

ARULMIGU PALANLANDAVAR ARTS COLLEGE FOR WOMEN,

PALANI

DEPARTMENT OF ENGLISH

LEARNING RESOURCES

INDIAN LITERATURE IN ENGLISH

OBJECTIVE QUESTIONS

POETRY

1. Who, according to Nissim Ezekiel have to wait in their pursuit? (Poet, lover and birdwatcher)
2. What do the best poets wait for? (Words)
3. What does the birdwatcher wait for? (The arrival of the rare bird)
4. How should the birdwatcher wait on the hill? (With patient love)
5. What is not advisable to while studying birds as well as women? (Forcing the pace)
6. What is the power of the sense of a poem? (The deaf can hear)
7. How will the sense of the poem help the blind? (To redeem his sight)
8. Whose French poem has been translated by Toru Dutt as “The Young Captive”? (Andre Chenier)
9. Who is referred as ‘The young captive’? (Aimée de Coigny)
10. Who was Aimée de Coigny? (Duchess of Fleury)
11. When was Aimee imprisoned? (During the French Revolution)
12. How does the budding shoot grow? (Without fear of scythe)
13. With what does Dutt compare her troubles? (The dark clouds)
14. How does the young captive live in the prison? (Broken-hearted and crushed)
15. What does the captive say about life on earth? (Gift of Heaven)
16. What does “Coromendal Fishers” reflect? (Sarojini Naidu’s desire for Free India)
17. Whom does the morning sky worship in the morning? (The sun)
18. Whom does the sleeping wind resemble? (The sleeping baby, who cried at night)
19. Who are referred as ‘the kings of the sea’? (The fishermen)
20. With whom should the fishermen fight? (The sea-gulls)
21. What is sweeter than the natural objects on the land? (The dance of the wild foam)
22. Who is the mother of the fishermen? (The sea)
23. Who is the brother of the fishermen? (The cloud)
24. Who are the comrades of the fishermen? (The waves)
25. How did the sculpture of Kali seem to be to Aurobindo? (A Power and a Presence)
26. Where did the face of Kali look into? (The face of Aurobindo)
27. What was Aurobindo witness in his inner mind? (The World Mother)
28. How does Aurobindo refer himself and the statue? (Flesh and stone)
29. How does Aurobindo describe the statue of Kali? (Voiceless and inscrutable)
30. What was Aurobindo able to feel between himself and the stone Goddess? (Sense of unity)

PROSE

31. How does an ordinary man consider his life in prison? (Days of despair)
32. How did Nehru his days of captivity? (The sweetest of his life)
33. How did Nehru spend his days in imprisonment? (In reading and writing)
34. How did Nehru identify himself? (As a historian)
35. Why did Nehru feel like a dabbler? (For changing his careers)
36. How should history be approached? (With sympathy)
37. Who give life to the hidden history? (Explorers and archaeologists)

38. What is the gift of history to us? (Knowledge of culture, civilization and science)
39. Who said, "History has no other way of answering old questions than by putting new ones."?
(Karl Marx)
40. What must be the end of thought? (Action)
41. What is the work of the Ayah in the master's house? (Nursing babies)
42. When do the children consider Ayah a nuisance? (At the age of six)
43. What subjects does the home tutor teach the children? (Arithmetic and English)
44. How does the Ayah consider schools? (Prison houses)
45. When do the Ayah's works commence in the morning? (At 4 o' clock)
46. What was the child frightened of? (The Old Fellow)
47. Whom does Ayah refer as 'the Old Fellow'? (her husband)
48. Where is the house of the Ayah? (In Saidapet)
49. How does Ayah's husband call her? (Thayi)
50. Why does the old man take Ayah with him? (To look after him)
51. What is Sanjeev? (An engineering professional)
52. Where was Sanjeev born? (In Calcutta)
53. Where was Twinkle born? (In California)
54. What is the nationality of Twinkle? (American)
55. Where is Twinkle doing her Master's Degree? (At Stanford)
56. Where is Sanjeev and Twinkle's house located? (In Hartford)
57. What do Sanjeev and Twinkle find in their new home?(Christian-based paraphernalia)
58. What practice of Twinkle dissatisfies Sanjeev? (Showcasing the relics)
59. Who appreciate the married life of Sanjeev and Twinkle? (Sanjeev's Indian friends)
60. What is the final decision taken by Sanjeev? (To quit his internal conflict)

DRAMA

61. To which writers' group does Dina Mehta belong to? (Theatre of Protest movement)
62. What is the common theme of Dina Mehta's plays? (Subjugation of women)
63. To whom does Deepa Mehta dedicate *Brides are not for Burning*? (To angry young women)
64. Which family is portrayed in *Brides are not for Burning*? (A Gujarati family)
65. What is Malini's father? (A clerk in a government office)
66. Who is Laxmi? (Malini's sister)
67. How does Malini suspect Laxmi's death? (A case of bride burning)
68. Why was Laxmi not sent to school? (To baby sit for her young siblings)
69. Why was Laxmi ill-treated by her sisters-in-law? (For insufficient dowry)
70. Who is Vinod? (Laxmi's husband)
71. What was another charge laid on Laxmi? (Her infertility)
72. For how many years did Laxmi suffer in her married life? (Five years)
73. For how much was Laxmi's life insured? (Eighty thousand rupees)
74. Why did Laxmi's sisters-in-law insure her life? (Expecting her death to happen)
75. Who stopped everyone from saving Laxmi from the fire? (Laxmi's mother-in-law)
76. When did the doctor arrive after Laxmi was burnt? (After three hours)
77. Who is the spokesperson of Dina Mehta in *Brides are not for Burning*? (Malini)
78. How is Malini presented in *Brides are not for Burning*? (An embodiment of protest)

79. Who is Anil? (Malini's brother)
80. What was the verdict on Malini's death? (A fire accident)
81. What is Malini mocking at? (The verdict on Laxmi's death)
82. What was once the ambition of Malini? (To become a lawyer)
83. What does Malini turn into? (A rebel)
84. How does Malini condemn the judiciary? (Plaything in the hands of reactionaries)
85. Who is Sanjay? (Malini's lover)
86. What does Malini find Sanjay to be? (A hypocrite)
87. Why is Malini angry with the media? (For not discussing Laxmi's murder)
88. Who is ready to stand by the side of Malini finally? (Anil)
89. What does Anil represent? (Male promotion against dowry)
90. What are the words pronounced by Anil finally? (Brides are not for burning)

FICTION

91. Which is the first novel of Ruskin Bond? (*The Room on the Roof*)
92. What was the age of Bond, when he penned *The Room on the Roof*? (Seventeen)
93. Where was Bond, when he wrote *The Room on the Roof*? (In England)
94. Who was Rusty? (An Anglo-Indian boy)
95. Where was Rusty born? (In Kausauli in Himachal Pradesh)
96. Where was Rusty living? (In Dehradun, a European colony)
97. What was the sad news about Rusty? (An orphan of Anglo-Indian descent)
98. Who were the guardians of Rusty? (Mr. Harrison and his wife)
99. What was the aim of Harrison in bringing up Rusty? (To groom him as an Englishman)
100. What disturbed the flourishing years of Rusty? (Harrison's stringent behaviour)
101. What advice was given to Rusty by Harrison? (To keep himself away from Indians)
102. When did Rusty leave Harrison's house? (On the eve of Holi)
103. Why did Harrison beat Rusty severely? (For being smeared in colours)
104. Who helped Harrison, when he left the house? (His local Indian friend)
105. In whose house was Rusty employed? (Mr. Kapoor)
106. Who arranged the work for Rusty in Kapoor's house? (Somi)
107. Who was Somi? (A Punjabi boy)
108. What was the new job of Rusty in Kapoor's house? (Teaching English to Kishen)
109. Who was Kishen? (Son of Kapoor)
110. What was the remuneration for the new job of Rusty? (Free food and stay)
111. Where should Rusty stay in Kapoor's house? (In the room on the roof)
112. Who was Meena? (Wife of Kapoor)
113. What was the bad habit of Kapoor? (Addiction to drinking alcohol)
114. Whom did Rusty fall in love with? (Meena Kapoor)
115. How did Meena meet her death? (In a car accident)
116. Where did Kishen go, after his mother's death? (To Haridwar)
117. Why did Kishen go to Haridwar? (To become a thief)
118. What was the plan of Rusty, after Meena's death? (To go to England)
119. Why did Rusty go to Haridwar, before leaving India? (To convince Kishen)
120. Where did Rusty and Kishen return to? (To Dehradun)

UNIT V: CRITICISM

121. To whom does Ramanujam dedicate his essay? (To his father)
122. What does Ramanujam talk about? (Indian way of thinking)
123. Which two ways of thinking does Ramanujam differentiate? (Indian and Western)
124. What did Ramanujam find in his father's life? (Contradiction)
125. How was Ramanujam's father known to the world? (A religious Brahmin)
126. What was the religious contradiction in Ramanujam's father? (Liking to Russell's secularism)
127. Who has spoken about western philosophy? (Immanuel Kant)
128. Where does the Indian philosophy have its root? (In Manu)
129. Which way of thinking is objective? (Western way of thinking)
130. Which way of thinking is subjective? (Indian way of thinking)
131. Who, according to Ramanujam are capable of thought? (The westerners)
132. How is the West projected? (Rational and materialistic)
133. How is logic rationalized in India? (By religion and superstitions)
134. What do still exist in Indian society? (Hypocrisy and inconsistency)
135. What is the important trait that Ramanujam find in Indians? (Context sensitivity)
136. How are the Indian writers treated in India? (Subjects of suspicion)
137. How are the Indian writers treated in England? (Subjects of disapproval)
138. What do Indian writers meet in England? (Disapproval and isolation)
139. Who are considered to be the only renowned Indian writers in English? (Raja Rao, Mulkraj Anand and R.K. Narayan)
140. Name the only field in which English has flourished? (Journalism)
141. What does the reader gain by reading Russian Literature? (Images and responses)
142. What is the outcome of reading English literature? (Creating a positive image)
143. What is the status enjoyed by English language in India? (An immigrant status)
144. Where lies the power of the English language? (In its flexibility and suppleness)
145. What, are the Indian writers in English interested in writing about? (Fantasy, myth, legends and real life experiences)
146. What themes interest the Indian readers? (Modernization, impact of the West and Indian women)
147. What has become a figure of fun like a clown, among the other literatures? (Indian custom)
148. Where does Indian custom gain its status? (In Indian history)
149. Which language has taught the tricks of survival? (The English language)
150. What alone can retrieve the lost status of the Indian writers? (The literary quality)

POETRY

POET, LOVER, BIRDWATCHER / NISSIM EZEKIEL

Text:

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering -
In this the poet finds his moral proved
Who never spoke before his spirit moved.

The slow movement seems, somehow, to say much more.
To watch the rarer birds, you have to go
Along deserted lanes and where the rivers flow
In silence near the source, or by a shore
Remote and thorny like the heart's dark floor.
And there the women slowly turn around,
Not only flesh and bone but myths of light
With darkness at the core, and sense is found
But poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.

Introduction:

Nissim Ezekiel was an Indian Jewish poet, actor, playwright, editor and art critic. He was a foundational figure in postcolonial India's literary history, specifically for Indian Poetry in English. He was awarded the Sahitya Akademi Award in 1983 for his collection, "*Latter-Day Psalms*". Ezekiel enriched and established Indian English language poetry through his modernist innovations and techniques. His poem "Poet, Lover and Birdwatcher" is included in the volume *The Exact Name*. The poem weaves the themes of birdwatching, wooing and writing poetry together, and shows their resemblance.

Being Still and Waiting:

Ezekiel describes the process of writing poetry. He compares it to being a lover or a birdwatcher. Forcing speed and never keeping still will not help in the course of the above-mentioned works. The central point of the comparison is waiting. "The best poets wait for words". Such a waiting should not be strenuous. It should be as peaceful as "patient love relaxing on a hill". By relaxing, the poet, the lover and the birdwatcher can notice details, like a bird's wing or the moment a woman gives in to love. The best advice of the poet is,

“But patient love relaxing on a hill
To note the movement of a timid wing;
Until the one who knows that she is loved.”

The Best Poets:

The best poets wait for words. The hunt or struggle to watch a rare bird or please a woman or compose a poem does not require an exercise of will or hardwork. Patience and love are needed to watch slowly the movement of a timid wing of the rare bird on a hill. The one who waits patiently for the woman to reciprocate wins her. Love is nothing without patience. Similarly, the poet also needs to wait for the words that may come to him spontaneously. Those who wait patiently get the best words for their verses because they did not rush for the words. The poet cannot while away his time, but like the careful birdwatcher, has to remain ever alert. There is the eternal vigil that is the price for the gift of poetry.

“The slow movement seems, somehow, to say much more.

To watch the rarer birds, you have to go
Along deserted lanes and where the rivers flow.”

The Power of Creativity:

Ezekiel finds more connotations in the term "slow movement". In order to find the rarer birds one must go off the beaten path toward areas that are "remote and thorny". Once one arrives at such a location, the bird or woman one was chasing will "slowly turn around". Poetic creativity is discovered in this kind of process only. It is a transformative power. By it,

“With darkness at the core, and sense is found
But poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.”

COROMANDEL FISHERS / SAROJINI NAIDU

Text:

Rise, brothers, rise; the wakening skies pray to the morning light,
The wind lies asleep in the arms of the dawn like a child that has cried all night.
Come, let us gather our nets from the shore and set our catamarans free,
To capture the leaping wealth of the tide, for we are the kings of the sea!

No longer delay, let us hasten away in the track of the sea gull's call,
The sea is our mother, the cloud is our brother, the waves are our comrades all.
What though we toss at the fall of the sun where the hand of the sea-god drives?
He who holds the storm by the hair, will hide in his breast our lives.

Sweet is the shade of the cocoanut glade, and the scent of the mango grove,
And sweet are the sands at the full o' the moon with the sound of the voices we love;
But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;
Row, brothers, row to the edge of the verge, where the low sky mates with the sea.

Introduction:

Sarojini Naidu was born in Bengali Hindu family at Hyderabad. She was educated in Cambridge, London. She was an Indian Independence activist and a poetess. She was the follower of Mahatma Gandhi. Her poems were written for children Through her poems, she

praised the nature and the nation. Her poems are filled with patriotism. She also wrote poems on love and death. She became the President of Indian National Congress. She was the first woman to be appointed as Governor of Uttar Pradesh. She is known as the Nightingale of India.

Sarojini Naidu's poem "Coromandel Fishers" focuses on the fishermen. As a child, she lived on the coast of the Coromandel Bay in Bengal. She was familiar with the lives of the fishermen, and gained knowledge of their family and livelihood. The hard lifestyle of the fishermen and their meagre earning surprised her; she was astonished at their devotion to the sea, a mother figure for the fishermen.

Wakening in the Morning:

One of the fishermen addresses his fellow workers and speeds them up towards their work. He commands the men to wake up from sleep. To denote the early morning time Sarojini Naidu uses imagery. She says, the sky has woken up from its sleep and it is in morning prayer to the divinely sun. It is a conducive time for them to start the sail as there is no wind ahead. The poet compares the stillness of the wind to the sleep of a baby, who has been crying throughout the night. The comparisons are,

"Rise, brothers, rise; the wakening skies pray to the morning light,

The wind lies asleep in the arms of the dawn like a child that has cried all night."

The fisherman motivates the others to land in action. It is time that they gather their fishing nets from the shore and set their catamarans free. Their only aim is to capture the wealth of the tide as they are "the kings of the sea".

The True Relationship:

The poet speaks of the relationship that exists between the elements of the sea and the fishermen. The fisherman advises the others not to delay any more. They have to sail along the sea, following the call of the sea gull. It is a good guide to them in the midst of the sea. The sea will be happy by their arrival because she is their mother taking care of them and satisfying their needs by giving in bounty. The cloud as a brother will look after their safety by not raining and spoiling their work. The waves will roar along with them as true companions. Above all, the sea-god is there to protect them at any time and in any situation. The sea god is the commanding chief of the storm. He will hold them in a safer place in his breast, if any danger arises in the middle of the sea.

"No longer delay, let us hasten away in the track of the sea gull's call,

The sea is our mother, the cloud is our brother, the waves are our comrades all."

The Incomparable Pleasure:

The chief of the fishermen knows well how many pleasures are awaiting them in the land. The leaves of the coconut tree make sweet shade for them to rest. The sweet fragrance that crawls out of the mango grooves is enticing. Sitting on the beach on a full moon day and hearing the sound of the family members is a sweet experience. Yet, there is one more experience, which is sweeter than all the above mentioned. It is the spray splashing on their cheeks as they row their boats. Seeing them, the wild foam will dance with happiness. As there is no more time to delay, the fisherman urges the others to sail along the verge where the sky and the sea meet each other. The incomparable experience gained from the sea is described as,

“But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;
Row, brothers, row to the edge of the verge, where the low sky mates with the sea.”

THE YOUNG CAPTIVE / TORU DUTT

Text:

The budding shoot ripens unharmed by the scythe,
Without fear of the press, on vine branches lithe,
Through spring-tide the green clusters bloom.
Is't strange, then, that I in my life's morning hour,

Though troubles like clouds on the dark present lower,
Half-frighted shrink back from my doom ?
Let the stern-hearted stoic run boldly on death!
I - I weep and I hope; to the north wind's chill breath
I bend, - then erect is my form!

If days there are bitter, there are days also sweet,
Enjoyment unmixed where on earth may we meet?
What ocean has never a storm?
Illusions the fairest assuage half my pain,
The walls of a prison enclose me in vain,
The strong wings of hope bear me far;
So escapes from the net of the fowler the bird,
So darts he through ether, while his music is heard
Like showers of sweet sound from a star.
Comes Death unto me? I sleep tranquil and calm.
And Peace when I waken stands by with her balm.
Remorse is the offspring of crimes;
My welcome each morning smiles forth in all eyes,
My presence is here, to sad brows, a surprise
Which kindles to pleasure at times.
The end of my journey seemed so far to my view;
Of the elm-trees which border the long avenue,
The nearest are only past by;
At the banquet of life I have barely sat down.
My lips have but pressed the bright foaming crown
Of the wine in my cup bubbling high.
I am only in spring, - the harvest I'd see,
From season to season like the sun I would be
Intent on completing my round;
Shining bright in the garden, - its honour and queen;
As yet but the beams of the morning I've seen,

I wait for eve's stillness profound.
O Death, thou canst wait; leave, leave me to dream,
And strike at the hearts where Despair is supreme,
And Shame hails thy dart as a boon!
For me, Pales has arbours unknown to the throngs,
The world has delights, the Muses have songs,
I wish not to perish too soon.
A prisoner myself, broken-hearted and crushed,
From my heart to my lips all my sympathies rushed,
And my lyre from its slumbers awoke;
At these sorrows, these wishes, of a captive, I heard,
And to rhyme and to measure I married each word
As softly and simply she spoke.
Should this song of my prison hereafter inspire
Some student with leisure her name to inquire,
This answer at least may be given, -
That grace marked her figure, her action, her speech,
And such as lived near her, blameless might teach
That life is the best gift of heaven

Introduction:

Toru Dutt was a Bengali translator and poet from the Indian subcontinent, who wrote in English and French. She was seen as one of the founding figures of Anglo-Indian literature, alongside Manmohan Ghose and Sarojini Naidu. Dutt is known for her volume of poetry in English, *A Sheaf Gleaned in French Fields*. Her poems revolve around themes of loneliness, longing, patriotism and nostalgia. *A Sheaf Gleaned in French Fields* is mainly a translation of the poetry of such eminent nineteenth century poets like Victor Hugo, Andre Chénier and others. The poem "The Young Captive" is a translation of an André Chénier poem. It is based on the real experiences of Chénier when he was imprisoned during the French Revolution. The poem describes a speaker, who was once in prison. He recounts the sorrows he has overheard from a fellow captive.

The Fear and Hope of the Captive:

The poet starts the poem with the metaphor of a bud, comparing the life of the young captive. When the plant gives out its bud, the latter stands unaffected by the scythe. The bud blooms during the spring season and gets ripened without fear of its destruction by any external forces. It is the glorious morning hour to the bud. It is not conscious of its awaiting death. The life of the young captive is also like that.

The young captive expresses her strength of mind, which she maintains in the midst of her misery. The spring season of her life is covered with darkness like the dark clouds lowering and darkening the land. She knows she is frightened of the approaching death. Yet, she is not ready to give up. She wants to face death with her stern-heart, filled with stoic feelings. Her feelings are blended and so she says,

“I - I weep and I hope; to the north wind's chill breath
I bend, - then erect is my form!”

Blend of joy and Sorrow:

The captive is aware that the world as a place of mixed joy and sadness, with one being impossible without the other. She refers to another natural phenomenon. An ocean is always accompanied by storms. It shows that even the most beautiful and tranquil scenes are tainted sometimes by violence and chaos.

The captive is hopeful of getting her freedom. It may be a vain hope like that of a bird trying to escape from the fowler's nest. She spends her days, imagining her freedom. It soothes her of her mental pain. Sleep gives her peace. Yet, awaking gives her dejection.

“Illusions the fairest assuage half my pain,
The walls of a prison enclose me in vain,
The strong wings of hope bear me far;”

Premature Life of the Captive:

The young woman laments that she will die in captivity and at a young age. She compares life to a grand banquet, which she has never feasted. Her death makes her life premature. Next, life is compared to a day with its morning and evening. The captive has seen only the morning and not the evening. Death is going to close the length of her life. The captive addresses death and commands it to wait for more time. She has to see many places in the universe and complete her journey. She says with pain,

“The world has delights, the Muses have songs,
I wish not to perish too soon.”

Conclusion:

Thus, the poem teaches the value of life.

THE STONE GODDESS / SRI AUROBINDO

Text:

In a town of gods, housed in a little shrine,
From sculptured limbs the Godhead looked at me, –
A living Presence deathless and divine,
A Form that harboured all infinity.

The great World-Mother and her mighty will
Inhabited the earth's abysmal sleep,
Voiceless, omnipotent, inscrutable,
Mute in the desert and the sky and deep.

Now veiled with mind she dwells and speaks no word,
Voiceless, inscrutable, omniscient,
Hiding until our soul has seen, has heard
The secret of her strange embodiment,

One in the worshipper and the immobile shape,
A beauty and mystery flesh or stone can drape.

Introduction:

Sri Aurobindo was an Indian philosopher, yogi, guru, poet, and nationalist. He joined the Indian movement for independence from British rule. He was one of its influential leaders for a while. Later, he became a spiritual reformer, introducing his visions on human progress and spiritual evolution. His shorter poems present his spiritual experiences.

The sonnet "The Stone Goddess" was written by Sri Aurobindo based on his experience at a temple in Karnali, on the banks of the Narmada, near the end of his stay in Baroda. Later, Aurobindo wrote a letter to Dilip Kumar Roy about the experience of standing in front of the Kali idol as:

"... you stand before a temple of Kali beside a sacred river and see what? A sculpture, a gracious piece of architecture, but in a moment mysteriously, unexpectedly there is instead a Presence, a Power, a Face that looks into yours, an inner sight in you has regarded the World-Mother."

The Divine Presence of Kali:

Aurobindo describes his experience of witnessing a Kali idol in a village temple. Karnali is a town, known for many smaller temples and shrines. The people believe in the presence of the gods in all the smaller shrines. In one such shrine, Aurobindo had a vision of a female goddess, Kali. It is quite obvious that the hands of the goddess had been sculptured out of stone. Yet, outshining the physical appearance of the stone, the poet could see the head of the goddess looking at him. It is an everlasting living presence. The divinity is deathless and divine. Ultimately, Aurobindo considers it a divine form, which comprises the whole infinity of the universe.

