elsewhere, but those living and writing here, particularly the bhasha novelist, would seldom make figurative use of something as amorphous as the idea of India, because s/he has a multitude of specific and local experiences to turn into tropes and play with".

Meenakshi Mukherjee specifically states that if the 'anxiety' of Indianness in the past writers like Raja Rao, Mulk Raj Anand and R.K. Narayan was seen in their desire to be rooted, the 'anxiety' of the new generation of writers, who can very easily flourish with international approachability in the present times, can be attributed to the pressures of the global

marketplace. In recent times, when we talk about the 'New Indian Novel' or 'Publishing in India', English is only presumed as the language in which publishing is done in India and today the language of the elite is no longer considered an allegation that requires to be sidestepped. It is mainly the demand of the economy that has generated an amalgamation of cultures and in India the language that has most effectively achieved this is English. Though, with the emergence of globalization and the 'MNC culture' that has continuously led to the establishment and dominance of the English language culture in the workplace, the liability of the mother tongue has not been entirely erased. So howsoever connected a writer is with the American and European literary styles, the final recognition is through their national linkage.

UNIT 16 (B): ENGLISH VS THE BHASA LITERATURES IN THE CONTEXT OF 'INDIANNESS'

In her influential essay "The Anxiety of Indianness", Meenakshi Mukherjee addresses the issue vis-a-vis the bhasha literatures. It is seminal critical work that investigates the issue of identity and land in the postcolonial space. With all her overtly Indian scholarship, Meenakshi had a fairly Western sense of critical idioms, honest and sharp. She believed writing was a means of finding a creative space in the world. Passion combined with simplicity, lexical plasticity, dense subjectivity and critical insight delight the readers of her critical texts.

The English Education Act of 1835 based on Macaulay's (in)famous minute was the watershed in the colonial education policy of the British Raj in India, which while making English the medium of instruction was, most strategically, aimed at making the Indians realize the cultural impoverishment of native learning as against the superiority of Western knowledge. The epigraph used for *The Perishable Empire*, which also contains the essay, refers to Macaulay's speech on the Government of India Act of 1833 that foresees an imperishable empire of British arts, morals, literature, and laws. How far that claim was validated in the subsequent colonial and postcolonial history of India is the subject of Meenakshi Mukkerjee's book and the essay. What remains imperishable, however, is the English language, which has indeed affected a wide range of domains of our cultural history and problematized the role of the bhashas, the other (some would say the legitimate) Indian languages.

English emerged as the privileged site for a pan-Indian outlook and construction of nationhood that even underwrote India's freedom movement. The book is divided into two

sections, which deal respectively with the colonial and postcolonial predicament of English, especially with reference to its engagement with the issues of gender, caste, religion, and nation as well as systems of opposition such as colonial/indigenous and tradition/modernity. As if in deference to Macaulay's wish, the Indian writers in English in the early years did extol directly or in a veiled manner the virtues of British rule in India. Thereafter English became the language of public discourse, whereas one's mother tongue alone was considered the vehicle of creativity, a view buttressed by two colonial writers, Bankimchandra Chatterjee and Michael Madhusudan Dutt, who, after making false starts in English, devoted themselves to writing exclusively in Bengali. Bankim's first novel, *Rajmohan's Wife* (1864), is in English, and was then seen as a potent site for discussing crucial issues about language, culture, colonization, and representation, yet it did not satisfy Bankim's creative urge. He was soon convinced that English carried the inevitable burden of the superiority of British rule; it was a language of polemics, but not of creativity.

Mukherjee notes that in the novels written in the early part of the twentieth century, the British rule was often condoned, whereas the Mughal rulers were demonized and a precolonial Hindu past carefully constructed as a foil to the present subjugation. It is about this time that the idea of veerangana (the female warrior, with agency and power) was invoked as woman power, an idea that was later nurtured by Gandhi for the freedom movement. It was not, however, a sustained commitment to woman power, for as soon as freedom was won, the woman was again relegated to the background and marginalized from social participation, either through elevating her to an abstract principle of shakti or demeaning her to a position of abject subordination. Women became more the sites than the subjects of the debates about them, construed in ways that rendered them completely alienated and absent from the experiences that were being declaimed on their behalf. However, a significant focus of Mukherjee's project is to underline the fact that during the colonial period there were some women with an irrepressible urge to articulate their experiences, even though there has been no sustained tradition of women writing in India. She cites the example of Krupa Satthianadhan from colonial India, whose two novels *Saguna* and *Kamala*, recently resurrected, provide interesting insights into the female bildungsroman. The awakening of the women and their agency figure prominently in these works, but the disruptive social potential of such an undertaking did not go unnoticed. Such writings therefore could not acquire a radical edge, as women could not break away from the double code which bound them to a deeply entrenched patriarchy at home even though they made protestations of an emancipatory outlook and egalitarianism in the public sphere.