"A living Presence deathless and divine,
A Form that harboured all infinity."

The Omniscient Goddess:

The idol of Kali seems to teach greater truths to Aurobindo. He considers the goddess to be the Mother of the world. The whole universe is in terrible sleep. The strong determination of the goddess is omniscient on the earth. The supreme power of the goddess is unseen. It is voiceless. Yet, it is omniscient. It is unfathomable. It is silent. It occupies the whole of the desert, the sky and the deep fathomless hollow below the earth.

"The great World-Mother and her mighty will
Inhabited the earth's abysmal sleep,"

The Strange Embodiment:

The Goddess is voiceless because she is covered with her mind. Her presence is known not by the words she speaks but by the silence that she holds around her. The flow of thought in her can be felt but the words cannot be heard. To hear or see her, the physical body of a man is of no use. She is hiding in the great soul of man. If he has the power to delve deep into his own soul he cannot get a real sight of her nor hear her talking to him. If a man takes a soul's journey, he will comprehend the secret of her strange embodiment.

The Ambiguous Beauty:

Aurobindo concludes the sonnet saying the presence of the goddess is a myriad mystery. At one time, she is present in the soul of the worshipper. At another time, she is present in the sculpture. There is an ambiguity whether she is made of stone or flesh. There is always mystery about the goddess. The mystery adds to her beauty also.

“One in the worshipper and the immobile shape,
A beauty and mystery flesh or stone can drape.”

PROSE

THE LAST LETTER TO INDIRA / JAWAHARLAL NEHRU

Introduction:

Jawaharlal Nehru is known to us as the first Prime Minister of India. He involved himself in the freedom struggle of India. In spite of his royal heritage, Nehru spent most of his years only in prison. He was placed in jail for two years. He continued to write letters to his daughter from prison. He was giving an outline of world history. His last letter from prison was written in 1933. Later, it was published in his book 'Glimpses of World History'.

Life in Prison:

Nehru had been given remission of his sentence, for his good conduct. Instead of feeling happy, he felt sorry about his fellow prisoners. In the prison, Nehru was spending his time, watching the reasons. To ordinary men, jail life may bring despair, but to men of letters, as Benjamin Disraeli said, it was the sweetest part of their life. Great writers like Cervantes and John Bunyan wrote their masterpieces, while they were in prison. Nehru had been spending much of time in jail in reading and writing. He openly accepted that he was not a master of history. As there was no library in jail, he could not probe into books. So, Nehru encouraged Indira to read books on history of her own.

The Glory of the Past:

Studying the past must be done with sympathy and understanding. We could judge the past only from the standards of the past and not the present. There is plenty of magic in history, to be seen. The gallery of history has innumerable pictures, like the old Indian civilization and the Chinese culture. Great empires of the past had been forgotten by us. But the dreams and concepts of the past remain forever. The past has many gifts for us. The civilization, culture and science are the gifts of past to the present day. We should be thankful to the past. But we are bound to do our duty to the future. Past has revealed some part of the truth. Future has hidden the rest of the truth. We should search and find it out.

Importance of History:

History has many lessons to teach us. By tracing it correctly, we can learn about events and the forces behind that. For example, the old days were days of faith. The wonderful temples, mosques and cathedrals tell us of this faith. But in the present age, that faith, spirit and magic touch in stone are gone. The present age is filled with disillusion, doubt, injustice, unhappiness and questioning. But, at this occasion, history teaches us a good lesson. It teaches of growth and progress of man.

Nehru's Advice to Indira:

Life on earth is rich and varied. There may be some pit-falls. But there are the beauties of the universe around us. They help us to live in a world of thought and imagination. In addition, we have love of family and arts, music and books. Caring for others is a sign of our courage. Our thoughts must lead to action. Of course, actions involve risk and danger. Danger is terrible from a distance. But at a close look, it becomes a pleasant companion. Mountaineers enjoy the difficulty and danger in it. Nehru ends his letter with the words of Tagore,

"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."

Conclusion:

Thus, Nehru's letter to his daughter shows that he is a man of letters.

A WILLING SLAVE / R.K. NARAYAN

Introduction:

R. K. Narayan, was an Indian writer known for his work set in the fictional South Indian town of Malgudi. He was a leading author of early Indian literature in English along with Mulk Raj Anand and Raja Rao. "Malgudi Days" is a collection of short stories written by him. "A Willing Slave" is about an illiterate woman, who has worked for many years as helper in an upper middle class family. She gives nearly all of her pay to her two grown sons, described as brutal drunks. One day her husband shows up after many years in prison and drags her off to be his slave. This is a tale of unremitting sadness.

The Nameless Worker:

Narayan gives a different sort of introduction to the protagonist of the short story. The servant maid in a big house is nameless. She is simply called 'Ayah' by the nature of work that she does in the house. Every time a child is born in the family, the woman picks up the role of a baby-sitter. Her mind is filled with the thought of looking after the children and she knows nothing more. The writer describes,

"Ayah repeatedly renewed her infancy with each one of them, kept pace with them till they left her behind and marched forward."

Ayah's home is in Saidapet, as she says. Once in three months, she wears a bright sari, goes to her home and comes back in few days. Every month her two clumsy-looking men come to plunder away her meagre salary. She addresses them as 'Saidapet robbers'.

Ayah Mastering all Works:

The Ayah is known as 'a blundering nuisance, in the world of servants. She is time disciplined in time management as well as conduction of labour. She expects the same from the other servants. When it does not go correct, she reports the matter to the mistress of the house. She will see to it that the servants do not doze off in the afternoon. She will monitor the boy, throwing the newspaper into the garden. When everyone is out, she will lock the doors and does the work of a watchman. She doubts the home-tutor of torturing the children. So, she hovers over the Arithmetic and English classes. These are the self-imposed tasks.

Ayah - The Illiterate Lot:

Ayah proves to be an illiterate lot. She views the home-tutors as her enemies and all schools as prison houses. Sending children to school is an act of cruelty, according to her. She recollects the stealthy act of her sons in the past. They used to apply a herbal paste on their skin to escape from the caning of the school master. She was not aware that her children tried to cheat her. She threatens the tutors not to scold the children or else, the master of the house would send them to jail. This shows the illiteracy and ignorance of the Ayah.

Relationship between Ayah and Radha:

Ayah earns two meals a day, fifteen rupees a month and three saris a year but keeps herself active for over twelve hours in the day. Her main work is engaging Radha, the six year old little girl. From early morning till night, Radha will expect the presence of Ayah near her. Ayah will condescend to the level of Radha and play with her in the garden. When Ayah comes back from Saidapet with sweet peppermints specially for Radha, the mistress is displeased of its cleanliness.

Ayah will coax Radha, tell her bedtime stories and even threaten her sometimes by mentioning the Old fellow, whom Ayah alone could control. Ayah cooks up stories around him saying he is locked up in a disused dog kennel in the compound. He is always shouting for the Ayah. He is ever ready to break the door open and carry her away. The Ayah promises to Radha to kick out the Old fellow, when he comes to the house.

The Slave to the Old Fellow:

On one such visit to Saidapet, Ayah does not turn up in the expected time. Radha is much pained. To the shock of the family, Ayah returns with 'the Old Fellow'. Radha is frightened of the whole scene. She started crying that the man has captured Ayah and he will carry her off. But Ayah seemed to be in hilarious mood by the arrival of the old man. The old man expresses his decision to take Ayah home to cook food for him. Ayah also justifies his decision. The old man has been working in the tea estates in Ceylon. The government has relieved the labourers and he has returned home. The Ayah leaves the house and Radha and goes along with 'the Old Fellow' as 'his willing slave'.

THIS BLESSED HOUSE / JHUMPA LAHIRI

Introduction:

Jhumpa Lahiri is an American writer of Indian heritage. Her collection of short stories is titled, *Interpreter of Maladies*. In her stories, Lahiri gives much insight about the interaction between American and Indian culture, the challenges faced by immigrants to the United States, and the different strategies they develop for living in their adopted country. In "This Blessed House," the young, newlywed Indian couple Sanjeev and Twinkle have adjusted well to life in America.

The Character of Sanjeev:

Sanjeev is a thirty-three-year-old Indian immigrant to the United States, married to Twinkle. His parents still live in India. Sanjeev is a successful man, with an engineering degree from the Massachusetts Institute of Technology. After graduating, he moved from Boston to Connecticut to work for a firm near Hartford. He excels at his work, in which he

supervises a dozen people, and is being considered for vice president of the company. He is efficient, tidy, and methodical in his habits. He arranges his engineering books in alphabetical order on his bookshelf, even though he almost never consults them. He expects Twinkle to be neat and tidy around the house and is exasperated when he discovers that she is not. Sanjeev also has a touch of vanity about him. He is therefore a man who is conscious of appearances.

The Character of Twinkle:

Twinkle is an Indian immigrant who lives in the United States and is recently married to Sanjeev. Twinkle's parents live in California. She is attuned to American values and has none of the angst of the immigrant. The only anguish she suffers from is failed romance. The name Twinkle is a childhood nickname, taken from the nursery rhyme "Twinkle, Twinkle, Little Star," but she has not yet outgrown it. Her full name is Tanima, but this is rarely used. Although she is twenty-seven years old, well educated and intelligent—she is completing her master of arts degree from Stanford University, writing about an Irish poet—Twinkle has not lost her childlike playfulness.

The Strained Relationship:

Before he married Twinkle, Sanjeev lived a rather lonely bachelor life. He had never been in love. He listened to the advice of his mother, who told him he needed a wife. He was quite smitten with Twinkle from the beginning. He married her after a brief courtship and is now getting used to living with her. He discovers that he is a better cook than she is, and she irritates him with some of her sloppy habits. But he is charmed by Twinkle's beauty and her feminine ways to let her have her way.

Twinkle's Liking for Leftover Religious Symbols:

The couple have just moved into a new house. They do not know each other. As they go about investigating and fixing up the house, they find small Christian leftovers, left behind by the previous owners. Twinkle finds a porcelain effigy of Christ. Sanjeev wants to get rid of it. Twinkle finds it to be pretty. Sanjeev reminds her that they are not Christians. She accepts and puts the statue of Christ on the fireplace mantel. Within few days, more Christian items are found inside the house. Twinkle arranges them all on the mantel without the consent of Sanjeev. Twinkle finds the act of discarding the smaller objects as sacrilegious.

Twinkle is hopeful of finding more things in the house. A week later, she finds a water-colour poster of Christ, weeping and with a crown of thorns on his head. Sanjeev refuses but she displays it in her study. Each day is like a treasure hunt to Twinkle.

The Hunt in the Party:

Before the weekend party, Twinkle finds a plaster Virgin Mary in the yard. Twinkle keeps it in the front lawn. Sanjeev feels his love for her is lost. On hearing his decision to remove it, Twinkle cries and his heart softens. In the party, Twinkle explains about the hunt and everyone starts to search around the house. Twinkle descends from the attic, she is carrying a large silver bust of Christ. Sanjeev knows she will keep the bust of Christ on the center of the mantel along with all the other items he dislikes. But he does not argue with her. Instead, he follows her into the living room, carrying the statue.

Conclusion:

Sanjeev is doubtful of his love for Twinkle by her odd behaviour. But he is charmed by her beauty and feminine ways. He realizes at the end that his attachment to her has deepened.

DRAMA

BRIDES ARE NOT FOR BURNING / DINA MEHTA

Introduction:

Dina Mehta a prolific writer, has distinguished herself as a playwright for the stage, radio and television. She has been awarded several prizes, notably an international award from the BBC for *Brides Are Not for Burning*. This play brings out the post-colonial issue related to the existence of women in the country. The play reveals the fact that women are still burning in flames under patriarchal system. The issue of dehumanization is dealt here with in realistic consideration.

Dina Mehta's "Brides are not for Burning" is written in the style of Bernard Shaw's Problem plays. The plot of the play surrounds an event which is the compulsive suicide of Laxmi, the bride. This is presented as an accident and the investigating agency seems to confirm its accidental nature. Malini, sister of the victim Laxmi, tries her best to detect the facts behind her sister's so-described 'suicide'. But, she gets no help from her family members, especially her brother Anil nor from Tarla, Laxmi's friend nor Sanjay, Malini's boyfriend. Though she succeeds in uncovering the truth, she does not find any way to bring justice to her dead sister.

Summary:

Laxmi is one of the main characters of the play. From the beginning of her married life, she is tormented. She has to drop her studies in order to look after her younger brother and sister. She is married off by her father who gives her dowry exceeding his capacity but her in-laws always torture her. She is married for five years but fails to conceive. Her husband, Vinod is impotent, but the blame of not bearing a child always falls on Laxmi. She is oppressed by both, parents and her in-laws. She was forced to leave her studies at a tender age and was not properly educated. Malini says: "Because with mother always pregnant and ailing, she had to baby-sit for us! Laxmi was the brightest of us all. What right had father to hold her back? It makes me sick, all this endless breeding and spawning."

In her in-laws house, Laxmi was tortured for not bringing enough dowry and she was an 'object' rather than a 'subject'. She is accused of infertility whereas the truth was Vinod, her husband, in spite of trying so many treatments could not cure his infertility but she was suppressed by her in-laws.

Malini is the younger sister of Laxmi. She is not passive like Laxmi. She is a rebel who challenges the system. She is called as a 'angry young woman'. She is presented as the incarnation of protest. She believes that violence is action and that her brother Anil's idealism is ineffective. She protests against the subordination of woman. She is frustrated with the inaction of government in her sister's case. She was once loved of pursuing a career in law but after this incident of her sister's death, she gave up the idea of having law as a profession and instead turns to the path of revolution.

Malini is determined to get Laxmi's husband and in-laws punished legally. She seeks justice for her sister's murder. In fighting for justice, Malini recognizes that her lover Sanjay is a hypocrite and also turns down the offer of the revolutionary leader, Roy. Sanjay blames Malini for her relationship with him when he is also equally responsible for it. It shows that

the common man's dissatisfaction with the Indian legal system. It is also explored through Malini.

Malini is annoyed with the media too. She succeeds in bringing out the naked truth of her sister's murder, but fails to bring justice to her as she is not supported by anyone in her work. At the end of the play, Anil supports Malini in her quest to unravel the mystery behind Laxmi's death. He mentions: "Yes, a new inquest will certainly bring out new flaws, little breaches of the law that were overlooked, little erosion of truth".

Besides Malini, Anil achieves the credit. He plays the role of male promotion against dowry. Though initially he is passive, he gives support to Malini finally. "That brides are not for burning! Not as a ritual sacrifice on the altar of avarice and greed"

Vinod's family has to go through a sarcastically proper investigation with evidences. In Laxmi's case, to hide the reality, the family arranges a fake police panchnama, a group of eyewitness from own clan including Vinod himself, mother-in-law, Arjun, their paid servant, Kalu and the neighbor Tarla to whom they fix a settlement with her jobless husband in lieu of her reticence in court. Even, Anil, Laxmi's brother was also offered to get the 10% money as a bribe to shut up his mouth. Even, it also comes to notice that they inform the fire brigade and doctor after several hours of this incident. Mother-in-law always blames Laxmi for being a sterile woman though doctors have found fault with her husband. Even Laxmi's father also holds Laxmi responsible for her childlessness.

Laxmi is falsely accused of infertility. Constant naggings from Vinod's mother goad Laxmi, under severe mental stress, to immolate herself in order to free her husband. The mother-in law stops others from breaking open the door to save Laxmi from the flames before "the garland of fire... embraced her flesh". A doctor is called three hours after the incident. "But can a doctor revive a half cooked corpse with no skin to speak of?". Tarla, Laxmi's neighbour and friend who knew of Laxmi's place and plight in the house of the Marfatias, is forced by the circumstances of her poverty and an errant husband to give evidence in favour of an "accident" during the trial.

Malini brings to Anil's notice the cases of a husband's family coming into a lot of money after such accidents as Laxmi's: "Last year 350 women died of burns in the city alone, some of them over-insured wives".

The judiciary's verdict of her sister's death as an accident makes Malini mock the verdict: "They decided Laxmi's sari was soaked in kerosene by accident. A match was set to it by accident". Malini is frustrated with the inaction of government in her sister's case. She tells Anil: "I've come to the conclusion that the weakness of democracies is that they move too slowly in the right direction". Malini asks: "Isn't it funny... that with a fat dowry Laxmi would have been a flaming success overnight—instead of a heap of ashes today?"

Anil tries to wean Malini away from the path of violence and revolution: 'You are not really sacrificing your life to make the world a better place, but you think you don't very much want to live. The question then is, are you capable of living?... you are only looking for an exit. That to live you have to love yourself. And to love is to do something far more difficult than to give way to savagery.'

Anil gives up his idealism and joins his sister in her quest to unravel the mystery behind Laxmi's death. Malini's quest for truth inspires him and he begins to look for more

cracks in the wall of deception: “Yes, a new inquest will certainly bring out new flaws, little breaches of the law that were overlooked, little erosion of truth”.

Dina Mehta’s *Brides Are Not For Burning* is a society oriented drama. It focuses on issues of brides in Indian society. Mehta’s intention behind this play is to highlight the multidimensional causes of dowry death. Her characterization plays a significant role to enhance the intensity of protest in the play.

Characters:

Lakshmi – the Passive Doll:

Laxmi is oppressed by both, parents and her in-laws. She is forced to leave her studies at a tender age and is not properly educated “because with mother always pregnant and ailing, she had to baby-sit for...!” her younger siblings. After her marriage, she is tortured for not bringing enough dowry. She is an ‘object’ rather than a ‘subject’. Marfatia family never demands dowry directly but “they torment and humiliate her because the dowry she has brought them is not what they had angle for”. Her marriage is an extravagant one. Her father mentions: “Marriage is 12 tolas of gold, 2,000 rupees for a hall, utensils of steel, saris of silk... Their expectations were endless because they imagined a government clerk makes so much on the side. They thought I had feathered my nest with bribes and kickbacks... And I let them think that because I wanted to do my best for Laxmi.”

Lakshmi is accused of infertility whereas the truth was Vinod, her husband, in spite of trying so many treatments could not cure his infertility. But this fact is suppressed from public eye. Her in-laws have insured Laxmi’s life for a sum of Rs.80000/-, by foreseeing the future. Even if something unnatural happens to her they could make profit out of it. Thus, Lakshmi is the victim of the brutal dowry system.

Malini – the Angry Young Woman:

Malini is the spokesperson of Dina Mehta. She is the younger daughter of the family. She is not passive like Laxmi. She is a rebel who challenges the system. She is the ‘angry young woman’ who wants solutions for the problems of the world. Malini is presented as embodiment of protest. She protests against the subordination of woman. The judiciary’s verdict of her sister’s death as an accident makes Malini mock the verdict: “They decided Laxmi’s sari was soaked in kerosene by accident. A match was set to it by accident”. She is frustrated with the inaction of government in her sister’s case.

Malini was once infatuated of pursuing a career in law. After the death of her sister, she gives up the idea of having law as a profession. She turns to the path of revolution. She denounces the judiciary and remarks: “I spit on your law courts!”

Malini is determined to procure punishment to Laxmi’s husband and in-laws. She seeks justice for her sister’s murder. In fighting for justice, Malini confronts the society that tolerates the crime. She doesn’t get support even from her brother Anil. This is evident from his comments: “Come on Malu. She is gone now. Let her go. She is beyond pain, beyond redress. Malini: But not beyond retribution.” She sets off alone on the path she thinks right.

Malini recognizes that her lover Sanjay is a hypocrite and also turns down the offer of the revolutionary leader, Roy. She is annoyed with the media too. This is explicit from her comment: “Of course there is no report of it in the papers. We are not important enough.”

Finally, Malini succeeds in bringing out the naked truth of her sister's murder. But, she fails to bring justice to her as she is not supported by anyone in her venture. She loses her temper when she comes to know that law too has proved Laxmi's death as an accident.

Anil – the Male Promoter:

Beside Malini, Anil plays the role of male promotion against dowry. Malini has a special concern for her younger brother, Anil. She asks him to resign his profession as a teacher and join Sanjay's company to draw a decent salary. Anil refuses saying he is not willing to do so because Sanjay's company produces pesticides. Anil feels moral binding to the world around him. He is sure pesticides are going to destroy this earth one day. In the case of Lakshmi, he is passive initially. Malini does not get support from him. This is evident from his comments: "Come on Malu. She is gone now. Let her go. She is beyond pain, beyond redress. Finally he utters the ending line of the play: "That brides are not for burning! Not as a ritual sacrifice on the altar of avarice and greed."

Tarla – the Submissive Female:

Malini wants to expose the brutal act of violence on Laxmi. She seeks the help of Tarla, the close friend of Malini and an eye witness to Lakshmi's death. But Tarla hesitates to speak with her on this matter. She denies giving exact details to Malini. Rather she forces her to leave the house. She knows bare realities of Laxmi's life. But she hides details because she acts according to the command of Vinod, Lakshmi's husband. He has offered a job to her jobless husband. She is strictly prohibited to talk to Malini. Tarla is suppressed under the pressure of her husband. She says, "I-I mean it's all finished and done with. My husband will be furious if he finds out I've been talking about it."

Sanjay – a Hypocrite:

Malini resides on Sanjay as the sole supporter of the case. But her hopes convert into disillusionment. Sanjay declares that he wants to marry a girl whom his father has approved. Sanjay, who is an icon of male ideology, creates Malini as a sexual object to fulfill his desires. He has exploited her. He is a hypocrite.

THE ROOM ON THE ROOF / RUSKIN BOND

Introduction:

The Room on the Roof is a novel written by Ruskin Bond. It was Bond's first literary venture. He wrote the novel when he was seventeen and won the John Llewellyn Rhys Memorial Prize in 1957. The novel revolves around Rusty, an orphaned seventeen-year-old Anglo-Indian boy living in Dehradun. Due to his guardian, Mr Harrison's strict ways, he runs away from his home to live with his Indian friends.

Rusty Leaving his Home:

Rusty is an Indian. He is an orphaned boy, from the Anglo-Indian descent. He lives in a European colony in Dehra, with his guardian Mr Harrison and his wife. They want him to stay away from Indians and grow as a pure Englishman. However, in this process, Harrison's stringent behaviour perturbs Rusty's flourishing teenage years. Rusty is going through several emotions: he is confused, obliged, helpless, lonely and sad. He is obliged to follow the orders

and rules of his guardian and dares not disobey him. On the evening of Holi, when Rusty returns home dirtily smeared in colours, the guardian begins beating him brutally. Rusty was unable to control his pent-up frustration pays him back by assaulting him violently. He leaves his house and starts living with his friends.

Friendship with Somi and Ranbir:

Rusty is keen on exploring the Indian bazaar and the other colourful side of Dehra, a town in North India where he resides. To fulfil his desire he makes frequent visits to the bazaar secretly but is caught by Anglo-Indians who never permitted Rusty into the market. The chai shop in the bazaar provides the right type of setting for this newly found freedom. His chance encounter with the local boys Somi, Kishen, Ranbir, and Suri opens a new window to the outside world. His friends introduce him to the tangy golgappas and he takes an instant liking for them. In the elation of friendship, he even finds himself being unusually brave, and raising his voice against his guardian. He finds it as a challenge that is pleasant and enjoyable. The boy is absolutely overwhelmed. The outside world is like a wonderland for the boy. He joins his friends to take bath in the public tap. The joy and the exuberance, the warmth and the freedom brings with it the bonds of friendship with his street smart friends Romi and Ranbir. Rusty encounters everything that is new to him. He is learning his daily lessons of life from Dehra. His friends Somi and Ranbir introduce him to a new and lively ways of living. They represent a new zest for life. The warmth of friendship and the endearing hospitality makes Rusty take an instant liking for Somi.

Death of Mrs. Kapoor:

As a friend in need, Somi finds a job of tutor for Kapoor's son Kishen. He gets a job teaching English to a boy named Kishen, in return for a tiny room on the roof and food. Rusty, during his stay in their house develops a liking for Mrs. Kapoor. As true to his age, he derives tremendous joy in being close to the lady during the picnic. He expresses his love for her and the lady consents. Mrs. Kapoor, a young lady married to alcoholic husband basks in the adoration of a teenage boy. It satisfies her hunger for recognition and love. But as life is not just a fantasy, Rusty is forced soon enough to realize the reality. Mrs. Kapoor dies in a car accident. Faced with the dark reality of life, the young adolescent is dumb founded. "Rusty was overcome by a feeling of impotence and futility and of unimportance of life. Every moment, he told himself, someone is born and someone dies, you can count them one, two three, a birth and a death for every moment."

Kishen Becoming a Tramp:

The separation which is painful for the sensitive adolescent mind continues when his close friends Ranbir and Suri leave and Somi is about to go to Amritsar. Once again Rusty is alone. Finally he decides to leave Dehra and India, may be in an attempt to go as far away as possible from the painful memory of Mrs. Kapoor. Kishen leaves for Haridwar. At Haridwar, Rusty finds himself face to face with another set of reality of life, as he goes there to take leave of Kishen before leaving for England. He finds Kapoor happily married and living with his second wife. Kishen has turned into a tramp. The boy finds it difficult to reconcile to his father's second marriage and disowns him by running away from home. He turns himself into a notorious thief.

Return to Dehra with Hope:

Rusty meets Kishen, he finds him in a state of shock. Initially Kishen tries to stay away. But Rusty's warmth of friendship breaks the ice and they come together. They decide to return to Dehra as "They are both refugees- refugees for the world... they are each other's shelter, each other's refuge, each other's help. There is the hope of re-union, suggested in a letter from Somi. "I shall be coming back to Dehra in the spring in time to watch you play holi with Ranbir. Wait a little; be patient and the bad days will pass." However the spring of hope is always present in an adolescent's life. There is the hope of reunion, suggested in a letter from Somi. "One day you will be great Rusty. A writer or an actor or a prime-minister or something., may be a poet! Why not a poet Rusty?" Rusty smiled, he knew he was smiling because he was smiling at himself. "Yes" he said "why not a poet?" so they began to walk. Ahead of them lay forest and silence... and what was left of time."

Conclusion:

Rusty and Kishen walk away together to form their own new world and life without worrying about anything else.

CRITICISM

CONTEMPORARY ENGLISH LITERATURE IN INDIA / ANITA DESAI

Introduction:

Anita Desai is a versatile Indian writer in English. Her popular novels "Cry, the Peacock and Fire on the Mountain' deal with the post-colonial issues in India.

Position of Indian Writers:

An Indian writer who chooses English has no reason to write. The writer has to apologise to defend his position. The writer may be male or female. In India, such a writer has been the subject of suspicion. In England, he meets disapproval. So, he is drawn to isolation. He tries hard to come out of hiding and spitting.

Place of English:

There are no reasons for the drastic changes made by the Indian writers. The Indian writers who are still read and discussed by the students of English Literature are Raja Rao, Mulk Raj Anand and R.K. Narayan. People consider the contemporary poetry as easy to overlook. fiction is rarely read. Drama in English consists of few historical plays. English is full-fledged only in Journalism, because of many new upcoming newspapers and magazines.

Appreciation of other Literatures:

Indian Literature arouses nothing in our minds. But, Russia Literature sets our mind with ages and responses. American Literature gives way to think instantly of freedom, individuality license. English Literature creates a positive image. But, there is no proper response for Indian Literature.

Reason for Degradation of English in India:

The reason for the degradation of English may be the use of verbal form in the English language. It is accepted because it has its own honour. The English language has got only an immigrant status in India. It is the language of the alien rulers. The rulers had left. But the language stays behind. It teaches the tricks of survival.

Indian custom has become a figure of fun like a clown, among the other literatures. But, it has its own place in Indian history because of its native verbal form. This kind of practice and transformation has also taken place in America, Africa, Australia and similar other countries. Over of English language lies in its flexibility and suppleness. It has changed and grown in every century. History and society have affected language. The English as a language, brings new secrets in writings.

Anita Desai's Suggestions:

Some Indian writers writing in English focus on fantasy, myth, legends and real life experiences. The readers restrict themselves to the themes like modernization, impact of the West and the present day Indian women. The Indian writers are also willing to focus only on limited themes. Anita Desai says the interest of the Indian writers should be purely literary. Otherwise, their works will degrade and never make literature.

IS THERE AN INDIAN WAY OF THINKING? / A. K. RAMANUJAN

Introduction:

A.K. Ramanujan was an Indian poet and scholar of Indian Literature. He wrote both in English and Kannada. He published his works on classical and modern variants of literature and argued strongly for giving local, non-standard dialects their due. He was awarded the Sahitya Akademi Award posthumously in 1999 for his "Collection of Poems". In 1976, the Government of India awarded him the Padma Shri and in 1983. As an Indo-American writer, Ramanujan had the experience of the native as well as the foreign milieu. His poems such as the "Conventions of Despair" reflected his views on the cultures and conventions of the East and the West. In his essay, "Is there an Indian Way of Thinking", Ramanujan discusses the concept of Indian way of thinking.

Contradictions in Indian Way of Thinking:

A.K. Ramanujan elaborates his discussion on Indian way of thinking and how it differs from the Western way of thinking. There is an apparent diversity in India. But, behind that, there is a unity in Indian thought. Yet, it is characterized by contradiction, hypocrisy, inconsistency and context-sensitivity.

Ramanujan cites the example of his father, to whom the essay is dedicated. The elderly man's life was full of contradiction. He was an educated Brahmin, and was highly religious. At the same time, he had a predilection for the secular philosophy of Bertrand Russell. He was at once modern and traditional. He was both an astronomer and an astrologer. Ramanujan says that such a contradiction is at the heart of the Indian way of thinking. It is both exclusive and inclusive. The Indian philosophy has its roots in Manu, whose world-wide view is characterized by particularism and context-specificity. The western way of thinking is epitomized in the philosophical speculations of Immanuel Kant. It is noted for its universalization and generalization.

India Celebrates Diversities:

In India, there has always been the existence of Great Tradition and Little Tradition. Indians celebrate diversities and highlight the differences. Therefore, a single Indian way of thinking does not exist. India is nothing but a product of the influence of external cultures,

languages, religious and social evolutions. Therefore, India does not retain anything unique. However, India is capable of adapting to the changes and accommodating these external influences into its culture.

The Result of Modernization:

Ramanujan makes the difference between the East and the West. The West is capable of thought. It is projected as materialistic and rational. In India, logic is rationalized with religion and superstitions. Actions are projected and not the thoughts. This is Indian way of thinking. Ramanujan quotes modernization as a cause of shift in thinking process in India. Both the cultures of India and the West retain their complexity and oscillation. Yet, they have an essential frame of reference and bias. The modern tendency is to move away from the context-sensitive to the context-free system.

OBJECTIVE TYPE QUESTIONS

1. To what genre does the poem "The Professor" belong to? (Satirical poem)
2. What is the message conveyed in "The Professor"? (Urban thinking pattern of the Indians)
3. What is the name of the Professor? (Professor Sheth)
4. Who is 'the black sheep' in the Professor's family? (His third son)
5. Which subject does the Professor teach? (Geography)
6. According to the Professor, what is constant in this changing world? (Change)
7. What is the wish of the Professor? (To live hundred years)
8. What is the sobriquet, given by Gandhiji to Sarojini Naidu? (Nightingale of India)
9. What is the complaint of Queen Gulnar? (Bored of her own beauty)
10. How old is the princess? (Two)
11. To what is Gulnar's sigh compared? (A murmuring rose)
12. Who is the rival of Queen Gulnar? (Her own daughter)
13. How many beautiful women are brought as rivals to Queen Gulnar? (Seven)
14. How does Daruwalla describe the migration of the bird? (Struggle for survival)
15. Why do the birds return home? (Due to home sickness)
16. What does the term 'last migration' refer to? (The death of the bird)
17. How does the bird's death occur? (By a gunshot)
18. Which bird dies at the feet of the hunter? (The female monal)
19. To which movement had Gieve Patel subscribed? (Green Movement)
20. What is the purpose of Gieve Patel's writings? (Saving environment)
21. What is the chief attribute of a grown-up tree? (Strudiness)
22. What had been nourishing the tree? (The earth, the sun and the air)
23. What cruel acts are done to pull out the tree? (Roping, tying and pulling out)
24. What will kill the roots, once uprooted from the ground? (Sunlight and air)
25. With whom did Kamala Das spend her childhood days? (Her grandmother)
26. What ruled the house in the absence of the grandmother? (Silence)
27. What moved freely in the silent house? (Snakes)
28. How did the grandmother and Kamala spend leisure time? (Reading story books)

29. How are the windows in the house described? ('Blind eyes of windows')
30. How is the air inside the locked house described? ('The frozen air')
31. What is the name of M.K. Gandhi's autobiography? (*Story of My Experiments with Truth*)
32. Which was the first experiment underwent by Gandhiji? (Washing clothes)
33. Why made Gandhi prefer washing by himself? (The heavy bill for washing)
34. Whose scarf was washed by Gandhi? (Gopala Krishna Gokhale)
35. What was the second experiment underwent by Gandhiji? (Shaving by himself)
36. What did the act of the barber reminded Gandhi? (Untouchability in India)
37. List the three kinds of help spoken by Vivekananda? (Physical, Intellectual and Spiritual)
38. According to Swami Vivekananda, which needs of man are endless? (Physical needs)
39. What is the best solution to meet the physical needs of man? (Making mankind pure)
40. Which book is referred to by Swami Vivekananda? (The Bhagavad Gita)
41. In the words of Vivekananda, a work is a mixture of _____. (good and evil)
42. To what is a man of character compared to? (Tortoise)
43. What is the outcome of work done without expectation? (Liberation)
44. What does Muni prefer to eat? (Drumstick sauce)
45. How is the foreigner mistaken by Muni? (A policeman or a soldier)
46. What is the last possession of Muni? (Two goats)
47. What does the American intend to buy from Muni? (The horse statue)
48. What does the American not wish to carry with him? (The rider's statue)
49. How much does the American give Muni? (One hundred rupees)
50. What is the first vision of Kalam about? (Protecting the freedom of India)
51. What is the chief attribute of India? (Respecting the freedom of other countries)
52. What is the second vision of Kalam about? (The economical growth of India)
53. What does Indians lack, as said by Kalam? (self-reliance)
54. What is the third vision of Kalam about? (Making India standing up to the world)
55. According to Abdul Kalam, who has the responsibility to raise India? (The modern youth)
56. Name the tutor, who fascinated Nehru among all the home tutors? (Ferdinand Brooks)
57. How many years did Nehru spend at Harrow? (Two years)
58. How many years did Nehru spend at Cambridge? (Three years)
59. Which books of Trevelyan inspired Nehru? (Garibaldi books)
60. What did Motilal Nehru want his son to become? (ICS Officer)
61. *Hayavadana* is a retelling of Thomas Mann's _____. (*The Transposed Heads*)
62. Which fellowship enabled Karnad to write the play *Hayavadana*? (Homi Bhabha Fellowship)
63. Who persuaded Karnad to translate the play *Hayavadana* in English? (Mr. Rajindra Paul)
64. What is discussed in *Hayavadana*? (Human identity in the midst of entangled relationship)
65. What is the major source of the play *Hayavadana*? (Kathasaritsagar)
66. Who is the narrator of the play *Hayavadana*? (Bhagavata)
67. Which God is worshipped in the beginning of the play *Hayavadana*? (Lord Ganesha)
68. What does the mask of Lord Ganesha represent? (Imperfection and incompleteness of life)
69. Where do Kapila and Devadatta reside? (Dharmapura)
70. Who is the king of Dharmapura? (Dharmasheela)
71. Whose friendship is compared with that of Kapila and Devadatta? (Rama and Lakshmana)

72. Who has a strong physical body in *Hayavadana*? (Kapila)
73. What is Kapila's special ability? (Wrestling)
74. Who is Hayavadana? (A horse faced human)
75. How long does Hayavadana's mother live with the horse? (15 years)
76. What changes Hayavadana's father? (Fifteen years of human love)
77. What is the curse given by Hayavadana's father to his wife? (To become a horse)
78. At the advice of Bhagavata, whom does Hayavadana worship? (Kali at Mount Chitrakoot)
79. What is engraved in the door frame of Padmini's house? (A two-headed bird)
80. With whom does Padmini retain a secret love? (Kapila)
81. Why does Kapila cut his head in the temple? (Realization of his mistake)
82. To whom does Goddess Kali give life? (Kapila and Devadatta)
83. Why does Padmini mix the heads of Kapila and Devadatta? (Out of excitement)
84. What is the condition of Padmini, while mixing the heads? (Her eyes are closed)
85. What is the reaction of Kapila and Devadatta, after mixing heads? (Claimed Padmini as wife)
86. Whom does the Rishi claim as the husband of Padmini? (Man with Devadatta's head)
87. What does the man with Devadatta's head resemble? (Kapila Vriksha)
88. Why does Padmini go to the forest with her child? (To see Kapila)
89. How does Padmini meet her end? (By Sati)
90. To whom does Padmini hand over the child before her death? (Bhagavata)
91. Where is Sripathi Rao settled with his family? (In Torturpuram, India)
92. Who is the eldest of the Rao family in *The Hero's Walk*? (Ammayya)
93. Who are the two children of Ammayya? (Sripathi Rao and Putti)
94. How does Arun live in the family? (Like a hermit)
95. What does Ammayya want Sripathi Rao to become? (A physician)
96. What fortune in Sripathi Rao's life has been refused by Ammayya? (Reporter at Delhi)
97. Whom does Putti want to marry? (Gopala)
98. With whom is the marriage of Maya arranged by her father? (Prakash Baht)
99. Where does Prakash Baht have his education? (Philadelphia)
100. Whom does Maya marry of her own? (Alan Baker)
101. Who is the maid in Sripathi Rao's house? (Koti)
102. How does Maya and Alan Baker meet their end? (In a car accident)
103. What is Sripathi Rao doing, when the phone rings? (Writing a letter to the editor of *The Hindu*)
104. What is the pseudonym of Sripathi Rao to write to *The Hindu*? (Pro Bono Publico)
105. What does Sripathi Rao describe in his letter to *The Hindu*? (Sea Turtles)
106. What acts as a symbol of the transitory and annular nature of life in *The Hero's Walk*? (The Sea)
107. What is the bad habit of Ammayya? (Stealing newspapers from the neighbours)
108. How does Nirmala consider the kitchen? (Site of meaning and value)
109. Where does Maya get her degree from? (Madras University)
110. Who is taken to India by Sripathi Rao? (Nandhana)
111. How does Nandhana call Sripathi Rao to show her resentment? ('The old man')
112. With whom does Nandana get along? (Arun, her uncle)
113. What does Nandana long for? (Life in Vancouver)

114. What is the terrifying area in Torturpuram? (The Tunnel)
115. Who receives Nandana on the other side of the tunnel? (Poorna)
116. Why could Sripathi Rao not find Nandana? (The heavy downpour)
117. To whom is Putti married finally? (Gopala Munnuswamy)
118. How does Arun become the financial supporter of the family? (By getting a job)
119. Whith whom does Nandana develop cordial relationship finally? (Sripathi Rao)
120. What is the happy end of The Hero's Walk? (Relationships are mended)
121. How is Anand Coomaraswamy known to the world? (Art Historian)
122. What are the subjects dealt with by Coomaraswamy in his writings? (Literature & Language)
123. What does Coomaraswamy condemn through his writings? (British-imposed Indian education)
124. What primary role did Coomaraswamy play during colonization? (Interpreter of Indian Art)
125. How is the evils done by the british Imperialism taken by the Indians? (Blessings)
126. What is the common opinion in India about British education? (It liberated India)
127. What is lacking in an English-educated Indian? (Appreciating his own culture)
128. What will be the effect of English education on an Indian? (An intellectual poor man)
129. What is the greatest danger for India by English education? (Loss of spiritual integrity)
130. What are the Indian youth not aware of? (Indian religious philosophies)
131. What are the Indian youth stuffed with? (Europeam Atheism)
132. What are the Indian youth inefficient at? (Translation)
133. Which field of India in not known to the Indian youth? (Indian Art)
134. What is the destructive effect of Western education on Indian learners? (Collective cultural amnesia)
135. What is the process, started by Lord Macaulay? (Cultural colonization)
136. What is the basic assumption of the British about India? (A savage country)
137. What is 'the divine mission' of the British to Indians? (To make them civilized)
138. Who "carry on a forlorn struggle for existence" with the British? (Sanskrit and Arabic institutions)
139. What is the system followed by the Sanskrit and Arabic institutions? (*Pathashala*)
140. How does the British cut off a long and unbroken tradition? (By 'governmentalizing' education)
141. What must be the true end of education? (Wisdom)
142. What must be illustrated in Indian history continually? (spirit of religious toleration)
143. What is the result of perpetuating the Macaulayite education system? (Erosion of national and cultural identity)
144. To what is the urban India compared by Coomaraswamy? (A wasteland)
145. What are the urban Indians? (Imitators of Western ideologies)
146. Which western ideology, followed in India is condemned by Coomaraswamy? (Feminism)
147. What does Coomaraswamy say about the artist? (Every man is an artist)
148. Where does the art remain? (With the artist)
149. What will the man without contemplation become? (A skillful workman)
150. What will the man with contemplation become? (An artist)

POETRY

THE PROFESSOR - NISSIM EZEKIEL

Text:

Remember me? I am Professor Sheth.
Once I taught you geography. Now
I am retired, though my health is good. My wife died some years back.
By God's grace, all my children
Are well settled in life.
One is Sales Manager,
One is Bank Manager,
Both have cars.
Other also doing well, though not so well.
Every family must have black sheep.
Sarala and Tarala are married,
Their husbands are very nice boys.
You won't believe but I have eleven grandchildren.
How many issues you have? Three?
That is good. These are days of family planning.
I am not against. We have to change with times.
Whole world is changing. In India also
We are keeping up. Our progress is progressing.
Old values are going, new values are coming.
Everything is happening with leaps and bounds.
I am going out rarely, now and then
Only, this is price of old age
But my health is O.K. Usual aches and pains.
No diabetes, no blood pressure, no heart attack.
This is because of sound habits in youth.
How is your health keeping?
Nicely? I am happy for that.
This year I am sixty-nine
and hope to score a century.
You were so thin, like stick,
Now you are man of weight and consequence.
That is good joke.
If you are coming again this side by chance,
Visit please my humble residence also.
I am living just on opposite house's backside.

Introduction:

Nissim Ezekiel was an Indian-Jewish poet, actor, playwright, editor and art critic. He was awarded the Sahitya Akademi Award in 1983 for his collection of poems, "*Later-Day Psalms*". "The Professor" by Nissim Ezekiel is a satirical poem. It is written in the form of a conversation between a professor and his old student. Through his poem, Nissim Ezekiel

explores the urban thinking pattern of the Indians. The poem is a satire on the typical Indian mentality, where success is measured on the basis of a person's materialistic wealth. The poem uses the technique of dramatic monologue where a single speaker narrates in the presence of a silent listener.

Description of the Family:

Mr. Seth, a retired professor of geography meets one of his former students. Recognizing his student, he asks if he remembers him. He reminds him that he is Professor Seth who was his geography teacher. Then he goes on to describe himself and his family. .

“Remember me? I am Professor Sheth.

Once I taught you geography. Now

I am retired, though my health is good.”

The professor tells him that his wife has passed away few years back and by God's will, all his children are well settled in life. He also mentions that one of his sons is a manager in a bank and another is a sales manager. To describe their social and financial condition, the retired professor says “they both own cars”. Then he mentions about his third son whom he considers as the black sheep of the family. Professor Seth then says that his two daughters Sarala and Tarala are married to good husbands. They are ‘very nice boys’ according to him.

The Changing Values in India:

Professor Seth keeps up his conversation with his student and tells him that he is the most fortunate person for having eleven grand children. He asks his student about the number of children he has. The student tells him that he has three children. On learning this, he at once approves the idea of having small family. He thinks that small family is a happy family.

“You won't believe but I have eleven grandchildren.

How many issues you have? Three?

That is good. These are days of family planning.”

The professor appreciates the process of family planning which is being followed by the new generation. He agrees that it is essential to bring change in thought and attitude with the passage of time because change is the only constant thing. He expects a great change in the whole world. India is also keeping up with the change. The development is happening fast in India, too. India is also progressing in different spheres. At the same time, the old values are evading and the new values are emerging.

“Our progress is progressing.

Old values are going, new values are coming.

Everything is happening with leaps and bounds.”

Overcoming Old Age Ailments:

Continuing his conversation, the professor tells his student that he occasionally goes out of his house because his old age does not allow. But he never broods over his degrading health. Sometimes he feels aches and pains in some parts of his body. Fortunately, he is entirely free from all those diseases which are common in the old age.

“I am going out rarely, now and then

Only, this is price of old age.”

He has never suffered from diabetes, blood pressure nor heart attack. For his sound health, he gives credit to his disciplined life and healthy habits. The professor expresses his wish and hope to live up to hundred years. Now he is sixty nine years old.

“This year I am sixty-nine
and hope to score a century.”

The professor recalls how his student was as thin as a stick. Now he has grown fat and has also made his social status. This is the funny remark of the professor. He invites his student to visit his house next time if he happens to pass that side.

THE QUEEN'S RIVAL - SAROJINI NAIDU

Text:

I

QUEEN GULNAAR sat on her ivory bed,
Around her countless treasures were spread;
Her chamber walls were richly inlaid
With agate, porphory, onyx and jade;
The tissues that veiled her delicate breast,
Glowed with the hues of a lapwing's crest;
But still she gazed in her mirror and sighed
"O King, my heart is unsatisfied."
King Feroz bent from his ebony seat:
"Is thy least desire unfulfilled, O Sweet?
"Let thy mouth speak and my life be spent
To clear the sky of thy discontent."
"I tire of my beauty, I tire of this
Empty splendour and shadowless bliss;
"With none to envy and none gainsay,
No savour or salt hath my dream or day."
Queen Gulnaar sighed like a murmuring rose:
"Give me a rival, O King Feroz."

II

King Feroz spoke to his Chief Vizier:
"Lo! ere to-morrow's dawn be here,

"Send forth my messengers over the sea,
To seek seven beautiful brides for me;
"Radiant of feature and regal of mien,
Seven handmaids meet for the Persian Queen."
Seven new moon tides at the Vesper call,
King Feroz led to Queen Gulnaar's hall
A young queen eyed like the morning star:
"I bring thee a rival, O Queen Gulnaar."
But still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

Seven queens shone round her ivory bed,
Like seven soft gems on a silken thread,
Like seven fair lamps in a royal tower,
Like seven bright petals of Beauty's flower
Queen Gulnaar sighed like a murmuring rose
"Where is my rival, O King Feroz?"