The two women poets Toru Dutt and Sajojini Naidu are notable examples of women writing in English, as Mukherjee argues that women were generally kept away from the use of English because of its emancipatory possibilities, which could threaten the orthodox patriarchal structures. But even in the case of Naidu, the disruptive potential of English was pre-empted when Edmund Gosse advised her "to introduce to us the vivid property of her own voluptuous and unfamiliar province" - advice, remarks Mukherjee, that was unfortunately taken literally by Naidu, and which, by deliberate exoticizing, forced itself into the Orientalist trap. For Naidu, poetry became a stepping stone to politics, and her conventional poetic themes, acceptable to an orthodox society, made it easier for her to practice more radical politics. Toru Dutt's poetry, on the other hand, is more given to women's agency than to passive submission, and her well-known poem "Savitri" is an attempt at retelling mythology that demolishes a retrogressive model of Indian womanhood.

Mukherjee carefully analyses the constituencies and comparative performance of the Indian Writing in English and literatures in the bhashas. Whereas a writer like Raja Rao can successfully integrate myth and history, realism and fabulation, through the medium of English, in most other writers, there is always an anxiety to present something that is peculiarly "Indian." Thus, in her essay "The Anxiety of Indianness" she raises the crucial issues of Indianness that mark an obsessive concern with the novelists writing in English. The bhasha writers, on the other hand, do not have to wear the badge of authenticity to declare their Indianness, which they take for granted; nor do their readers ever question it. Mukherjee's argument is that since English in India relates to fewer registers, there is a greater pull for the homogenizing and essentializing of reality through the erasure of differences.

It is perhaps to make up for this loss that the "anxiety of Indianness" looms large on the cosmopolitan writers, resulting in their overreliance on ostensibly "Indian" themes or locales, however removed they themselves may be from the Indian reality. To a varying degree, this problem is also faced when the bhasha texts are translated into English, which inevitably results in attenuation of subjectivity. Despite repeated protestations of English's acceptance as an Indian language, it is unlikely that the burden of English will wear off. In the present-day postcolonial societies, subjected to the pressures of a global economy, the demands on writers have been much more complex. On the one hand, there is a desire to be rooted in what is perceived as one's culture; on the other hand, one wants to be part of the cosmopolitan crowd. But serious writers like Amitav Ghosh and Salman Rushdie are not the ones conditioned by the pressures of a global market. Their art, characteristically individualistic, transcends all

segmentation or homogenization. By enlightening us on such aspects of writing, Mukherjee's essay reminds us that the question of English and its relation to the production of culture and knowledge in colonial and postcolonial India has acquired greater urgency and significance in the context of the cultural politics of today.

UNIT 16 (C): UNDERSTANDING THE "ANXIETY" OF INDIANNESS

Taking a reference from the Foreword written by Raja Rao in his novel *Kanthapura*, Mukherjee points out how Raja Rao not only experimented with language striving to make English take on the rhythm of Kannada but also focused on the narrative mode challenging the universal expectations of the novel that was prevalent in Western Europe during that time. He used the 'sthalapurana' form – the legendary history of a village caught up in the Gandhian Movement as told by an old woman – trying to assimilate myth with history. Raja Rao definitely addresses the problem of the encounter between language and culture in the Indian perspective – the difficulty of conveying the myths, cultures and legends in a language that we have acquired and not inherited. The English language ensembles the brainpower no doubt but fails to catch the local emotions and thus it becomes difficult to write a regional novel in an alien language and then find an international audience.

Meenakshi Mukherjee then moves on to seek justification on why when Indians write in English they are termed as Indian Writers in English but when they write in their mother tongue they are not referred to as Indian writers in Marathi or Bengali, rather are just considered as a Marathi writer or a Bengali writer. It is indeed for a wider audience and having a literary competence only in English (apart from the language they speak at home) that Indian authors prefer the language and delve into it. The second question that she touches upon is regarding those writers who didn't shift from their mother tongue to English, what would the children of those vernacular writers do – would they continue to write in their mother tongue or would they be compelled to choose differently? She believes that the Indian writers writing in English also use basic Indian themes like Mulk Raj Anand bringing in the class and caste inequities, Bhabani Bhattacharya's religious exposure, Kamala Markandaya's concern for the sufferings of Indian women, etc. – all these reflect the cases of the Indian anxiety manifested in the themes.

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ASSIGNMENTS

Essay type Questions:

1. Write a critical summary of the essay, "The Anxiety of Indianness".
2. Discuss the various positions on Indianness that Professor Meenakshi Mukherjee questions and debates upon in her essay titled "The Anxiety of Indianness".
3. Elaborate upon the difference between writing in English and writing in other Indian languages as brought out by Professor Meenakshi Mukherjee.
4. Critically analyse Meenakshi Mukherjee's views on cultural implications in "The Anxiety of Indianness".

Short Answer Type Questions:

1. In which book is the essay "Anxiety of Indianness" included?
2. Name two early Indian authors to write in English whom Mukherjee has referred to in the essay.
3. Name one seminal text written in English and referred to by Mukherjee in the essay.
4. Who are not the writers conditioned by the pressures of a global market, according to Mukherjee?
5. Critically discuss one of the central questions raised by Mukherjee in the essay