III

When spring winds wakened the mountain floods,
And kindled the flame of the tulip buds,
When bees grew loud and the days grew long,
And the peach groves thrilled to the oriole's song,
Queen Gulnaar sat on her ivory bed,
Decking with jewels her exquisite head;
And still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."
Queen Gulnaar's daughter two spring times old,
In blue robes bordered with tassels of gold,
Ran to her knee like a wildwood fay,
And plucked from her hand the mirror away.
Quickly she set on her own light curls
Her mother's fillet with fringes of pearls;
Quickly she turned with a child's caprice
And pressed on the mirror a swift, glad kiss.
Queen Gulnaar laughed like a tremulous rose:
"Here is my rival, O King Feroz."

Introduction:

Sarojini Naidu was an Indian political activist and poet. She was a proponent of civil rights, women's emancipation, and anti-imperialistic ideas. She was an important figure in India's struggle for independence from colonial rule. She was called the 'the Nightingale of India', or 'Bharat Kokila' by Mahatma Gandhi because of the colour, imagery and the lyrical quality of her poetry. The poem "The Queens's Rival" by Sarojini Naidu is based on a Persian ballad in which the queen Qulnaar asks her husband King Feroz to bring her a rival as she is tired of her beauty. She feels her splendour is empty and happiness is shallow. Queen Gulnaar expects a competitor to outbeat her beauty.

Desire for a Rival:

Queen Gulnaar is seated on her expensive ivory bed. There are infinite treasures spread around her. The walls of her chamber are laid with valuable ornaments like agate, porphyry, onyx and jade.

"But still she gazed in her mirror and sighed
O King my heart is unsatisfied."

The queen has all forms of luxurious and valuable things around her. But in spite of getting everything, there is a vacuum in her heart. She sits before her mirror, gazes at herself and tells her husband, King Feroz that her heart is unsatisfied. Hearing this, King Feroz asks which desire of her is unfulfilled. He promises to commit his life to get rid of her discontent. Queen Gulnaar explains that she is bored of her beauty, that empty splendor and fake happiness as there is none around her, whom she might feel jealous of. There is none to go against her wishes. There is happiness everywhere which she is tired of. Finally, Queen Gulnaar requests the king in a low tone to bring her a rival.

The Seven Beautiful Brides:

King Feroz talks about this to his Chief Vizier and orders him to send his messengers across the seas to bring seven beautiful brides to the palace. They should have radiant glow and royalty on their face. All will become partners of the Persian Queen. The next day, seven maids, who glowed like new moon are brought to the Palace. The first bride is the most beautiful woman. Her eyes are glowing like the morning star. During the evening prayer, the king brings her to the queen's chamber. But Queen Gulnaar says, "My heart is unsatisfied".

Then, the rest of the maids are also brought around the Queen's ivory bed. They shine like soft gems on a silken thread or bright lamps on a royal tower. They resemble bright and beautiful petals of a beautiful flower. Yet, Queen Gulnaar sighs like a dull rose and asks for the real rival.

"Queen Gulnaar sighed like a murmuring rose
"Where is my rival O King Feroz?""

The Real Rival:

Times pass and Queen Gulnaar's desire remains unsatisfied. When spring appears, breeze flows throughout the mountains. The tulip buds burst into flowers. The bees begin singing loudly and the days grow long. The oriole bird sings from the peach trees. Yet, Queen Gulnaar sits on her ivory bed with jewels on her head, with unfulfilled desire in her heart. Unexpectedly, the little daughter of Queen Gulnaar runs to the knees of her mother. She is in a blue dress, with golden hangings. She seems like a fairy. She takes away the mirror from her mother. She takes away the ribbon of her mother which is made of pearls and wears it on her head. The little girl admires her own beauty in the mirror.

This sudden happening changes the attitude of the queen. She gets the realization that her daughter is her real rival. She laughs like a shaking rose and says joyfully to King Feroz, "Here is my rival, O King Feroz"

Thus, the poem depicts that motherhood is an emotion that every woman on earth needs. Motherhood is a priceless gift from nature. No money, no joy, no comfort can be compared to the feeling of motherhood.

DEATH OF A BIRD - K.N. DARUWALLA

Text:

All happening under the overhang of crags,
Fierce bird-mating
Of the monal brown grey birds,

The male shot at
And it falling blood-soaked
From the lead of the barrel
While the other female companion
Shrieked in pain
And ready to give life,
But the evening on the forest tract
Was descending
And they hastened towards
Retreating from the highland
With the pony
Which too succumbed to
A fall
Tottering down.

The jackals howling frightened
The lady together with
And they reposing in each other,
Confiding in,
Retreating to a safer place,
Firing in doubt,
Finally burning the turf
To warm up
Before reaching the road
And the next morning
At ash grey-dawn
The female bird too seemed
To be giving away
Having made the last shriek.

The author laden quite under
Bloodshed and violence,
After the spill of blood
And the shoot-out,
Gave away before the bad omen
Frightening,
Marauding the self
Making them accursed,
Sinful and guilty
Which but the female partner
Of the author felt it
And finally weighing it all,
He broke the gun in two
To cleanse with..

Introduction:

Keki N. Daruwalla is an Indian poet and short story writer in English. He was awarded the Sahitya Akademi Award in 1984 for his poetry collection, *The Keeper of the Dead*. He was awarded Padma Shri, the fourth highest civilian award in India, in 2014. "Death of a Bird" is one of Daruwalla's greatest poems. In it, he expresses the violent convulsions which disturb Nature's peace and sublimity. The narrator of the poem is on a hunting expedition in a forest along with his female companion. He comes across two monal birds, engaged in lovemaking. He is saddened by their tragic end.

The death of the Male bird:

Daruwalla inquires the whereabouts of the birds, which are in a fierce love towards each other. A man, going along the rocky mountainous range shoots at the birds with his gun. The male bird gets hurt and it falls down. It is almost in a dying position. When the bird is suffering for its life, the hunter stands with his lady love and watches it. The poet exhibits the cruel nature of human beings. They tuck the bird inside their rucksack and they walk with bold stans. Witnessing the whole sight, the female bird starts bursting into tears. "*The female rose, in terror crying*"!

The Unity of Nature:

Daruwalla describes the 'Unity of Nature'. On hearing the cry of the bird, even clouds show their anger towards them. The sand at their footsteps drags them. The frightened couple rush up their pony by hitting it to vanish from the peak to the bottom of the mountain which is thousand feet below into the river. The scream of the pony creates even more discomfort. They forget their way. It becomes dark. They can hear the sound of bear and jackals howling. They are even more scared. The man shoots with his gun but each time he misses his aim. The jackals come next to them and sniffle.

The Guilt:

The hunter with his lover enters a cave, encircled by pine. They spend the night together. But they are troubled by a sense of guilt. They can only hear the pony's scream and could feel the monal's wing in the prowling bears in the fire-light-rim. They get a same sort of dream. In it, the scene of wrong-doing by them to all living beings appears. The sense of guilt and the sound of their inner voice increase. At one stage, it becomes unbearable. The man breaks his gun into two. That very moment a bird falls dead at his feet shrieking with pain. It is the Queen monal and the lady love feels accursed:

"For though the bird was near dead
Its eyes flared terror like bits of dripping meat"

ON KILLING A TREE - GIEVE PATEL**Text:**

It takes much time to kill a tree,

Not a simple jab of the knife

Will do it. It has grown
Slowly consuming the earth,

Rising out of it, feeding
Upon its crust, absorbing
Years of sunlight, air, water,
And out of its leperous hide
Sprouting leaves.

So hack and chop
But this alone wont do it.
Not so much pain will do it.
The bleeding bark will heal
And from close to the ground
Will rise curled green twigs,
Miniature boughs
Which if unchecked will expand again
To former size.

No,
The root is to be pulled out -
Out of the anchoring earth;
It is to be roped, tied,
And pulled out - snapped out
Or pulled out entirely,
Out from the earth-cave,
And the strength of the tree exposed,
The source, white and wet,
The most sensitive, hidden
For years inside the earth.

Then the matter
Of scorching and choking
In sun and air,
Browning, hardening,
Twisting, withering,
And then it is done.

Introduction:

Gieve Patel is an Indian poet, playwright, painter, as well as a training physician. He belongs to a set of writers who have subscribed themselves to the 'Green Movement'. He has involved himself with the purpose of protecting the environment. His poems talk of deep concerns for nature and reveal human's cruelty to it. Gieve Patel is also a painter. As one of the contemporary Indian artists, he has been part of exhibitions around the world. The poem 'On Killing a Tree' is one of the poems in 'Poems' published in 1966. The poem "On Killing a Tree" describes the sturdiness of a grown tree, strengthened by nourishment from the earth,

the sun and the air. The poem conveys the message that trees are living beings just like any other form of life.

The Act of Cutting the Tree:

The poem starts by pointing out that it takes a lot of time to cut a tree. The simple act of stabbing the tree with a knife is not enough to kill a tree. It is not an easy job to kill a tree, as it has grown strong by absorbing many elements for many years. It has taken nutrients from the soil and absorbed sunlight, air and water for a long time. Gieve Patel says,

“It takes much time to kill a tree,
Not a simple jab of the knife
Will do it.”

A simple stab and chop will not kill the tree completely. It would only injure the tree, giving it pain. The fighting spirit of the tree shall soon receive its full strength. With time, the injured bark will heal and the tree will grow again. Green twigs and small branches will grow again on the tree. Consequently, the tree will grow to its full size again as it was before being cut or killed. Therefore, it is not easy to kill a tree with these measures.

Patel points out the exact manner to kill a tree. He states that to kill a tree completely, its roots need to be taken out of the deep soil. The root is the strength of the tree. It gives support to the tree and its most vulnerable as well as the sensitive part. The acts like roping, tying and pulling out must be done. It needs to be snapped out entirely from deep inside the Earth.

“The root is to be pulled out
— Out of the anchoring earth.”

Once the roots are uprooted, they will get exposed to the sun and the air. As a result, the roots start dying due to the heat. The roots become brown and the soft surface becomes hard and dry. After some time, it loses its shape and starts twisting. Finally, the tree will die.

Conclusion:

Gieve Patel describes the cruelty of man in killing the tree with irony. He conveys a message that trees are essential and integral in human life.

MY GRANDMOTHER'S HOUSE - KAMALA DAS

Text:

There is a house now far away where once
I received love..... That woman died,
The house withdrew into silence, snakes moved
Among books, I was then too young
To read, and my blood turned cold like the moon
How often I think of going
There, to peer through blind eyes of windows or
Just listen to the frozen air,
Or in wild despair, pick an armful of
Darkness to bring it here to lie

Behind my bedroom door like a brooding
Dog...you cannot believe, darling,
Can you, that I lived in such a house and
Was proud, and loved.... I who have lost
My way and beg now at strangers' doors to
Receive love, at least in small change?

Introduction:

Kamala Surayya is popularly known by her pen-time Madhavi Kutty. She is an Indian poet in English as well as an author in Malayalam Literature. Her popularity in Kerala is based chiefly on her short stories and autobiography. She was awarded Kerala Sahitya Akademi Award for her story "Thanuppu" in 1968. Her other notable works are "My Story" and "The Descendants". She has written the poem "My Grandmother's House" in memory of her grandmother with whom she had spent her childhood. She considers those to be the pleasant moments of her life and desires to get them. She also mourns their loss.

The Reminiscences of Grandmother:

Kamala Das says that there is a home, which is now far from her where she received love. It is her grandmother's house, where she spent the days of her childhood. However, that woman, (her grandmother) is dead now and the home is without any life. Her grandmother was the very soul of the house. Silence rules the house.

"There is a house now far away where once
I received love..... That woman died,
The house withdrew into silence."

The Grandmother had books which she couldn't study. As she was young, Kamala used to read those books. But now, being untouched, snakes are moving on those books. All these things made the house terrible. Kamala is unhappy "just like the moon". She is now without any life and warmth.

The Desire:

The poet expresses her desire to visit her grandmother's house because she is emotionally connected to it since her childhood. She desires to look through the "blind eyes of windows" of the house. The phrase "blind eyes of windows" expresses that there is none in the house to look out. She also wants to listen to "the frozen air" of that house. "Frozen Air" probably means that the house is locked and the fresh air has not moved in.

"How often I think of going
There, to peer through blind eyes of windows or
Just listen to the frozen air."

The poet desires to move into her thoughts which are buried deep inside her heart and no air has blown into it. The poet similarly says that she wants to bring the darkness of her grandmother's house with her "in wild despair" i.e. in her troubled life. Her grandmother was protective. In her absence, Kamala feels insecure. Even the darkness of her grandmother's house, which is though unpleasant like cold moon, comforts her.

Longing for Love:

In the final lines, Kamala Das is in conversation probably with her partner or her readers. She says that the hearer will not believe that she had some of the best memories of

her grandmother's house and her pride in it. In the absence of the grandmother, Kamala feels like she has lost her way. She could not receive the same pure love of the woman from anyone. She expresses her pathetic condition as

“... beg now at strangers' doors to
Receive love.....”

She knows well that she will not get that much love but she still hopes for at least a part of it.

Conclusion:

Kamala Das moves through the happy past and sad present. The grandmother's house is rather a sweet reminiscence that she wants to recall.

PROSE

SIMPLE LIFE - M. K. GANDHI

Introduction:

Mohandas Karamchand Gandhi was the foremost leader of India. His noble principle in freedom struggle is 'nonviolent civil disobedience'. "My Experiments with Truth" is Gandhi's autobiography, published in two volumes in 1927 and 1929. It gives an intimate look at Gandhi's life. It brings out his ideals, beliefs, thoughts, and feelings. Gandhi spent his earlier days in England for his studies. He considered his life in England as the best time to water his feelings and thoughts about Indian life. He learnt how to lead a simple life.

Experiment on Washing:

Gandhi started his life with ease and comfort. But he had a short-lived experience of his comfortable life. He had initially furnished his house with utmost care. At once he launched into his new life, he began to cut down expenses. He used to give his clothes to the washer man. But the latter charged heavily for the washed clothes. He never seemed to be punctual in collecting clothes. Sometimes, his washing would not be satisfactory to Gandhi. Gandhi's shirts and collars proved the washer man's work as insufficient. He had to change his collars at least every day or on alternate days. This seemed to be a double expense. He thought that was unnecessary. Hence, Gandhi decided to wash by himself to save the expenses. He bought a book on washing, studied the art of washing and taught his wife also. It was really an added work to him but the novelty of this work delighted him.

Gandhi remembers the first collar that he washed by himself. As he had little knowledge on washing, he used more starch than needed. He made his next attempt on ironing his clothes. The iron box was not hot enough. With the fear of burning the collar, Gandhi did not press it with sufficient compressions. So, the superfluous starch in the collars dropped off.

Gandhi went to the court with the same starch drooping collars. He seemed to be a ridiculous lawyer. Yet, Gandhi was convinced that it was his first experience in washing. So, he ignored the mistakes in using starch. He narrated his experience to his friends to entertain them. They did not appreciate him for his work. In the course of time, Gandhi became an expert in washing. He also considered that his washing to be superior to that of the washer man.

Experience with Gokhale:

Once Gopala Krishna Gokhale came to South Africa. He had a scarf with him which was gifted by Mahadeo Govind Ranade. Gokhale used to preserve the memento and he used it only during any special occasions. One such incident was the honour given to him by the Johannesburg Indians. But the scarf was creased and it needed an ironing before use. But he had no time to send it to laundry. Gandhi thought of washing it by himself. But Gokhale did not trust Gandhi in washing. He doubted whether Gandhi would spoil it without knowing its value. He further narrated the story of the scarf to Gandhi. Gandhi guaranteed about the work. He completed the work successfully and was appreciated by Gokhale. Gandhi considered the appreciation by Gokhale as the greatest certificate.

Art of Shaving:

Similar to the art of washing, Gandhi got a chance to learn the art of shaving also. Many people who go to England would definitely learn the art of shaving. But none learnt to shave for his own self. Gandhi had to learn that too. He once went to an English barber in Pretoria. The barber refused to cut Gandhi's hair. By the denial of the barber, Gandhi was deeply hurt. So, he purchased a pair of clippers and cut his own hair in front of the mirror. He was successful in cutting the front part of his hair but spoiled the back part. His friends started ridiculing him by looking at the shape of the hairstyle.

Realization of the poor untouchables:

While narrating the insult thrown by the barber, Gandhi was disturbed as he thought of the poor untouchables in India. The barber refused to cut Gandhi's hair because the latter was a black man and the barber was a White descendant. This difference in colour made Gandhi realize that the same situation prevails in India. He regretted the caste discrimination existing in India.

HARROW AND CAMBRIDGE - JAWAHARLAL NEHRU**Introduction:**

Jawaharlal Nehru is among the most important personalities of modern Indian history. He was the independent India's first Prime Minister, and the author of the national texts such as *An Autobiography* (1936); *The Discovery of India* (1946). Nehru's father Motilal sent him to England for his further education. He spent seven years, as described in the *Autobiography*: 1905-7 at Harrow, the public school; 1907-10 at Trinity College, Cambridge and then 'hovering about' London studying for his Bar examinations.

In the essay "Harrow and Cambridge", Nehru talks about his education in England at the expensive public school at Harrow, Trinity College, Cambridge and the Inner Temple.

Education at Home:

Until the age of 16, Nehru was educated at home by a series of English governesses and tutors. Ferdinand Brooks, one among the tutors was a part-Irish and part-Belgian theosophist. He impressed Nehru by his teaching. Nehru had a venerable Indian tutor who taught him Hindi and Sanskrit. He read variously and voraciously. He studied science, literature and also Buddhist and Hindu scriptures in some of the most privileged surroundings. His intellectual journey, which culminated in *The Discovery of India*, had already begun.

Education at Harrow:

In 1905 Motilal Nehru shipped his son off to Harrow, one of the oldest and best public schools in all of England. Nehru stayed there for two years. Like most affluent Indians of the time, he was intended for the Indian Civil Services. He had the same initial reaction as most children – homesickness and a feeling of alienation. He often wrote to his father complaining that the other boys seemed juvenile, and the headmaster was dull. However, he soon settled in. In his later years, some of his fondest memories were of the Harrow years. Nehru's academic career was in no way outstanding.

During his time at Harrow, Nehru met many Indian students and Indian leaders at Harrow. He read G.M. Trevelyan's Garibaldi books, which inspired a revolutionary outlook. This would later be complemented by his interest in Socialism. All these ideas had a lasting influence on Nehru. He was to stick firmly to the left of both the independence movement, and economics. More than anything, as he said, they contributed to his understanding of economy as the backbone of politics.

Education at Cambridge:

In 1907, Nehru was accepted at Trinity College, University of Cambridge. He was still on course to becoming an ICS officer. He read the Natural Science tripos – in Physics, Chemistry, Geology, with a little of Literature, History, Economics and other subjects. These intellectually voracious years significantly expanded Nehru's outlook. His ability to look at the current with worldwide trends was undoubtedly honed by his reading. He was influenced by the aestheticism of Oscar Wilde and Walter Pater. He spent a short time to cultivate expensive tastes and tried to live like "a man about town".

As a student at Cambridge, Nehru also enjoyed playing cricket, but did not excel at it. By the time he graduated, both Nehru and his father had given up on the ICS dream. It was decided that he would pursue a law degree instead.

Education at Inner Temple:

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." The young Nehru liked London rather better than he had Harrow and Cambridge. He was a man about town – attending concerts and cricket matches, enjoying a glass of champagne with his dinner at the fancy Savoy Hotel. He dressed exquisitely too. This obviously meant that what other Indian students spent in three years, he splurged in one. Even with all the funds from home, Nehru frequently needed to pawn his watch and chain. When Nehru eventually passed his law exams at the Inner Temple, his father sarcastically congratulated him for making a big deal out of a small thing.

During the seven years he spent in England, Nehru had certainly become as English as any Englishman in his tastes and habits. But, what his years in England had done for his politics and economics, as well as their consequences, was a delicious twist of fate that none had foreseen.

WORK AND ITS SECRETS - SWAMI VIVEKANANDA

Introduction:

Swami Vivekananda was an Indian Hindu monk, philosopher and author. He was a chief disciple of the 19th century Indian mystic Ramakrishna. According to Banhatti, "singer, a painter, a wonderful master of language and a poet, Vivekananda was a complete artist". He had written poems and composed songs. Vivekananda blended humour with his teachings, and his language was lucid. He wanted global spirituality, harmony, universal brotherhood, and peace across the world. His teaching and philosophy still exists in the present day and guides the modern era youth. "Work and its Secrets" by Swami Vivekananda explains the nature of work and its mastery.

Types of Help:

Vivekananda speaks about three kinds of help. - physical help, intellectual help, and spiritual help. Physical help cannot cure the human miseries because the latter are endless. The best solution is to make mankind pure. This can be achieved by providing intellectual help and spiritual help. So human beings must be pure and spiritually strong and educated. Then only the miseries in the world will be stopped.

Good Work and Bad Work:

Swami Vivekananda reminds us of the sayings from Bhagavad Gita. Gita says work cannot be discriminated as good and bad because each work is a mixture of good and evil. The effect or the result of the work is on the doer.

Good and Bad Impressions:

Awful words, bad thoughts and will make a man bad and vice-versa. A man of character is compared to a tortoise. The tortoise tucks its feet and head inside the shell even at the time of risk to its life. Similarly, one should control his inner forces. Nothing can draw them against his will.

Liberation:

One should get freedom from the bondage of evil. When good thoughts are imbibed in our hearts, the bad ones evade. Vivekananda makes an analogy to make his principle clear. When we are hit by an iron nail and it enters our finger, we use another iron needle to remove it. After removing, we throw away both the iron materials because they are useless. At the same time, if a golden needle is used to remove the iron nail, we don't throw away the latter. Like that, if one's mind is hit and filled with bad thoughts, it should be cleared with fresh waves of good thoughts. Thus the attached becomes unattached.

Work like Master:

Swami Vivekananda speaks about how we should work. We should work like a master and not as a slave. We should work incessantly. We should love the work that we do. Working like a slave will end in misery. It results in selfish attachment. However, working as masters of one's own mind gives rise to bliss of non-attachment. So, we must work continuously with love and liberation.

A HORSE AND TWO GOATS - R.K.NARAYAN

Introduction:

Rasipuram Krishnaswami Iyer Narayanaswami was an Indian writer known for his work set in the fictional South Indian town of Malgudi. Narayan's greatest achievement is making

India known to the world through his writing. He was awarded Padma Bhushan in 1964 and Padma Vibhushan award in 2000. Narayan's short story "A Horse and Two Goats" focuses on the business transaction between an American tourist and Muni, an Indian goat-herder. The story depicts the cultural differences between the East and the West.

The Miserable Life of Muni:

Muni is a villager. He had rented a pen for his flock of sheep and goats for half-a-rupee a month in the Big House. He once owned a herd of forty sheep and goats. His fortunes declined gradually. However, he has only two goats now. He could not even pay the rent now.

Muni takes his breakfast after which shakes down his drum sticks from the tree in the front of his residence. Then he expresses his wish for a drumstick sauce. However, his wife asks him to bring groceries for the house. Muni makes efforts to arrange for the groceries from the village shop on credit but fails. Furthermore, he gets humiliation from his wife for his failure. He takes his goats and moves to a place in the outskirts of the village beside the highway for grazing.

The Meeting of Muni and a White Man:

While the two goats are grazing, Muni sits under a clay-made horse statue to protect himself from the sun. He watches the trucks. Suddenly, he sees a yellow station wagon coming towards him. A red-faced American gets out of the wagon and enquires about the closest gas station. He notices the statue and he is instantly attracted to it. Muni mistakes him for a policeman or a soldier who has come to investigate about the crime that has happened in the nearby village. The Khaki dress of the new comer gives such an impression to Muni. Muni is scared and wants to escape. But, he is too old to run. Moreover, he could not abandon the goats. The foreigner holds a conversation with Muni. But, neither could understand each other. The American greets Muni using his only known Indian word 'Namaste' and Muni responded with the only known English words 'yes, no'.

Sharing their Personal Stories:

Muni finds out the American is friendly with him. Through his gestures, both of them share their story. Muni narrates how his farm animals have been taken off by cheetahs and jackals. He says he has never gone to high school as only Brahmins were provided education those days. He explains how the temple priest of his village could see the face of the thief in the camphor. He expresses his hope of destruction of all bad men at the end of Kali Yuga. He blames the village chief of becoming wealthy by gathering lot of wealth. The American does not understand a single word. Anyway, he tells Muni about his being a businessman dealing in coffee. He is forced to work four hours when there is no electricity. The incident has aroused the curiosity in him to look at other civilisations. So, he is on his visit to India, leaving his wife in Srinagar.

Deal between the American and Muni:

The horse statue fascinates the American. It will have the best home in the U.S.A. He mistakes Muni to be the owner of the statue. He offers Muni one hundred rupees for buying it. Actually, a whiskered man statue is kept on the horse. The American wants to take only the horse because there is no space to carry the man now. Due to miscommunication, Muni takes the dealing for his goats. So he is happy. He returns home with the hundred rupee note.

He tells his wife about the dealing. She could not believe his words. She starts suspecting him. When the goats return home by themselves, she accuses him of theft.

MY VISION OF INDIA - A.P.J. ABDUL KALAM

Introduction:

Abdul Kalam was a great scientist, an outstanding teacher, 11th President of India and an exceptional writer. He was fond of writing poems and songs. He has written many books on various subjects. His life is a great inspiration to all youngsters. "My Vision for India" is a speech delivered by Abdul Kalam at IIT Hyderabad on 25th May 2011. In it, he explains his three visions of India to promote it to become a member among the developed nations. He works to educate people of their responsibilities and urge them to work together to develop a stronger and developed India.

First Vision: Protecting Freedom

The first vision of Kalam is protecting the hard won freedom of India. He recalls how India was looted by invaders such as Alexander, the Greeks, the Turks, the Moghuls, the Portuguese, the British, the French and the Dutch. India, on the other hand, has never invaded any country. It has never grabbed the land, culture nor history of any country. India has never tried to enforce its way of life on any other country. India respects the freedom of others. The 1st War of Independence was fought in 1857 and subsequently India achieved independence. Kalam insists that Indian people need to protect this freedom.

Second Vision: Development

The second vision of Kalam is the economical growth of India. The rate of poverty should decline. The 10% GDP growth rate in every area is a healthy sign. The poverty levels are falling. Yet the Indians lack the self-confidence to see themselves as a developed nation, self-reliant and self-assured. Kalam wants to see India as a developed nation.

Third Vision: A Strong Youth Force:

Dr. Kalam's third vision is making India standing up to the world. He desires to see India strong, both economically and militarily. People tend to respect those who are strong. If our country is to be brought out of the shackles of slow rate of development, three matters are needed. They are scientific and technological impasse, the destruction of mire of corruption, and the youth force. India was led out of the darkness of political and social slavery during the reign of colonialism by the self-effacing and dedicated youth force. The youth can serve the motherland best by dedicating themselves to her. They can do so by resolving to contribute to her development instead of going abroad after their education.

HAYAVADANA - GIRISH KARNAD

Introduction:

Girish Karnad is an Indian born Kannada playwright. His plays have cultural influences in the society. He focuses on the Indian myth and folk culture in his plays.

'Hayavadana' is the most popular drama of Karnad. He brings in the myths and legends of the Hindu religion. It is an adaptation from Thomas Mann's 'The Transposed Heads'. 'Hayavadana' literally means 'one with horse's head'. The play received the prestigious Kamala Devi Chattopadyaya Award of 1971.

Story of Hayavadana:

The story is narrated by Bhagavatha. Hayavadana is the son of a Prince, who had fallen in love with a horse. It is a Gandharva curse that Hayavadana is born with the horse's head. He goes to the Kali temple and threatens to chop off his head. He simply prays "make me complete". The Goddess grants the boon, solving one problem and creating other. The Goddess makes him a complete horse. He still remains with human sense and voice. He asks a solution from Bhagavatha. Bhagavatha introduces the five year old son of Padmini. Hayavadana's liberation is complete only when the five year child of Padmini asks to laugh and the laughter turns into a proper neigh.

Relationship among the Trio:

The trio includes Padmini, Devadatta and Kapila. Devadatta and Kapila are close friends-'one mind, one heart', as the Bhagavata describes them. Devadatta is a man of intellect and Kapila, a 'man of the body'. Padmini is the central character in the play. She is beautiful, modern and has an enthralling appearance. Just at the first sight, Devadatta is attracted towards her. She immediately steals his heart and almost maddens him to ecstasy. He feels intense love for her.

The marriage of Padmini and Devadatta is the combination of beauty and brain but the tie is not so strong. It gets loosened soon. The reason is Kapila. From the day of her marriage with Devadatta, she has a liking for Kapila. She waits for his arrival. She enjoys his company, but Devadatta dislikes it. Kapila is also attracted towards Padmini. He always likes her company. Seeing him sad, Padmini declares to go for a trip. On the way to Ujjain, Padmini sees and appreciates Fortunate Lady's Flower and Kapila goes to take them. His cart driving skill is very much appreciated by Padmini.

Devadatta is worried about the journey to Ujjain because of Padmini's pregnancy. After his persuasion, Padmini agrees to stay. But on seeing Kapila, she stands for the trip. Devadatta is surprised. Thus Padmini is aware of her duties towards her husband. She tries to follow him, support him and take care of his emotions. But when Kapila comes, she forgets everything and her heart goes to him.

Transposition of Heads:

In Ujjain, the couple goes to a temple of Goddess Kali. Kapila follows them without their knowledge. Padmini prays Kali to make her husband physically strong like Kapila. Her husband is intellect but with weak physique. On seeing Kapila, Devadatta is enraged and picks up a quarrel with him. As a result, both men lose their heads. The occasion turns to be fortunate to Padmini. By the blessings of Kali, she exchanges the heads and gets Devadatta's head and Kapila's body. She becomes happy that her desire has been fulfilled. But this doesn't last long as Devadatta loses his strength. Devadatta has been losing his manly and virile body. She sends Devadatta to Ujjain to purchase new dolls. She then goes to see Kapila in the jungle all alone, facing all the dangers. She stays for few days and invites bad luck.

Devadatta follows Padmini and comes to jungle. He is angry at first. Later, he asks Kapila whether he loves Padmini. Kapila also declares his love. To put an end to the problem

between the two, both of them fight with each other and die. Getting caught in the misery, Padmini wants to perform 'Sati'. She gives instructions to Bhagavata about her son and dies. Thus Padmini meets her tragic end.

Character Sketches:

Devadatta:

One of the play's two main protagonists, Devadatta is a fair and slender man who is smart as a whip. His father is a Brahmin and he is both poet and political observer. He is close friends with Kapila at the start and the end of the play but feels a great deal of jealousy when he sees that there is a mutual attraction between Kapila and Padmini. Ironically, he becomes more jealous after he is married to Padmini and still sees his erstwhile friend as a rival.

When his head is put back on Kapila's body he feels that he has the best of both worlds, because he has combined his wit with Kapila's strength, and he has Padmini. However, eventually he body starts to become what it used to be and he is swiftly returned to his soft, flabby form again, which leaves him feeling dissatisfied and grumpy. He and Kapila kill themselves in solidarity at the end.

Kapila:

A muscular, dark man, Kapila is the son of an ironsmith, and he is the brawn to Devaratta's brains. He is a man of courage and he has great daring and a sense of adventure. He is a far better friend than Devadatta gives him credit for; he talks to Padmini on his friend's behalf even though it is clear to him that they are a mismatch. He also cuts off his own head in solidarity with Devadatta when he finds his decapitated body. When Padmini chooses to remain with Devadatta's head on Kapila's body, Kapila goes into the forest and withdraws from society. He gradually regains his former fitness and physique but he realizes that this is a hollow, half-existence. He and Devadatta kill themselves in solidarity at the end.

Padmini:

Padmini is a beautiful young woman who is the object of desire of both Devadatta and Kapila. She chooses Devadatta because she is attracted by his intelligence but she comes to realize that her sharp tongue is too much for his sensitive nature. She is also very attracted to the physicality of Kapila.

Although it is a complete accident when she puts the wrong heads back on the wrong bodies, it does seem that Padmini is now able to have her cake and eat it too, because she gets the mind that she adores atop the body she craves. This is only fleeting, though, because when the bodies of the men start to readjust back to the way they used to be, she is quickly dissatisfied with her lot again. Padmini is left alone twice by the men, as they kill themselves and leave her twice. The second time she kills herself too, having been dissuaded from doing so the first time around by the goddess Kali.

Kali:

Kali is the Hindu goddess of death and she appears to most of the characters during the play. Devadatta sacrifices his head to her, and she does receive each man in the end but only because Padmini has put the incorrect heads on the incorrect bodies and intense

suffering ensued. Padmini also addresses her when she burns herself on the funeral pyre. Kali makes Hayavadana a "complete" horse however in doing so demonstrates the perception that the Hindu gods don't really pay attention and can create as much havoc as good.

THE HERO'S WALK - ANITA RAO BADAMI

Introduction:

Anita Rau Badami was born in India and immigrated to Canada with her husband and son in 1991. Badami completed her B.A., in English at Madras University and studied journalism at Sophia College in Bombay. Badami's first novel is *Tamarind Woman*. *The Hero's Walk* (2000) is her second novel. It won the Regional Commonwealth Writers Prize and Italy's Premio Berto.

The novel centers on Sripathi Rao in India. He is set in his own ways in India. His daughter is estranged from him and she is settled in Canada. Hearing her death, Sripathi Rao rescues his granddaughter and brings her to India. He has never met her before. He assumes a new role as grandfather in India. His role is interspersed with four other characters who live within the large ancestral Rao home. Each one has his own personal struggles and motivations.

The Death of Nandana's Parents in Canada:

The novel takes place in the fictional town of Torturpuram, near Madras, in Southern India. It is the middle of July. Sripathi Rao attends the repeated phone calls and receives the bad news, that shakes him to his core. Maya, his daughter and Alan Baker, her husband have died in a car accident in Canada, leaving their seven-year-old daughter Nandana an orphan. The news is a terrible blow to the family, which has already been struggling through years of strife and latent hostilities towards one another.

The Broken Relationship between Maya and Sripathi:

Maya was the only daughter of Sripathi and Nirmala. She was a bright and loving girl. She did well in school, earned a degree with honors from Madras University. She received a scholarship to study at a prestigious university in America. Her parents were proud of her. Before leaving to Canada, she married Prakash Bhat through an arranged marriage. Prakash is an educated young man from a good family who studied in Philadelphia. However, during her three years of study, she met a man named Alan Baker, with whom she fell in love that she married him. She wrote a letter home informing her parents about her recent marriage. They did not receive the news well. Sripathi was so angry that he cut off communication with her. Maya continued to write letters, which Nirmala read, but Sripathi did not. Maya would call and talk to her mother. Sripathi refused to talk to her, and would not let her visit them. It was nine years since Sripathi stopped talking to Maya.

Nandana in India:

Listed as Nandana's legal guardian, Sripathi has to travel to Vancouver, Canada to pick up his granddaughter. Since her parents' death, Nandana has been staying with family friends,

who also happen to be Indians. But she cannot legally remain with them. Nandana is confused by the entire situation and cannot grasp the fact that her parents are gone and not coming back. She resents her grandfather, whom she calls 'the Old Man'. She knows that he has hurt her mother's feelings. After her parents' death, Nandana stops talking.

Sripathi packs away Maya's life and brings her to India. Nirmala cares well for the girl. Nandana gets along with her uncle, Arun. She avoids Sripathi and her great-grandmother Ammayya. Sripathi is indifferent, and Ammayya is mean in their approach. The family strains to remain civil with one another. But, Arun and Sripathi do not get along. Nirmala and Sripathi mourn the death of Maya's in different ways. Sripathi is constantly worried about money. Even though they are Brahmins, they have little money, and their house is in bad shape. To make matters worse, Sripathi learns that he will be losing his job soon.

Nandana's Taken away by Poorna:

Nandana adjusts to life in India the best she can, but she plans on returning to Vancouver as soon as possible. She even tries to run away a few times. She plays with few kids from the neighbourhood from time to time. There is an area between two buildings that the children call the Tunnel. They are afraid of it. It makes it a sign of courage and bravery for those who will go through it. One of the girls offers to let Nandana play with her Play Station if she will go through the tunnel. They will meet her on the other side. Nandana goes through, but the girls are not waiting. Mrs. Poorna, a poor woman who lost her daughter years ago, finds Nandana. Mrs. Poorna takes Nandana to her house, thinking Nandana is her lost daughter.

The Guilt of Sripathi:

Nirmala gets worried when Nandana does not come home. She also does not know where Sripathi or Arun are. She begins to search for Nandana. When she cannot find her granddaughter, she enlists anyone who will help. Sripathi and Arun return home and help look. Sripathi goes out alone to find her. While caught in a torrential downpour, Sripathi at one point has flashbacks about a similar situation he was in with Maya. The full force of his despair, mourning, and guilt hit him hard, to the point that he loses himself in his memories.

Arun later finds Sripathi, who is now confused, cold, and disoriented. Mr. Poorna brings Nandana back to the Rao's after he returns home and discovers her with his wife. He is extremely apologetic for his wife's behaviour. The Rao's are just glad to have Nandana back. Nandana misses her relatives so much while with Mrs. Poorna that she begins speaking again. Sripathi is very sick. It takes him a while to recover from the ordeal out in the storm.

Conclusion:

Life begins to look brighter for the Rao's. Sripathi's sister, Putti, is finally engaged, at the vehement disapproval of Ammayya, to Gopala Munnuswamy, who is of a lower caste, but for whom Putti has been pining for a long time. Arun gets a job and promises to help his family by sending home whatever he can. Sripathi decides to sell the house, something he has been loath to do, but realizes the practicalities of it. He and Nandana

slowly grow closer. Ammayya dies. The family scatters her ashes in the sea at the same place where the family scattered Maya's ashes. Sripathi and Arun mend their relationship, and Sripathi finally feels proud of his son.

Conclusion:

The Hero's Walk is a remarkably intimate novel that fills the senses with the unique textures of India. With humor and keen insight, Anita Rau Badami draws us into her story of the graceful heroism of the ordinary.

ON EDUCATION IN INDIA - ANANDA COOMARASWAMY

Introduction:

Anand Kentish Coomaraswamy was one of the great art historians of the twentieth century. His multifaceted writings deal with Visual art, Aesthetics, Literature and Language, Folklore, Mythology Religion and Metaphysics. He wrote several articles about the nature of the British-imposed Indian education and alerted Indians about its perils. His essay "On Education in India", he gives his observations of the ruin caused by British colonial education system.

Macaulay's Educational Policy:

By the intervention of the western education, the indigenous institutions that imparted education in Sanskrit and Arabic "carry on a forlorn struggle for existence." India had a rich tradition of education built on the gurukula system or *Pathashala* system sponsored and supported by society with no government interference. By "governmentalizing" education, the British cut off a long and unbroken tradition.

The Britishers were under the belief that Indians needed to be educated because it had stemmed from a savage country. It is "England's divine mission to *civilize India*." Macaulay operated from this racist, colonial-supremacist mode. To make a new race of the Hindus, one would have to begin by undermining the very foundations of their civilisation, religion, and polity, and by turning them into atheists and barbarians.

Disasters of English Education:

Coomaraswamy condemns the more evil facets of British imperialism. The greatest injuries done to the people of India have been taken as blessings. There is a common opinion in India that British education "liberated" India. Thus the "modern education" persists till date in India. Coomaraswamy demolishes this myth. He calculates the destruction of native learning systems. He points out that an average English-educated Indian is unable to appreciate nor understand his *own* culture.

Of all Indian problems the educational system of India is the most difficult and most tragic. A single generation of English education suffices to break the threads of tradition. English education will create a nondescript and superficial being deprived of all roots. It will

create an intellectual poor man who does not belong to the East or the West, the past or the future. The greatest danger for India is the loss of her spiritual integrity.

The Cultural Orphans in India:

The modern education destroys all capacity for the appreciation of Indian culture. The Indian youth are not aware of the Indian religious philosophies. They are stuffed with the knowledge of the crude type of atheism, common in Europe a generation ago. Their knowledge in Indian Art is vacuum. They do not know to translate even a letter, written in their mother tongue. On the whole, the modern youth are like strangers in their own land.

Coomaraswamy blames that the western education has pushed the Indian learners to collective cultural amnesia. He condemns Lord Macaulay, the man who started this process of cultural colonization. Macaulay was a pompous man. He believed wrongly that a single shelf of a good European library can replace all the literature of India, Arabia, and Persia.

Remedy:

Coomaraswamy stresses on the *ideal* of education than a mere system of education. As an idea, education should “draw out or set free the characteristic qualities of the taught.” Indeed, the latest incarnation of Macaulay’s colonial Indian inheritors goes by the label of “Idea of India.” However, Coomaraswamy’s prediction is slowly ringing true. Today, there’s renewed interest to study all aspects of Indian cultural heritage with quite some appreciable zeal.

Coomaraswamy says that the idea of education should be separated from the “notion of altering the structure of Indian society.” Any alteration or change or in his words, “true reforms come only from within and slowly.”

SRI AUROBINDO - TIGER AND THE DEER

Text:

Brilliant, crouching, slouching, what crept through the green heart of the forest,
Gleaming eyes and mighty chest and soft soundless paws of grandeur and murder?
The wind slipped through the leaves as if afraid lest its voice and the noise of its steps perturb
the pitiless Splendour,
Hardly daring to breathe. But the great beast crouched and crept, and crept and crouched a
last time, noiseless, fatal,
Till suddenly death leaped on the beautiful wild deer as it drank
Unsuspecting at the great pool in the forest's coolness and shadow,
And it fell and, torn, died remembering its mate left sole in the deep woodland,—
Destroyed, the mild harmless beauty by the strong cruel beauty in Nature.
But a day may yet come when the tiger crouches and leaps no more in the dangerous heart of
the forest,
As the mammoth shakes no more the plains of Asia;
Still then shall the beautiful wild deer drink from the coolness of great pools in the leaves'
shadow.

The mighty perish in their might;

The slain survive the slayer.

Introduction:

Sri Aurobindo is one of the supreme masters in Indian English Literature. His poetry may be divided into two broad groups, i.e., poetry of action and poetry of meditation. He is not only a poet but also a philosopher, short story writer and dramatist. He gives charming descriptions of nature in his writings. Savitri is the epic written by Aurobindo. It marks the culmination of his poetic career. Aurobindo's short poem 'The Tiger and the Deer' is a didactic poem. It is a contrast between good and evil, innocence and experience, and life and death. The poem expresses the poet's longing for a peaceful and harmless world.

The Mighty Tiger:

The poem begins with a description of the tiger. The tiger crouches and slouches brilliantly through the green forest. It has gleaming eyes, mighty chest and soft soundless paws. The brilliant character is creeping and moving forward slowly in the bushes of the woods. His eyes are shining and he has a muscular body. His paws are not making any sound. His actions show that he is going to do something evil. He looks like a murderer.

"Brilliant, crouching, slouching, what crept
through the green heart of the forest,"

Generally, people are afraid of the tiger. They hate it because it is rough and dangerous. In the poem, the world of tiger stands for death, darkness and arrogance.

The Innocent Deer:

The innocent deer drinks water from the great pool in the forest. It is unaware of the tiger's plan of attack. The tiger crouches slowly to attack the deer:

"..... the great beast crouched and crept, and crept
and crouched a last time, noiseless, fatal".

The wind is moving slowly from the leaves. It seems like it is afraid that any noise can disturb the pitiless and proud tiger. The Tiger is hardly breathing. But for the last time he moved slowly and soundlessly. This last step was fatal. The Tiger attacked on the beautiful deer who was drinking water from a pond and enjoying the shadow in the forest. He was unaware of this fatal attack and the pitiless tiger killed him. He was only remembering his companion who is left behind in the forest alone while dying. The tiger has destroyed the mild and harmless beauty of nature in few minutes. Then the fierce tiger has leaped up over the deer and torn it to pieces. The deer died pathetically thinking about its mate.

"Destroyed, the mild harmless beauty by
the strong cruel beauty in Nature"

The Justification:

The deer in the poem suggests innocence, softness and love. The killing of the deer by the tiger suggests the death and destruction of healthy values of life by the cruelty of modern civilization. The poet closes the poem with a note of optimism. He says that in spite of the various blows of death and darkness, life is a thing to be enjoyed. Sufferings are not eternal. He teaches the lesson that those who harm others will be destroyed like the mammoth. The mammoth shook the plains of Asia once upon a time. But it is extinct now. Since the tiger kills and harms other animals, the same fate of mammoth would come to it. But then the deer

would drink without any fear in the cool ponds of the forest. The poet beautifully tells, "The mighty perish in their might The slain survive the slayer".

SRI AUROBINDO - ROSE OF GOD

Text:

Rose of God, vermilion stain on the sapphires of heaven,
Rose Bliss, fire-sweet, seven-tinged with the ecstasie seven!
Leap up in our heart of humanhood, O miracle, O flame,
Passion flower of the Nameless, bud of the mystical Name.

Rose of God, great wisdom-bloom on the summits of being,
Rose of Light, immaculate core of the ultimate seeing
Live in the mind of our earthhood; O golden Mystery flower,
Sun on the head of Timeless, guest of the marvelous Hour.

Rose of God, damask force of infinity, red icon of might,
Rose of Power with thy diamond halo piercing the night!
Ablaze in the will of the mortal, design the wonder of thy plan,
Image of immortality, outbreak of the Godhead in man.

Rose of God, smitten purple with the incarnate divine Desire,
Rose of Life, crowded with petals, colour's lyre!
Transform the body of the mortal like a sweet and magical rhyme;
Bridge our earthhood and heavenhood, make deathless the children of Time.

Rose of God, like a blush of rapture on Eternity's face,
Rose of Love, ruby depth of all being, fire-passion of Grace!
Arise from the heart of the yearning that sobs in Nature's abyss:
Make earth the home of the Wonderful and life beatitude's kiss.

Introduction:

Sri Aurobindo is a great mystic poet and a philosopher, short story writer, and dramatist. His prominent works are *Myrtilla*, *Urvashi*, *Love* and *Death*. *Savitri* is an epic that epitomizes his poetic career. He became involved in the Indian Independence struggle in order to liberate his native land from British rule and afterwards turned to spirituality. His *Rose of God* is a mystic poem. In this poem, there are two main concepts which the words are woven the descending super mind and the ascending sun.

Sun and Super mind:

The Rose of God begins with the rising sun and the descending super mind that is characterized by two attributes, bliss and passion. The vermilion sun on the blue sky appears like a Kumkumam mark on the fore head of a beautiful woman. The redness is the symbol of passion and the sapphire of blue heaven stands for the limitless infinity. Therefore the Sun is called the Passion Flower of the Nameless. God, the Absolute, cannot be comprehended

through qualities. So, man attributes qualities to Him for the purpose of realization. This is the passion of God, who is really beyond all naming.

“Rose of God, vermilion stain on the sapphires of heaven,
Rose Bliss, fire-sweet, seven-tinged with the ecstasie seven!”

Man has to use symbols to express the indefinable. So the poet calls the Sun ‘bud of the mystical name’ that is Prijakshara OM. It stands for all the symbol of God head. The poet invoices this passion flower to rise up in the human heart, like an upward streaming flame. This is an allusion to the Kundalini which rises from the Muladhara and passing through four more plexes goes up to the Saharashtra. The poet calls it fire-sweet, as flaming as the fire and as sweet as nectar. He says the rising sun in the sky at the dawn produces the seven-coloured spectrum which is the symbol for the seven levels of ecstasy defined in Yoga texts like ‘Yoga-Vasishta’. Thus in the first stanza, the eagerness of God come to man is powerfully underlined by the symbol of the sun eagerly rising in the Eastern sky.

Light and Time:

In the second stanza, the attributes dealt with are Light and Time. In the first stanza, the miracle happened in the heart of man. In this stanza, the transformation is in the mind of the man. Light stands for unclouded knowledge. The Sun is obviously the symbol of the grandest light. In the Gita, the splendor of the Lord’s Visvarupa or cosmic form has been described as a splendor of a thousand suns rising simultaneously. The sun drives away all darkness and takes us to the summit of wisdom. In terms of the kumkumam, the summit stands for the thousand-petal lotus, reeling which the Yogi has nothing more to achieve. It is the ultimate seeing, and it is immaculate in the sense that Sahasra is represented as pure white. So, he calls the sun a golden flower of mystery.

“Rose of Light, immaculate core of the ultimate seeing
Live in the mind of our earthhood; O golden Mystery flower,

The sun is the maker of time and as such represents the God head which is beyond all time, but comes down to man in time as an incarnation. The poet calls the guest of the marvelous hour. A guest is called an atithi, one who comes without previous appointment. The descent of the super mind depends on the Grace of God and cannot be scheduled according to any time-table. But once the super mind arrives time itself becomes a marvel. If time is lost living in time, the aspirant becomes timeless. This is the result of the divine quest arriving unexpectedly. So, he called the quest of marvelous hour.

Power and Immortality:

The poet talks about power and immortality. He calls the sun the source of all power. This is scientifically true because all the sources of energy which we run our industries can be traced ultimately to the sun. Science tells that four fuels. Which are firewood, coal, water power, and petroleum, all originate from solar light and heat. Hence, it is extremely appropriate that the sun is worshipped as the grants of power. So, the poet calls the sun the grandeur of right. He calls it also the damask force of infinity. Damask is defined as bluish red. So it brings to our mind the scene of an infinite power that is also infinitely tenders. The sun not only gives us power but also tenderly nourishes the smallest life.

The power of sun shatters the darkness of ignorance. This is composed to a diamond drill breaking up rocks and releasing the life-giving waters. The power resides in the will and therefore the poet entreats the sun to set ablaze the will of man and make him relies the

pattern of lord's creation. Therefore, the poet calls the sun image of immortality. An image is finite, it represents is infinite. Man lives only for a brief period but it represents its infinite but the life is divinized, it can have eternal significance. He calls it an outbreak because the power of the Divine shatters all limitations.

It is the desire of God that is the source of creation. Men are driven by desire to do things but God uses desire as the instrument for his creation. So the poet says that the blooming of life on creation is simulations with the rising of the sun, and in the redness of the sun, he sees God's purple desire. Life is multifaceted and comparable to a flower with multi-layered petals. The colours run the whole gamut even as a lyre spans all the octaves of music. The poet has in mind the Sahasrara or the thousand petal lotus which overtops the sin chakras of the Kundalini where Siva and Parvathi, the parents of the universe are said to sport. From that sport does the divinity of the issue.

According to Tantric lore, the Kundalini that has risen up to the sahasara returns down words by the Grace of God. The result is the physical body of man is transformed into finest expression of divinity. The poet calls it a sweet rhyme. When the super mind descends, earth heaven get inter-mingled mortal man becomes immortal. Life becomes eternal. So he calls it 'The Rose of Life'.

Conclusion:

The poet invokes "God's grace as the Rose of Love". In shakthi worship, the composition of the Divine Mother is called Aruna or Pink. The poet calls it the blush of rapture on the face to the Eternal. It is ruby-red in colour signifying the blood relationship between the victory and the deity. He points out the nature by itself is Tamasic. It is like a deep abyss or pit completely dark. Man finds himself cast into that the Grace of God to descend to this pit and raise up the suffering mortal. So, earth itself turns into heaven and life is thrilled as it kissed by the eternal bliss. The supernatural is expected to divinize aspect of human life. Thus, he refers to its symbol, the sun, as the Rose of Life, Rose of Power, Rose of Life, Rose of Love and Rose of Bliss. The Rose stands for Bright hope.

TORU DUTT - THE LOTUS

Text:

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

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

Toru Dutt was an educated young woman who had traveled to Britain and France during her childhood. British literature and culture influenced her and is demonstrated in various works by Toru, including “The Lotus”. In the poem, Toru presents the idea that the lotus is the most beautiful of all flowers in order to establish superiority of the Hindu religion over other world religions.

In Indian culture, the lotus has always held a special significance. It is revered as a sacred flower, symbolizing purity, divinity, and enlightenment. Dutt expertly utilizes this symbolism in her poem to reflect the central themes of spirituality, transformation, and the cyclical nature of life.

Toru Dutt personifies ‘Love’, Love asks Flora, the Greek Goddesses of Nature to provide a flower, a flower that has an undeniable ability to be the Queen of all the flowers in the world. Among the flowers, there has been a well-known, long-standing rivalry between ‘the Lily’ and ‘the Rose’. Popular Poets claimed their beauty through songs (both got equal praises). They both have their own uniqueness, both couldn’t beat the other. A Rose cannot be pale or tower splendid like a Lily and a Lily cannot be as lovely as a Rose (Lily is sacred to Juno, the wife of Jupiter, Goddess of fertility and protection. Rose is associated with the Greek Goddess Psyche). Considering all these factors Love claims a flower that has both Lily and Rose’s unique qualities together- A flower that is as lovely as a Rose and as stately as a Lily with pride. Flora, listening to his queries asks a question “But of what colour?” At first, Love chooses red (Rose- red) then he prays for white (Lily- white). Finally, he asks for both the colours and so, Flora gave him the beautiful, elegant, pale, Rose-red and Lily-white dyed Queenliest of all flowers- Lotus in his hands.

The Rivalry:

“The Lotus”, begins with a conflict between the rose and the lily flower. The goddess of love, Aphrodite, approached the flower goddess, Flora to create a flower who would undisputedly be the queenliest of all flowers. Both the lily and the rose, used their “bards of power” in their fight over the queenliest flower title. Bards is associated with Gaelic spiritual power traditions of England, Scotland and Ireland. Toru uses Greek and Roman mythology as support for her Hindu beliefs and to establish her stand. The rose is described as never reaching the level of the lily flower, because the lily has a strong willed demeanor.

Dutt introduces the lotus as a "flower of God," establishing its importance and supernatural qualities. She then portrays the lotus as emerging from the murky depths of water, highlighting its ability to thrive in adverse conditions. This metaphorical representation resonates strongly with the Indian attitude to life, which emphasizes finding beauty and spirituality amidst hardships and challenges.

Dutt elaborates on the unique characteristics of the lotus, describing its petals as untouched by the impurities of the world. This portrayal reflects the Indian belief in detachment and the ability to remain unaffected by the transient nature of existence. The lotus, with its pristine and unblemished appearance, serves as a symbol of the ideal life according to Indian philosophy – one that remains untarnished by the chaos and materialistic desires of the world.

The lotus serves to depict the concept of rebirth and transformation. Dutt describes how the lotus rises anew every morning, signifying the continuous cycle of life, death, and rebirth. In Indian spirituality, this cyclic nature is a fundamental concept, emphasizing the eternal nature of the soul and the potential for spiritual growth and enlightenment. Dutt ingeniously captures this idea, evoking a sense of hope and resilience in readers.

"The Lotus" also encapsulates the Indian reverence for nature and its intrinsic connection to spirituality. Dutt portrays the lotus as a mirror to the heavens, emphasizing its ability to reflect the magnificence and serenity of the divine realm. This connection between nature and spirituality is deeply ingrained in Indian culture, where the natural world is seen as an extension of the divine. By showcasing the lotus as a translucent, magical entity, Dutt asserts that nature holds the key to unlocking our spiritual potential.

In conclusion, Toru Dutt's poem, "The Lotus," stands as a testament to her achievement in presenting the Indian attitude to life and culture. Through the symbolism of the lotus, Dutt effectively captures themes of spirituality, transformation, and the cyclical nature of existence. Her poignant portrayal of the lotus as a sacred flower reflects the Indian belief in purity, detachment, and the ability to find beauty amidst adversity. Furthermore, Dutt's depiction of the lotus serving as a mirror to the heavens reflects the Indian reverence for nature and its integral role in spiritual enlightenment. Ultimately, her masterful use of the lotus as a central symbol in the poem showcases Dutt's ability to encapsulate the essence of Indian philosophy and spirituality in her literary works.

TORU DUTT - OUR CASUARINA TREE

Text:

LIKE a huge Python, winding round and round
The rugged trunk, indented deep with scars,
Up to its very summit near the stars,
A creeper climbs, in whose embraces bound
No other tree could live. But gallantly
The giant wears the scarf, and flowers are hung
In crimson clusters all the boughs among,
Whereon all day are gathered bird and bee;
And oft at nights the garden overflows
With one sweet song that seems to have no close,
Sung darkling from our tree, while men repose.

When first my casement is wide open thrown
At dawn, my eyes delighted on it rest;
Sometimes, and most in winter, —on its crest
A gray baboon sits statue-like alone
Watching the sunrise; while on lower boughs
His puny offspring leap about and play;
And far and near kokilas hail the day;
And to their pastures wend our sleepy cows;

And in the shadow, on the broad tank cast
By that hoar tree, so beautiful and vast,
The water-lilies spring, like snow enmassed

But not because of its magnificence
Dear is the Casuarina to my soul:
Beneath it we have played; though years may roll,
O sweet companions, loved with love intense,
For your sakes, shall the tree be ever dear.
Blent with your images, it shall arise
In memory, till the hot tears blind mine eyes!
What is that dirge-like murmur that
I hear Like the sea breaking on a shingle-beach?
It is the tree's lament, an eerie speech,
That haply to the unknown land may reach.

Unknown, yet well-known to the eye of faith!
Ah, I have heard that wail far, far away
In distant lands, by many a sheltered bay,
When slumbered in his cave the water-wraith
And the waves gently kissed the classic shore
Of France or Italy, beneath the moon,
When earth lay tranced in a dreamless swoon:
And every time the music rose, —before
Mine inner vision rose a form sublime,
Thy form, O Tree, as in my happy prime
I saw thee, in my own loved native clime.

Therefore, I fain would consecrate a lay
Unto thy honor, Tree, beloved of those
Who now in blessed sleep for aye repose, —
Dearer than life to me, alas, were they!
Mayst thou be numbered when my days are done
With deathless trees—like those in Borrowdale,
Under whose awful branches lingered pale
“Fear, trembling Hope, and Death, the skeleton,
And Time the shadow;” and though weak the verse
That would thy beauty fain, oh, fain rehearse,
May Love defend thee from Oblivion's curse.

Introduction:

Toru Dutt (1856-77) is a pioneer of Indo-Anglian poetry. She is an Indian poet who wrote both in English as well as French. Born to the RambaganDutt family, she was the youngest child. Their family converted from Hinduism to Christianity in 1862. Toru did her

higher education in England. She was proficient in Bengali, English, French and even Sanskrit. She wrote two novels, the unfinished “Bianca or the Young Spanish Maiden” written in English and “Le Journal de Mademoiselle d’Arvers” which was written in French. Her poetry collection “A Sheaf Gleaned in French Fields” consisted of translations of French poetry into English and was published in 1876. At the time of her death, she left behind an incomplete volume of original poems in English titled “Ancient Ballads and Legends of Hindustan”. Some of her popular poems include Lotus, Sita, Buttoo and Lakshman.

Beauty and Strength of the Casuarina Tree:

“Our Casuarina Tree” by Toru Dutt was published in 1881. The Casuarina tree here refers to an ever-green, huge tree found in the courtyard of the poetess house. The poem contains five stanzas. The poet describes the beauty and strength of the tree. The Casuarina tree has a creeper growing round it like a python and the trunk of the tree is rough and stands tall. The trunk is embraced, almost strangled, by the creeper, but the tree defies it. The Casuarina tree is personified here. The tree bears the creeper and wears it like a scarf of bright red crimson flowers. The branches are laden with them. On this tree, birds and bees gather. Darkling means in the dark. The tree here symbolizes vitality.

The poetess describes her view from her window (referred to as “casement” in the poem). Toru, being a nature poet, watched the reassuring sights of nature. A grey baboon sat on the summit of the tree, watching the sun rise. The small and weak offspring of the baboon leaps about and plays. The Kokilas welcomed the day. The old tree cast a shadow in the pond thus lending a shelter for sleepy cows to lie around. Toru blends the East and West in her description of white lillies which appeared like bunches of snow on the top of a lake.

Emotional Bond with the Tree:

Toru Dutt moves from a description of the physical beauty and strength of the tree to its emotional value in her life. The poetess childhood memories and her siblings are brought into the picture. This tree is probably the only link she has left with her past and her happy childhood days. This tree had been dear to Toru not only because of its beauty but also because of its association with memories of her formative years. Beneath this Casuarina tree Toru had played with her siblings during her childhood. The tree in Toru’s mind was hence not objective, but subjective (typical Romantic element). This memory of her childhood days made her weep fresh tears. Toru then moves on to the realization that her siblings are no more and their death is described as a form of sleep. The tree also laments along with the poetess. Now Toru feels that the tree will take her message to the unknown land of the dead and thus convey her sorrow to her siblings.

Toru remembers the tree exactly as it was in her childhood days. But though the tree lives her playmates have passed away. The tree now remains a constant reminder of her loss and the poetess describes her anguish. Even while the poetess is abroad, the tree would appear in her mind just as she had seen it in her native land and would help her connect strongly with memories of her siblings and motherland. She says that the tree is dearer to her than her own life. The Casuarina tree was also loved by her siblings, who are unfortunately now in a “blessed sleep” (death). She realizes that she would also leave the world one day to rejoin her siblings but hopes that the tree would remain immortal. The poetess hopes that her poem and her love for the tree would stop the tree from being forgotten.

Conclusion:

“Our Casuarina Tree” is a poem that celebrates the majesty of the Casuarina Tree along with reviving memories of the poetess' childhood days spent under it with her brother and sister, namely, Abju and Aru. The poem is aptly titled using the word “Our” rather than “My” implying that it is not associated only with Toru but also with her beloved siblings. The tree connotes nostalgic feelings and memories of past golden days. The creeper described in the first stanza may be a reference to the killer disease Tuberculosis which killed her siblings. The trunk of the Casuarina Tree being embraced by the creeper growing around it may also be considered a typical example from the puranas of the embrace of Dridharashtra. The image of the tree surrounded by birds and bees highlights the vitality of the tree. Gradually Toru moves from a description of the physical charm of the tree to a philosophical reminder of family ties. The Abju-Aru-Toru bond which also comes up in another poem titled “Sita” by Toru Dutt she writes of “Three happy children...” is one of the main themes of this poem as well.

SAROJINI NAIDU - PALANQUIN BEARERS

Lightly, O lightly we bear her along,
She sways like a flower in the wind of our song;
She skims like a bird on the foam of a stream,
She floats like a laugh from the lips of a dream.
Gaily, O gaily we glide and we sing,
We bear her along like a pearl on a string.

Softly, O softly we bear her along,
She hangs like a star in the dew of our song;
She springs like a beam on the brow of the tide,
She falls like a tear from the eyes of a bride.
Lightly, O lightly we glide and we sing,
We bear her along like a pearl on a string.

Introduction:

Sarojini Naidu is a well known poet and patriot of India. She is well known as the Nightingale of India. Her poems include *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917) and *The Feather of Dawn* (1961). The poem entitled *Palanquin Bearers* is the opening poem of *The Sceptered Flute*, a collection of her poems. In the poem *Palanquin Bearers*, the poetess depicts those days when the palanquin was in fashion and the brides and ladies of noble families were carried from one place to another place by palanquin. The tradition of palanquin was in fashion in the nineteenth century or even twentieth century. In Hyderabad, the palanquins were used to carry the noble ladies to their relatives of distant areas. The theme of the poem *Palanquin Bearers* is a reflection of Customs and Traditions of Indian marriage. There are two stanzas in the poem, each of six rhymed versus.

Portrayal of Palanquin:

Palanquin Bearers is a melodious poem. This poem shows Indian tradition. By presenting the image of palanquin, she presents the simplicity of Indian life. The palanquin bearers carry the palanquin, with bride inside it, very lightly. The poetess compares the palanquin to a flower and song of the bearers to the wind. The palanquin moves to and fro like a flower in the wind. The palanquin glides along in the air as a bird moves on a stream. She floats in the air as laughter in dream. The palanquin bearers sing joyfully while they carry the palanquin. The poetess compares the palanquin with a pearl of string.

“Lightly, O lightly we bear her along,
She sways like a flower in the wind of our song;
She skims like a bird on the foam of a stream,
She floats like a laugh from the lips of a dream.”

The palanquin bearers carry the palanquin softly. The palanquin hangs like a star in the dew of the song of the bearers. She jumps like a ray of light. She falls like a tear from the eyes of a bride. The palanquin bearers sing while marching forward. The palanquin looks like a pearl hanging on a string.

“Lightly, O lightly we glide and we sing,
We bear her along like a pearl on a string.”

Conclusion:

The poem is a very simple. The sweet melody of the poem and gentle touch of imagination have added to the beauty of the poem. It is an exquisite piece of poetic art. It expresses the feelings and admiration of the bearers. The two images “she falls like a tear from the eye of a bride and she springs like a beam on the brow of the tide are remarkable. The first image bears out the age-old story of an Indian bride’s sadness, on being separated from parents or the husband or any other thing. The other image of a beam of light flashing across the brow of a tide is spiritual illumination, a ray hope through despair, a beam of light through sorrow, a flash of light through darkness.

SAROJINI NAIDU - COROMANDEL FISHERS

Text:

Rise, brothers, rise; the wakening skies pray to the morning light,
The wind lies asleep in the arms of the dawn like a child that has cried all night.
Come, let us gather our nets from the shore and set our catamarans free,
To capture the leaping wealth of the tide, for we are the kings of the sea!

No longer delay, let us hasten away in the track of the sea gull's call,
The sea is our mother, the cloud is our brother, the waves are our comrades all.
What though we toss at the fall of the sun where the hand of the sea-god drives?
He who holds the storm by the hair, will hide in his breast our lives.

Sweet is the shade of the cocoanut glade, and the scent of the mango grove,
And sweet are the sands at the full o' the moon with the sound of the voices we love;

But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;
Row, brothers, row to the edge of the verge, where the low sky mates with the sea.

Introduction:

Sarojini Naidu was born in Bengali Hindu family at Hyderabad. She was educated in Cambridge, London. She was an Indian Independence activist and a poetess. She was the follower of Mahatma Gandhi. Her poems were written for children. Through her poems, she praised the nature and the nation. Her poems are filled with patriotism. She also wrote poems on love and death. She became the President of Indian National Congress. She was the first woman to be appointed as Governor of Uttar Pradesh. She is known as the Nightingale of India.

Sarojini Naidu's poem "Coromandel Fishers" focuses on the fishermen. As a child, she lived on the coast of the Coromandel Bay in Bengal. She was familiar with the lives of the fishermen, and gained knowledge of their family and livelihood. The hard lifestyle of the fishermen and their meagre earning surprised her; she was astonished at their devotion to the sea, a mother figure for the fishermen.

Wakening in the Morning:

One of the fishermen addresses his fellow workers and speeds them up towards their work. He commands the men to wake up from sleep. To denote the early morning time Sarojini Naidu uses imagery. She says, the sky has woken up from its sleep and it is in morning prayer to the divinely sun. It is a conducive time for them to start the sail as there is no wind ahead. The poet compares the stillness of the wind to the sleep of a baby, who has been crying throughout the night. The comparisons are,

"Rise, brothers, rise; the wakening skies pray to the morning light,

The wind lies asleep in the arms of the dawn like a child that has cried all night."

The fisherman motivates the others to land in action. It is time that they gather their fishing nets from the shore and set their catamarans free. Their only aim is to capture the wealth of the tide as they are "the kings of the sea".

The True Relationship:

The poet speaks of the relationship that exists between the elements of the sea and the fishermen. The fisherman advises the others not to delay any more. They have to sail along the sea, following the call of the sea gull. It is a good guide to them in the midst of the sea. The sea will be happy by their arrival because she is their mother taking care of them and satisfying their needs by giving in bounty. The cloud as a brother will look after their safety by not raining and spoiling their work. The waves will roar along with them as true companions. Above all, the sea-god is there to protect them at any time and in any situation. The sea god is the commanding chief of the storm. He will hold them in a safer place in his breast, if any danger arises in the middle of the sea.

"No longer delay, let us hasten away in the track of the sea gull's call,

The sea is our mother, the cloud is our brother, the waves are our comrades all."

The Incomparable Pleasure:

The chief of the fishermen knows well how many pleasures are awaiting them in the land. The leaves of the coconut tree make sweet shade for them to rest. The sweet fragrance that crawls out of the mango grooves is enticing. Sitting on the beach on a full moon day and hearing the sound of the family members is a sweet experience. Yet, there is one more

experience, which is sweeter than all the above mentioned. It is the spray splashing on their cheeks as they row their boats. Seeing them, the wild foam will dance with happiness. As there is no more time to delay, the fisherman urges the others to sail along the verge where the sky and the sea meet each other. The incomparable experience gained from the sea is described as,

“But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;
Row, brothers, row to the edge of the verge, where the low sky mates with the sea.”

KAMALA DAS - LOOKING GLASS

Getting a man to love you is easy
Only be honest about your wants as
Woman. Stand nude before the glass with him
So that he sees himself the stronger one
And believes it so, and you so much more
Softer, younger, lovelier. Admit your
Admiration. Notice the perfection
Of his limbs, his eyes reddening under
The shower, the shy walk across the bathroom floor,
Dropping towels, and the jerky way he
Urinate. All the fond details that make
Him male and your only man. Gift him all,
Gift him what makes you woman, the scent of
Long hair, the musk of sweat between the breasts,
The warm shock of menstrual blood, and all your
Endless female hungers. Oh yes, getting
A man to love is easy, but living
Without him afterwards may have to be
Faced. A living without life when you move
Around, meeting strangers, with your eyes that
Gave up their search, with ears that hear only
His last voice calling out your name and your
Body which once under his touch had gleamed
Like burnished brass, now drab and destitute.

Introduction:

Kamala Das is one of the leading women poets of Indo Anglian literature. In her poems she expresses the need for genuine love of the soul with the frankness unusual to Indian context. Her prominent poems are *The Old Playhouse*, *My Grand Mother's House*, *The Looking Glass*, and *The Freaks* which overflow with powerful emotions. The poem entitled *The Looking Glass* is one of the finest poems in *The Descendants*. It records authentically the personal relationship which gives both love and security. She has always been deprived from these two things. In *The Looking Glass*, the poetess writes about the

sufferings and humiliations the womankind has to suffer in male dominated society. The poem brings a real picture of the lustful relationship between every man and the every woman. The patriarchal society has made the woman dependent on man. It deals with the theme of love, sexuality sickness and loneliness. This poem shows maturity in craftsmanship.

Predicaments of Woman:

Kamala Das talks about the problems of a woman who faces as a woman. She suggests that a woman should be bold when she is going to have sexual inter course with a man. She should give up her shyness. The poet says that it is quite easy for a woman to get the love of a man. A woman needs to be honest about her womanly needs. She should stand naked before her the mirror with her man. This will make the man feel stronger while on the other hand, the woman will be softer, younger, lovelier. The poet does not praise the qualities of a woman but exposing their reality. The soft, young and lovely body of the woman is what makes the man believe that he is strong.

The poet continues the easy to make a man love her. A woman needs to accept the man's admiration and praise for her body.

“Notice the perfection
Of his limbs, his eyes reddening under
The shower.....”

However, here again the dependence of woman reflects. The lines symbolize the fact that the woman needs a man in order to please her body. The woman should gift her womanly traits to the man like

“the scent of
Long hair, the musk of sweat between the breasts”

These lines depict how superior to a man as she possess qualities. They are a gift for the man. The dependence of woman leads to her misery.

Woman, a walking Corpse:

The woman becomes a walking corpse. Her eyes quest for her man while meeting strangers. The body of a woman used to get pleasure with man ultimately has to suffer without him. The poet highlights that woman are not only loved for their bodies and the ageing body leaves a space of isolation for a woman. Since it has become “like burnished brass, now drab and destitute.” She tries to subvert the patriarchal notion of a woman incapable of independent and the objectification of a woman.

Conclusion:

Finally, the poem challenges the patriarchal society where a woman should be voluntarily dependent on a man for their survival. The poem also addresses the definition of a man and a woman. The poet uses bold language involuntarily to raise awareness on the female sexuality.

KAMALA DAS - AN INTRODUCTION

Text:

I don't know politics but I know the names
Of those in power, and can repeat them like
Days of week, or names of months, beginning with

Nehru. I am Indian, very brown, born in
Malabar, I speak three languages, write in
Two, dream in one. Don't write in English, they said,
English is not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? The language I speak,
Becomes mine, its distortions, its queernesses
All mine, mine alone. It is half English, half
Indian, funny perhaps, but it is honest,
It is as human as I am human, don't
You see? It voices my joys, my longings, my
Hopes, and it is useful to me as cawing
Is to crows or roaring to the lions, it
Is human speech, the speech of the mind that is
Here and not there, a mind that sees and hears and
Is aware. Not the deaf, blind speech
Of trees in storm or of monsoon clouds or of rain or the
Incoherent mutterings of the blazing
Funeral pyre. I was child, and later they
Told me I grew, for I became tall, my limbs
Swelled and one or two places sprouted hair. When
I asked for love, not knowing what else to ask
For, he drew a youth of sixteen into the
Bedroom and closed the door, He did not beat me
But my sad woman-body felt so beaten.
The weight of my breasts and womb crushed me. I shrank
Pitifully. Then... I wore a shirt and my
Brother's trousers, cut my hair short and ignored
My womanliness. Dress in sarees, be girl,
Be wife, they said. Be embroiderer, be cook,
Be a quarreller with servants. Fit in. Oh,
Belong, cried the categorizers. Don't sit
On walls or peep in through our lace-draped windows.

Be Amy, or be Kamala. Or, better
Still, be Madhavikutty. It is time to
Choose a name, a role. Don't play pretending games.
Don't play at schizophrenia or be a
Nympho. Don't cry embarrassingly loud when
Jilted in love... I met a man, loved him. Call
Him not by any name, he is every man
Who wants a woman, just as I am every
Woman who seeks love. In him... the hungry haste

Of rivers, in me... the oceans' tireless
Waiting. Who are you, I ask each and everyone,
The answer is, it is I. Anywhere and,
Everywhere, I see the one who calls himself
I; in this world, he is tightly packed like the
Sword in its sheath. It is I who drink lonely
Drinks at twelve, midnight, in hotels of strange towns,
It is I who laugh, it is I who make love
And then, feel shame, it is I who lie dying
With a rattle in my throat. I am sinner,
I am saint. I am the beloved and the
Betrayed. I have no joys which are not yours, no
Aches which are not yours. I too call myself I.

Introduction:

Kamala Das, born Kamala Surayya, was an Indian poet and novelist. She went by the pen name Madhavikutty. She wrote openly about politics and equal rights for women. Her poem "An Introduction" is one of her most well-known. It was published in her first collection, *Summary in Calcutta* in 1965. The collection focuses on love and the pain that follows betrayal. Das explores her complex emotions regarding the system controlling her life and the lives of countless suffering women. She also has the experience to back up her assertions about freedom and oppression as she played a critical role in the establishment of the Indian feminist movement. She describes the poet's own mental and emotional state as she aged and pushed back against patriarchal society.

Kamala Das' poem "An Introduction" was first published almost more than half a century ago in 1965 in one of her notable books of poetry, *Summer in Calcutta*. Being one of her earliest works, it strongly addressed some of Das' most prominent ideas in the rawest form possible. This purely confessional poem clearly portrays her cry to achieve a sense of freedom in life. The voice that narrates the poem is clear, direct, sharp, and unhesitant. In spite of being highly personal and revolving around the poet's own experiences, this poem makes an attempt to cover almost all social, political, cultural, as well as, emotional grounds.

The Broken Political Scene of India:

"An Introduction" is tangled from the very beginning in both history and memory. Das begins the poem with a sarcastic note indicating the broken political scene of the 1960s. She mentions that she does not know politics but can tell the names of popular political leaders like Nehru, just like one can tell the names of the days of the week. This sarcasm is underlined with a more serious socio-political stance that deserves notice as Das throws light on the position of women and how they were kept unaware even under the rule of such a government.

Kamala Das' Multi-lingual Background:

Das then moves around her personality, informing readers of her multi-lingual background and how it makes her who she is. She claims that every language she speaks is her own. Even if there is some distortion in the language, it should not be considered a flaw;

it is the uniqueness of the speaker's voice that counts. She is unafraid of what society expects from her. Das is essentially mentioning that she is her own person.

Das introduces herself as an Indian. She claims to have a brown complexion and to have been born in Malabar, a southern administrative district in British India. She informs the reader how unaffected she is by regional prejudices, initially defining herself by her nationality, and then by her skin color. Furthermore, she defends her freedom to speak three languages and her decision to write in two of them: Malayalam, her mother tongue, and English. She emphasizes the sense of being an Indian in this way. Das mentions how her friends and relatives anger her by advising her to speak in her mother tongue, Malayalam, rather than in English. She employs English in her writings because she is fluent in that language. Her friends, relatives, and critics, on the other hand, dislike her habit. They all attack her for writing in English, for it is the language of the colonizers. This interference in her life brings out her assertiveness. "Leave me alone," she says. She tells her peers, relatives, and society at large to let her be. She wants them to stop dictating and tracing every step of her life. She inquires as to why they are critical of her. Why is not she allowed to write in whichever language she wants. She mentions that language is not an object to be owned by anyone. She will use that language that resonates with her personality the best, as it will be her own: "All mine, mine alone." She writes in her own tongue, which is only complete with all of its flaws, irregularities, and peculiarities. Although the language is not totally English, i.e., it might not always be grammatically correct, she believes it to be at least an honest expression of herself. Her language, just like her own self, is nowhere near perfect. It comes with its own flaws, shortcomings, and strangeness, which is a perfectly acceptable thing. She follows the "to err is human" motto in her lifestyle and completely accepts her weaknesses because just like her language, they are her own. Furthermore, she elaborates on this stance and mentions how what makes her language unique is it understands her and voices her joys and concerns alike. Her language comes to her as second nature, as roaring does to a lion; she cannot help her instincts and impulses. Her speech—her English—is human speech that the mind has the capacity to comprehend. Though it has its own defects and flaws, her language cannot totally be considered or counted as a handicap, like not being able to see or hear. Das then takes the next few lines to make the readers understand that her language is not as unexpected as trees in a storm or monsoon clouds. It also does not repeat the raging fire's incomprehensible mutterings. She stresses that it has its own sense of coherence and unity, one that only unfolds in emotions.

Difficulties Faced by Das:

Das elaborates upon her growth years, and the difficulties she had to encounter as a young wife. She mentions how often she was made fun of and embarrassed publicly for choosing not to follow the social/patriarchal norm. Her personality and her life, although to be fair, should have been her own. But it was always subject to public scrutiny and unsolicited advice from everyone she knew. Das moves up a stage in her journey and mentions her married life. Before that, she talks about all the changes that took place in her body, which denoted her transformation from a mere child to a woman. Though her body had undergone significant transformations, it was only after her friends and relatives informed her she had reached the age of adulthood that she realized the change. They made

her aware of her bodily growth. Her stature, as well as, the contour of her body had changed. She grew tall and lovely. Her limbs become swollen. Hair sprouted in one or two spots. She only realized she had grown up since her body started to exhibit womanly changes, according to others. Mentally, she was still the same girl as she was before her body underwent the transformations.

It is only after this reference that readers find out that she was married off relatively young. Her married life seemed torturous and terribly unfulfilling. She could be physically ready, but she was not prepared mentally. Indeed, there were no signs of physical abuse. Mentally and physically, the innocent mind felt broken, tired, and utterly damaged.

After going through a miserable married life, the speaker took it upon herself to process and overcome the pain left by an unhealthy marriage by changing her appearance and giving her personality a twist. She chopped her hair short and dressed in boyish clothes, oblivious to her femininity. People chastised her for her queer appearance and told her she needed to adhere to the stereotypical womanly responsibilities.

Everyone wanted to offer her some advice. Her counselors encouraged her to dress like a lady. They instructed her to wear traditional women's clothing such as sarees and blouses and live the life of a devoted, condescending wife. She was expected to take up the role of a woman in its traditional sense. The advisers told her to continue quarreling with the servants while embroidering or cooking. They also advised her to stay active with household chores. Apart from this, society also instructed her to stop being childish and pick one name that defined her role in the world.

Struggle between Self and the Society:

Das brings the poem to an end on the exact same notes that the beginning and the center of her poem explicitly stress, i.e., "I." The struggle between her "self" and the world at large heightens towards the end, eventually blurring the lines between where her original self begins and ends. She is, therefore, the "sinner" and the "saint"; she is the one who is both loved and betrayed. The concluding lines of the poem still ring the song of protest. Das' voice is still loud and resilient in her cause. Ultimately, "An Introduction" is almost the portrayal of a quest to discover the "self" and Das effectively takes all the right steps in the right directions.

Toward the end of "An Introduction," the speaker gets really existential. It is here readers figure that the pronoun "I" holds a great deal of significance for Das. For at one point, at the height of her emotions, Das gets courageous enough to ask the men she is seeing who they really are. Their reply is: "it is I." The "I" therefore is the representation of the agency men have in the world. In this very line, readers can tell that the line between Das' self and the all-powerful men gets blurry.

Men, unlike the other sex, are capable enough to make their own decisions and have the ability to get the objects of their desire by hook or by crook. The speaker expresses her desire to be just as free and comfortable as men are. She too wants to be able to drink alone until midnight without being judged. She wants to laugh, satisfy her lust, commit sin, and feel shame. Basically, she wants to do everything that a man is capable of doing. She wants the restrictions that come with being a woman to disappear.

Therefore, she, just like them, wants to be able to claim the label of “I” for herself. In conclusion, she too is a “sinner” and a “saint.” She is the “beloved” and the “betrayed,” just like men. Her joys and sorrows are the same as men. As a result, she takes pride in her choice and calls herself “I,” not a “woman.”

R. PARTHASARATHY - RIVER ONCE

With paper-boats

 boys tickle my ribs
 and buffaloes have turned me
 to a pond.

There's eaglewood in my hair
 and stale flowers.

 Every evening
 In the forehead
 of temples
 I see a man
 on the steps
 clean his arse.

 Kingfishers and egrets
 whom I fed
 have flown
 my paps.

 Also, emperors and poets
 who slept
 in my arms.

I am become a sewer
 now, no one
has any use for Vaikai
 river, once
of this sweet city.

Introduction:

R. Parthasarathy is an Indian poet, translator, critic and editor. He is one of the few Indo-Anglian poets. He is a Tamil poet who celebrates his native heritage. Though he lived in England and practices in the English language, he returns to India with the hope of getting at the roots and reliving the days lived by his ancestors. His major work is *Rough Passage*. It has won the Commonwealth Poetry Prize in 1917. His poems have appeared in a number of eminent journals.

Exploitation of the River:

River Once tells the story of River Vaikai and highlights the exploitation of nature by human beings. The river refers to River Vaikai in the city of Madurai. The poem begins by describing the present, pitiable condition of the river Vaikai. It is now frequented by children. They come to float paper boats in it, and by buffaloes who wallow

in it, degrading the river into feeling like a pond. It's as if the mother's (rivers) hair is decorated with eagle wood and dead flowers. Men come to defecate or bath in the river even while the temple bell tolls. The river's divinity is lost forever now.

The word 'ribs' used here is a metaphor for the banks of the river. The river itself is conscious of its ugliness and dirt. The once glorious river is now reduced to merely a storehouse of junk, a place for unhygienic and unholy activities.

“With paper-boats
 boys tickle my ribs
and buffaloes have turned me
 to a pond.”

River's Past Glory:

The poet describes the past glory enjoyed by the river. It was once a source of inspiration for poets and a place of refuge for Emperors and Kings. As a mother, she proudly fed birds like the Kingfisher and Egrets. Egrets are white herons. Egrets are considered as a symbol of purity, patience, and long life. Herons were also thought to have the ability to communicate with Gods. Kingfishers are generally considered as a promise of prosperity. Hence, both the kingfisher and egret refer to the once prosperous, pure and divine state enjoyed by the river Vaikai.

“ Kingfishers and egrets
 whom I fed
 have flown
 my paps.”

Now they have all flown away from her breasts (paps) as she is unable to feed them as she has turned or degraded into a mere sewer.

River's Self-Realization:

She is no more a river. It was a river once indeed but not a river anymore. It has instead become a sewer due to man's exploitation and indifference towards nature. The poem ends with the river's self-realization. No one has any use for the river Vaikai now. The river sadly expresses its frustration about its condition. No one has any use for Vaikai. It was once a beautiful river of the sweet city, Madurai. The poet points out the carelessness of people maintaining the purity of the river. Since the river is polluted now, no one has any use for it.. The poem is engaging because of the presentation from the river's point of view. The personification is effectively maintained throughout the poem.

Conclusion:

The river is a symbol of the flow of life but in its present contaminate state. It is only a symbol what human life has become. The poet conveys the idea that nature has made everything beautiful but man has rendered it ugly because he has lost the sense of wonder and beauty. The poet has succeeded in presenting this idea through contrastive pen-pictures.

R. PARTHASARATHY - UNDER THE SKY

It's a tired sea accosts the visitor
between Fort St.George and Santhome.

here, once, ships bottled the harbour
inland, an old civilization hissed
in the alleys and wells. The sun
has done its worst. Skimmed
a language, worn it to a shadow.
the eyes ache from eating too much
of the ripe fruit of temples. Bridges
comb unruly rivers. The hour-glass
of the Tamil mind is replaced
by the exact chronometer of Europe. Not
cardboard-and-paper goddess (naturally
high-breasted) look down on Mount Road
there is no fight left in the old beast.

Time has plucked his teeth. Francis Day
has seen to that. What have I come
here for from a thousand miles?
The sky is no different. Beggars
are the same everywhere. The clubs
are there, complete with bar and golf-links.
the impact of the West on India is still
talked about, though the wogs have taken over.

Introduction:

R. Parthasarathy is one of the few Indo-Anglian poets. He is a Tamil poet who celebrates his native heritage. Though he lived in England and practices in the English language, he returns to India with the hope of getting at the roots and reliving the days lived by his ancestors. When the British ruled this country, the Tamil people have been inhabited the shore of the Bay of Bengal all along the Madras beach line. Thiruveeliken, Mylapore where saint Thiruvalluvar lived. These places were all historical spots. Everything now looks differently to the poet. He dwells upon the question of language and identity and upon the inner conflict. It arises from being brought up into cultures. In the poem, *Under Another Sky*, the poet expresses his disenchantment with the language and the country of his dreams, English and England.

Search for Identity:

The poem begins with the poet's return to Chennai from his self-imposed exile. The sea believes Fort St. George and Santhome in Chennai appears old and tired. The poet's own feeling of exhaustion offers his journey to England. The sea and the land between Fort St. George and Santhome perhaps remind him of the British rule in India. The poet gives a vivid picture of the commercial glory of Chennai in the past.

“It's a tired sea accosts the visitor
between Fort St. George and Santhome.
here, once, ships bottled the harbour

inland, an old civilization hissed
in the alleys and wells.”

In the distant past, long before the advent of the British the harbor at Chennai was busy with many trade activities. The movement of time has seen ushered many changes. Much of shoreline has appeared. The Tamil language is not used in the same flourishing style. The names also have been shortened to dismay of a newcomer like him. Words are not used in a new style thereby obliterating the original significance attached to them. Shadows have lengthened everywhere. There are no luminaries. The rivers are no bone dry with no water in them. The clocks, especially the electronic clocks adorn the walls everywhere.

Depiction of changed life style of People:

Living style of people has changed. New machines and gadgets have come to occupy the households. Foreign products find their way into the market. Mount Road, now Anna Salai is the throb of activity with every front space before shops and establishments putting up big notice boards. In the erst while, Madras state with Fort St.George, there were two tons-white town and black town. The missionaries and the traders arrived here to set up their stations.

The poet finds that the sky is not different here. Beggars and poverty are linked to India. The clubs, the bars, the golf links are there no doubt, but the culture seems to be changing fast.

“The sky is no different. Beggars
are the same everywhere. The clubs
are there, complete with bar and golf-links.
the impact of the West on India is still
talked about, though the wogs have taken over.”

Different kinds of people ranging from rich merchants to poor workers reign with peace. In Jadavpur, the poet went through the streets to enjoy the love of his beloved. He has the lurking fear in the dark alleys of the mind. He knows all these new experiences are there for anybody to share. All these years the life that he has not given him enough experience. He has been moving from place to place, from culture to culture that he finds it difficult to absorb all these changes.

When he loiters in the city of Calcutta and stands on the banks of the river Hoogly. He thinks over it all and yet he feels there is no wisdom in him. His life has come a full circle. He says that the remaining part of his life must be spent in some useful manner in the poem. He must learn to read meaning into every new things coming up everywhere. In his attempt to become a man, he has lost the essential gift of innocence. Finally he finds his loneliness.

Conclusion:

The poem *Under Another Sky* is an example of the poet’s going down memory lane and rearranging and reshaping himself to the future. The poet has feels that he has lost the gift of childhood innocence and the brightness of youth in the process of becoming a man but he has gained knowledge and wisdom. He has now decided to give quality to the rest of his life. There is a hope in his reformation.

NISSIM EZEKIEL – THE PROFESSOR

Text:

Remember me? I am Professor Sheth.
Once I taught you geography. Now
I am retired, though my health is good. My wife died some years back.
By God's grace, all my children
Are well settled in life.
One is Sales Manager,
One is Bank Manager,
Both have cars.
Other also doing well, though not so well.
Every family must have black sheep.
Sarala and Tarala are married,
Their husbands are very nice boys.
You won't believe but I have eleven grandchildren.
How many issues you have? Three?
That is good. These are days of family planning.
I am not against. We have to change with times.
Whole world is changing. In India also
We are keeping up. Our progress is progressing.
Old values are going, new values are coming.
Everything is happening with leaps and bounds.
I am going out rarely, now and then
Only, this is price of old age
But my health is O.K. Usual aches and pains.
No diabetes, no blood pressure, no heart attack.
This is because of sound habits in youth.
How is your health keeping?
Nicely? I am happy for that.
This year I am sixty-nine
and hope to score a century.
You were so thin, like stick,
Now you are man of weight and consequence.
That is good joke.
If you are coming again this side by chance,
Visit please my humble residence also.
I am living just on opposite house's backside.

Introduction:

Nissim Ezekiel was an Indian-Jewish poet, actor, playwright, editor and art critic. He was awarded the Sahitya Akademi Award in 1983 for his collection of poems, "*Later-Day Psalms*". "The Professor" by Nissim Ezekiel is a satirical poem. It is written in the form of a conversation between a professor and his old student. Through his poem, Nissim Ezekiel explores the urban thinking pattern of the Indians. The poem is a satire on the typical Indian mentality, where success is measured on the basis of a person's materialistic wealth. The

poem uses the technique of dramatic monologue where a single speaker narrates in the presence of a silent listener.

Description of the Family:

Mr. Seth, a retired professor of geography meets one of his former students. Recognizing his student, he asks if he remembers him. He reminds him that he is Professor Seth who was his geography teacher. Then he goes on to describe himself and his family. .

“Remember me? I am Professor Sheth.
Once I taught you geography. Now
I am retired, though my health is good.”

The professor tells him that his wife has passed away few years back and by God’s will, all his children are well settled in life. He also mentions that one of his sons is a manager in a bank and another is a sales manager. To describe their social and financial condition, the retired professor says “they both own cars”. Then he mentions about his third son whom he considers as the black sheep of the family. Professor Seth then says that his two daughters Sarala and Tarala are married to good husbands. They are ‘very nice boys’ according to him.

The Changing Values in India:

Professor Seth keeps up his conversation with his student and tells him that he is the most fortunate person for having eleven grand children. He asks his student about the number of children he has. The student tells him that he has three children. On learning this, he at once approves the idea of having small family. He thinks that small family is a happy family.

“You won't believe but I have eleven grandchildren.
How many issues you have? Three?
That is good. These are days of family planning.”

The professor appreciates the process of family planning which is being followed by the new generation. He agrees that it is essential to bring change in thought and attitude with the passage of time because change is the only constant thing. He expects a great change in the whole world. India is also keeping up with the change. The development is happening fast in India, too. India is also progressing in different spheres. At the same time, the old values are evading and the new values are emerging.

“Our progress is progressing.
Old values are going, new values are coming.
Everything is happening with leaps and bounds.”

Overcoming Old Age Ailments:

Continuing his conversation, the professor tells his student that he occasionally goes out of his house because his old age does not allow. But he never broods over his degrading health. Sometimes he feels aches and pains in some parts of his body. Fortunately, he is entirely free from all those diseases which are common in the old age.

“I am going out rarely, now and then
Only, this is price of old age.”

He has never suffered from diabetes, blood pressure nor heart attack. For his sound health, he gives credit to his disciplined life and healthy habits. The professor expresses his wish and hope to live up to hundred years. Now he is sixty nine years old.

“This year I am sixty-nine
and hope to score a century.”

The professor recalls how his student was as thin as a stick. Now he has grown fat and has also made his social status. This is the funny remark of the professor. He invites his student to visit his house next time if he happens to pass that side.

NISSIM EZEKIEL - ENTERPRISE

It started as a pilgrimage
Exalting minds and making all
The burdens light. The second stage
Explored but did not test the call.
The sun beat down to match our rage.

We stood it very well, I thought,
Observed and put down copious notes
On things the peasants sold and bought.
The way of serpents and of goats,
Three cities where a sage had taught.

But when the differences arose
On how to cross a desert patch,
We lost a friend whose stylish prose
Was quite the best of all our batch.
A shadow falls on us- and grows.

Another phase was reached when we
Were twice attacked, and lost our way.
A section claimed its liberty
To leave the group. I tried to pray
Our leader said he smelt the sea.

We noticed nothing as went,
A straggling crowd of little hope,
Ignoring what the thunder meant,
Deprived of common needs like soap.
Some were broken, some merely bent.

When, finally, we reached the place,
We hardly knew why we were there.
The trip had darkened every face,
Our deeds were neither great nor rare.
Home is where we have to gather grace.

Introduction:

Nissim Ezekiel is one of the most Indian poets writing in English. He has received the Sahitya Akademi cultural award in 1983 and Padma Shri, India's highest Civilian honour in 1988. His important works are A Time to Change and other Poems, The Unfinished Man, The Exact Name, Hymns in Darkness and Post Prayers, and his dramas are Nalini, Marriage Poem, The Sleep walkers, Song of Deprivation, and Who Needs No Introduction. The Indian Contemporary scene, modern urban life, human relationship, love and sex and spiritual values are the major themes of his poetry. His poems centre around the search for identity. The East-West dichotomy is very much present in his poetry. He is committed to the place where he belongs. As a responsible man, he wants certain things to be fulfilled. He wants to make life endurable.

Pilgrimage to a Sacred Place:

Enterprise is one of the finest lyrics of Nissim Ezekiel. It was written in 1959. It is a short poem in six stanzas of five lines each. The poem is in the form of a narration of a journey. It is a pilgrimage to a sacred place. The attitude and exaltation make the burdens light. Behind every pilgrimage, there is a divine call. It gives matter for spiritual exploration. The man with the best stylish prose withdraws from the enterprise. When the narrator says, "A shadow falls on us- and grows." The shadow represents the mental gloom.

'Enterprise' has echoes from the Bible. There is the archetypal image of the Jew with prophets leading the Israelites through deserts to their promised land. The members have no hope of reaching their destination. They ignore the meaning of the thunder. Man is deprived of his common needs. He will not be able to understand the meaning of the thunder. The metaphor is used again when the narrator says thus,

"Some were broken, some merely bent."

Depressed Mood of Travellers:

The travelers are in a depressed mood. There is no joy of achievement. None knows why he is there and the purpose of their travel. The long and dangerous enterprise has brought gloom to them. The activities of the travelers are not in any way great or meaningful. The gloomy face is the index of the gloomy mind. There is wisdom at the end of it all. A man can gather divine grace through right living in his own home.

"Home is where we have to gather grace. "

Enterprise as an Allegory:

The allegory is present throughout the poem. Many are called but few are chosen for the enterprise. The leader of the group says that he smells the sea, perhaps the vision of the sea(eternity) would bring the enterprise to the end. The travelers were careworn and wretched. They were spiritually broken and were without any hope. As the journey progresses, the problems in the form of scorching, dispiriting, difference of opinion, disunity, danger, attack, despair, derivation, etc. loom large.

Conclusion:

The moral finally driven home is that we should face the difficulties in our home and show spiritual qualities so that we can gather the grace of God. The rhyme scheme is regular.

GIRISH KARNAD - NAGAMANDALA

Introduction:

Girish Ragonath Karnad is a contemporary writer, playwright, screenwriter, actor, and movie director in Kannada language. The most prestigious awards of Indian government- Padmashri and Padmabhusan were conferred upon him. He was a recipient of the highest Indian literary award- Jnanpith Award in 1998. His remarkable plays are Hayavadana(1971), Tughlaq(1964), Boiled Beans on Toast: A Play(2014), Tale Danda(1990), The Fire and the Rain (1998)and Yayati (1961). Nagamandala is a myth-play and is a two act play written in 1987 and published in 1988. His major themes in the plays are Identity Crisis, Hybridity, Incompleteness, Existentialism, and Picture of Woman in Post- Colonial Society.

Nagamandala- Myth-Play:

Nagamandala is a myth-play and is a two act play written in 1987 and published in 1988. Nagamandala means 'a play with cobra'. It was basically a Kannada play. It was translated into English. The play blends history with mythical elements. The story is taken from a Kannada folklore which Karnad heard from the poet A.K.Ramanujam. The name Nagamandala is derived from a Sanskrit word 'Nagama' which means a beautiful and a charming woman. The word 'mandala' means a circle or ring. Hence, Nagamandala means a woman who is the center of a circle or a ring. Major themes of the play are Exploitation of Women, Mocking at the Idea of Chastity, and Emancipation and Empowerment of Women. Nagamandala is a feminist play. It exposes male-chauvinism, and the oppression of women. It is love story that blends fantastical elements. The story is set in the Indian subcontinent of the early twentieth century.

Relationship between Rani and Appanna:

In Nagamandala, the story revolves around newly wedded Rani to Appanna who always locked Rani inside the room. He spends most of his time outside with concubine. He comes home only once a day at lunchtime. Appanna does not love his wife, even though he has no interest to talk with her. Whenever Rani tries to talk with Appanna, he shuts her up by saying he has no interest in her talks. One day an old blind woman, Kurudhawa comes near Appanna's home with her son Kappana. She talks to Rani and learns about her bad situation of living at home alone.

Kurdhaawa's plan:

Kurudhawa admires her beauty and informs her about Appanna's love affair. Kurudhawa decides to help Rani getting her husband's love by giving her magical roots. Rani is happy by hearing Kurudhawa's plan. Kurudhawa gives her two magical roots. Rani first fixed the small root with milk and gives to Appanna to consume. But it is vain. It does not work. Then she thought to give him the big root. She mixed the big magical root in curry. It changes the colour of the curry. She is afraid to give him this red coloured curry so she pours it outside the home on an ant hill where, a king cobra lives. The Cobra (Naga) consumes the curry and as it is not a normal curry so the Naga falls in love with Rani. It begins to visit Rani every night in form of Appanna.

Naga's Transformation as Appanna:

Rani is happy because she thinks that her husband has changed his mentality and now he does not scold her. He treats her like a queen but during the day Appanna (her husband) treats her like a servant. Thus, Appanna's behavior changes day and night because at night it

is Naga in the form of Appanna and during the day real Appanna comes home. So Rani thinks that it was her dream that Appanna visits her at night.

But after few months, Rani comes to know that she is pregnant, and then she realized that it was not only her dream but actually, really Appanna visited her at night. When she informs her about it, her husband Appanna was frightened at Rani and dragged her to Panchayat. He accused her that she has extramarital affairs with some other person that's why she is pregnant, because he does not have marital relations with her. But Rani claims that the unborn infant's father is Appanna. Then, in the Panchayat, the village elders suggest that Rani would have to pass through an ordeal to prove her innocence.

Rani's innocence proved:

To prove her innocence, Rani goes to the anthill and takes the Naga in her hand and says as Naga had suggested to her. The turned like a garland over her neck. Then, it slid through her shoulder and didn't bite her. Thus her innocence was proved. Afterward, the villagers considered Rani a Goddess, and Appanna had to accept her with the child but Appanna was still in confusion because he knew that he was not the father of that child but he had no choice except to accept her.

Conclusion:

Some days later, one day Naga thought to see Rani so he went to the home where he found her with Appanna. The Naga was very furious to see that. So it decided to kill Rani but out of love, it stopped and turn into a small cobra and hid in her long hair. In the morning when Rani combs her hair, the dead Naga falls and the play ends. But the man (listener) was not satisfied with sad ending so he provides a happy ending himself. When Rani combs her hair the alive, Naga falls, Appanna tries to kill it but hides it back in her hair. Here the play ends.

“This hair is a symbol of my wedded bliss.” “Live happily in there forever” .

The story has three endings. The author narrator considers the first ending of the story, in which Appanna begins to love Rani while forgetting his concubine, to be loose.

Character Sketch of Rani

The main character of the story, Rani was given the name 'Queen' by her parents because she was considered extremely valuable. But they had no idea that after her marriage, she would be treated as anything but a Queen. She lives in a house with her mother. She lives in a small room which is very close to the outside. She married Appanna, a brute who used to lock his wife up like a caged bird. He did this because he didn't want anyone talking to her. This could be interpreted as over protectiveness or possessiveness. He imprisons someone who is so innocent, and he also engages in adultery, which many people in their village are aware of. Forcibly confining Rani in her own home would have been a traumatic experience for her. She is in love with a man named Nagamandala.

She is a typical Indian girl who believes in arranged marriages. She wants to get married to Nagamandala but her parents do not agree to it as they fear the gossip and scandal. After being married to Nagamandala for some time, she finds out that he was previously married. Her parents agree to send her back to her husband however, after Rani gives birth to a baby girl, she decides to run away from her husband and leave her daughter with her parents. In the end, she meets Nagamandala again in a temple and they are married. Rani represents the typical Indian woman who is completely dependent on her husband. The story highlights the

idea that a woman should not be submissive to her husband. In this story, Rani leaves her husband because she does not want to be treated like a “slave.

Summary:

Act – I:

The story of the play "Nagamandala" is narrated by 'the story' (name of the narrator) to a man. Rani is a female protagonist of the play. She is married to a rich man, Appanna. But it is a loveless marriage, because Appanna has a concubine. Therefore, he always keeps away from Rani. He spends most of his time with his concubine and comes to home for lunch only. He spends very little amount of time with Rani. He constantly shouts at her. He even locks up Rani into the home. In this way, married life of Rani is not happy. Rani gets neither love nor liberty from Appanna. There is no one to support her in the family.

One day, Kurudhawa, a blind old lady, visits Appanna's house to meet him. Her son Kappanna is with her. But they don't find Appanna at home. They find the house closed. The mother and the son discuss Appanna's notorious affair with his concubine. Rani remains inside and overhears their discussion. She comes to the window. Thus, Kurudhawa comes to know about Rani's pathetic situation. Kurudhawa comes to help Rani to win her husband's love. She offers Rani two love roots. She tells Rani to feed the roots to her husband. She tells Rani to try first the small one and if it does not make any effect on Appanna, Rani should try another big one. Rani first mixes the small root in milk and gives it to Appanna. But the small root fails to change Appanna. Then, Rani decides to use the big root. She mixes it in curry. But she loses hope to win her husband, Appanna's love through this trick. Therefore, she pours the potion (the mixture of the root and curry) into an ant-hill. Cobra, a naga, resides there in the ant-hill. He consumes the potion. The magic of the root works on him. He falls in love with Rani and starts following her.

Act - II:

Naga disguises as Appanna and visits Rani at night. His behaviour with her at night is romantic. It surprises Rani. She gets shocked and becomes speechless. Afterwards, she considers her husband as a changed man and becomes extremely happy. She lays her head on his shoulder and in this way indicates her desire for love. They spend night together. Naga promises her to visit her every night. Naga leaves her at the sunrise.

On the next day, she finds Appanna's behaviour with her as usual. He behaves with her rudely. Therefore, she considers the incident during the earlier night as a dream. But Naga again visits her the next night. They spend the night together and enjoy the pleasure of each other's company. She asks him about his rude behaviour during the day and loving nature during the night. She asks him whether the incident during the last night was a dream or not? He tells her that it is true and he advises her not to suspect about his behaviour. Thus, she accepts it as a reality. She is convinced to accept it.

The next day, Rani notices blood on the Naga's body. She wants to apply ointment on her body. Therefore, she goes to bring it. When she turns and finds a snake (Naga) in the mirror. It was sitting at the place of the Naga disguised as Appanna. But she finds no snake at the place of the Naga disguised as Appanna. She applies the ointment on his body. In this way, they spend the night together and the Naga vanishes in the morning.

Kurudhawa and her son Kapanna come to see Rani. They see the Naga coming out from drainage of Rani's bathroom. They scream at the sight of the Naga. They tell Rani about it. Rani tells them that there was no one except her husband in the house. At that time, Kurudavva tells her that they were outside the house for half an hour, but they did not see Appanna coming out of the house. Rani gets confused with their answer. At noon, Kappanna visits Rani's house and tells her that his dog is dead. On the very next day, he brings a mongoose to kill the Naga. The Naga gets injured in the fight with the mongoose. He does not visit Rani that night. He remains absent for two more weeks.

After two weeks, the Naga comes to see Rani and is informed that she is pregnant. He does not become happy with the news. After that he leaves. Appanna appears there after the Naga leaves. He becomes angry when he comes to know about Rani's pregnancy. He raises doubt about her loyalty. He asks her how she could become pregnant although they were not together in the bed for so long. He calls her a harlot and tells her that he would take her to the Panchayat. He then locks her into the house and goes outside. The Naga appears at night. Rani asks him many questions about his behaviour that day. Naga convinces her about his love for her. He advises her what to do on the day when she will be taken to Panchayat to prove her innocence.

The day of Rani's trial before the Panchayat appears. Rani is asked to prove her innocence before the Panchayat. She pulls out Naga from the ant-hill and takes oath by keeping him in hands that she had not touched anybody till that day except her husband and that snake. Naga does not bite her. Instead, he makes a round around Rani's neck. He even holds his hood on her head to protect her. The Panchayat concludes that Rani is not a common woman. They declare her to be a Goddess. In this way, Rani's innocence is proved. Appanna accepts her along with the child.

Thus, Rani and Appanna start living happy life with their new-born child. One day, Naga visits Rani and finds Rani and Appanna sleeping together in the same bed. Naga becomes upset and decides to kill her. But he changes his mind due to his love for Rani. He takes to the form of a small snake and hides in Rani's hair. When she wakes up from the sleep, she find her hair weighing. She combs her hair and finds a small dead snake falling down from her hair. Appanna looks at it. He becomes happy that their little baby is saved from the snake. He calls Rani Goddess. Rani requests Appanna to celebrate that of Cobra's death as a ritual every year. Appanna happily agrees with her.

The story, the narrator, ends the story here in this way. But the man who is the listener does not accept the conclusion of the narrator. He provides his own conclusion to the story. His conclusion is that when Rani finds the snake falling down from her hair, Appanna tries to kill the snake. But Rani once again hides that snake in her hair. In this way, Rani, Appanna, their child and Cobra too live happy life afterwards.

ASIF CURRIMBHOY - INQUILAB.

Introduction:

Inquilab is one of the most effective realistic play by Asif Currimbhoy on a social issue. Asif Currimbhoy has his unique recognition to produce the crucial realistic play for contemporary India through his own transparent and impartial vision. He used to construct the plot of his play interwinded with social, political, moral, and religious issues along with pathos, sentiment, irony, and social criticism. Asif Currimbhoy is considered India's first authentic voice in theatre writing plays of dissent. All his social issues through local in color are of universal appeal drawing attention to problems of man everywhere such as denial of human rights, justice, and freedom. He had explored universal human predicament through his social, moral, religious and political concerns in the play. And for this excellence, he achieved appreciation from every corner of the world.

Inquilab has been set in the background of the Naxalite revolt that haunted West Bengal. The play is an assessment of the Naxal movement grew powerful in Calcutta in the 1970 duration. Charu Majumdar who established the communist (Marxist-Leninist) of India and organized several armed risings of landless agriculture laborers, especially in eastern India in 1967. It comes to be known as "*Naxalite – Movement*" named after the village of "*Naxalbari*" in West Bengal where it first began. Eventually, it developed into an urban guerrilla movement, especially in Calcutta.

Depiction of Social and political Issues:

Currimbhoy takes us through three main scenes – a classroom, a prayer room, and a Bengali countryside. The play opens with the scene where Dutta, *a professor of law*, in his 50s with a conservative old worldish British approach lecturing to his alert, intelligent, and restless student. His son *Amar* is also among them in that lecturing period of the classroom. He suggests all those students introspect on the socio-political situations in the '*dying city*' Calcutta besieged by social melodies. Perhaps, it was the exclusive time for reflection over the past – impatient. At that time Calcutta's people were facing a lot of uncertainty due to the continual growth of "*Naxal's*" activities. Law and Order were looking helpless. The slogan of Gandhi was being ignored due to spread illusion of Mao's Naxal messages.

Even responsible and wise people of the contemporary societies were being diverted due to dilemmatic blow of Naxalism in West Bengal and out of Bengal. It was impossible to recognize the completion of a Naxal without the complexion of a Naxal without confirming his own naxaly action. Dutta's elder son 'Mihir' also died in Burman Naxaly action and younger son was also in the same track. It proves that the dilemmatic magic of Naxalism had diverted even the people from pure humanistic Gandhian society.

Provoked by his lecture, some students, resort to banging the desk with fists, a frenzied crowd keeps shouting slogans "class enemies Murdabad", Jotedar Murdabad", police Murdabad, Inquilab Zindabad." The distraught professor Dutta sits alone, looking at the portrait of Gandhi with a wish from this truth God to provide a humanistic sense to those diverted youth.

His heart always aches in pain because he had lost his eldest son in Naxalist involvement and youngest Amar was totally against him due to his diversion with Naxalist involvement. His father Dutta wanted him back in Gandhian Civilian Society but Amar did

not look agree with any argument of his father. Dutta Sir used to say his wife to convince Amar to leave the dilemmatic path of Naxalism. Amar had gone on the wrong track believing in Naxalist ideology. This is a painful predicament Professor Dutta and his wife undergoes.

Ahmed, Shomik, Sarkar, and Amar all were special core power of Bengali Naxalism. Except for Amar, other activities had a rude corner for Naxal ideology. Although Amar belonged to Naxalism by its theoretical effect yet there was a dogmatic difference between Amar and other Naxalists. Supriya, the daughter of Zamindar Jain loved Amar and Amar too loved her. In spite of this intimate relation, Amar was more intimated devoted and loyal to the stream of Naxalism than her. Supriya used to try to draw his attention on her flirting but Amar always looked awaiting for every next order of core commander. Unfortunately, Supriya's father Jain was in the hit list of local Naxalist Ahmed. The core commander knows it that Amar had a soft corner for Supriya's father, so he called a meeting to take a decision of execution for Supriya's father Mr.Jain.

Some Naxalites gather in the classroom at night. In that meeting, although Amar agrees to stop the execution of Zamindar Jain, but he couldn't get success in stopping the cruel decision of core commander of Naxalites. Ultimately, the action shifts to the village for land and to peasants home where a young Naxalite, the student of Ahmed was ready to execute Mr. Jain. Ahmed had nominated Shomic for the critical decision so that Amar could not show any soft corner for Jain. Finally, Jain was executed and Amar could not do any effort for his safety.

Supriya asked why he could not stop his cruelty but Amar did not want this cruelty against Zamindar yet Police made an including charge even for him. Hateration in heart of Supriya was natural. But this Hateration changes when Supriya realizes that some close of Amar's Naxal friends killed the innocent father of Amar.

Amar's Realization:

At last Amar comes to the realization that his father was right in upholding the Gandhian Principles. The play ends symbolically with Ahmed confirming his stand of pursuing his Marxist Revolution, while Pro. Dutta was still loving those Naxalist with the hope they follow the right path. Amar was looking like a lost and defeated person who had supported Naxalism without considering its side effect. The Naxalist voice with the "slogan" of "Inquilab" was waiting for its justification, socialistic "Inquilab" was being misminded in the diverting dogma of Naxalism, communism and their narrow slogan "Inquilab" for in humanistic revolution against Zamindar's other democratic followers. Amar's humanistic sense finally arose toward father's processed socialistic dogma but this humanistic and sense came when he lost his loving emotion for Supriya, her father's death and the death of his own father.

Character Sketch of Amar

Asif Currimbhoy is an Indian playwright who wrote in English. His notable plays are Inquilab, The Refugee, Sonar Bangla, Doldrummers, Goa, An Experiment with Truth, The Hungry Ones, Monsoon, The Captives, and The Miracle Seed. Inquilab has been written in 1971. Inquilab means revolution. The play has three acts and is about the Naxalbari movement that started in a small village in West Bengal in 1967. This uprising, by the

peasants, tried to usher in a revolutionary new social order through violence and hence the title *Inquilab*. It portrays human nature with the zeal of representation of humanity over the doomed system of injustice caused in society. It depicts the struggle between classes with the rebels view. The root of economic malaise lies in the amassed wealth of exploiters.

Description of Amar's Mission:

The play opens with the setting in a classroom in one of the colleges in Calcutta. Amar is the son of Prof. Dutta. His father is a teacher and scholar and believes in constitutional democracy and law and order. He had fought for freedom with Gandhiji. He believes in non-violence and the ideals of Sir. Ashutosh Mukherjee. There is a long discussion between Amar and his father. Amar feels that the present social and political system has gone rotten to that core. He tells Supriya defers "I have a mission it is a dangerous I am possessed." His love for Supriya defers him from his mission but he never forgets that Supriya is the daughter of a Zamindar who is the symbol of oppression, tyranny, exploitation, and bourgeois against which he is fighting. So Amar treats love only as a game and not as a passion like his mission.

Amar's Revolutionary Deeds:

Amar-Supriya scene after the bomb blast in college campus reveals another side of Amar's character like a true revolutionary he is ready to die at any moment. He tells Supriya that revolutionaries are "Like the months who are born in the day, cover their lifespan in a few hours and die by evening. After the incident of bombing and the policeman being slain Amar has become trackless. His father and mother are anxious to find him out. Ahmed comes to them and says that Amar has gone underground. But Dutta is confident that his son can never kill anyone. Amar's opinion about Jain is different from that of other revolutionaries. He argues with Shomic that Jain should be judged as an individual, not a class enemy. Amar feels that the approach of the revolutionaries in one unreasonable. They kill Jain and hang them on two poles.

Amar's Father's Death:

Amar's character is further revealed in scene-I of act-III, when he is consoling Supriya on her father's death, Supriya accuses Amar of not doing anything to save her father. Amar does not agree to the way in which revolutionaries carry out this plan. He admits that there is something wrong in our society and our teachings. Amar is not in a position to assure her about that. He tells Supriya that his mind and heart are taxed to the extreme. Thereby, he wants to suggest that the next victim may be his father he will not be able to save him either. Just in the next scene Prof. Dutta is killed. Amar is shocked and feels responsible for his father's death. But he still believes in the socialist revolution but he disgraces with her method. This was also the attitude of his father, so finally, he has found his path-

"It is the same as that of his father."

Amar finds himself caught in the cleft- stick between love and his revolutionary ideas. In the background of social conflict, the character of Amar represents a psychological dilemma which is resolved in a happy ending. The metamorphosis is brought by the brutal killing of his father makes him experience the futility of the use of arms. Though still a votary of bloodless revolution Amar is disposed to tread the path of his father. The melodious music of "Shennai" coming from a distance, echoes the happiness of marriage between Amar and Supriya. The new generation will certainly break a new ground of peace and prosperity.

Conclusion:

In fact, Amar was a radical rebel in the beginning, begins to realize that the constitutional democratic norms are the best to compensate for the pains of the poor farmers. Through the character Amar, Asif Currimbhoy tries to convey the idea that the practice of Naxalites is no solution. The play reveals that the Naxalite shortcut is no happy solution to any problem. The play explores in depth the aspect of humanism in the form of disordered socio-political event.

**SRI AUROBINDO - THE ESSENCE OF POETRY, STYLE AND SUBSTANCE
(FROM 'THE FUTURE POETRY')****Introduction:**

Sri Aurobindo is an Indian philosopher, Yogi, Maharishi, Poet and Indian Nationalist. He is also a journalist, editing newspapers such as Vande Mataram. His eminent poems are Savitri, Bride of Fire, Evolution, Life, The Dream Boat and The Golden Light. Sri Aurobindo has written the book The Future of Poetry in 1917-1918 and it was published in the monthly review Arya in thirty two installments between December 1917 and July 1920. Sri Aurobindo said that lyric will be the future form of poetry and the spirit will decide the form. For Aurobindo, Poetry was all about vision and revelation. According to Sri Aurobindo, The Mantra of the Real is the very essence of the poetry. In his views, Mantra is the product of 'over mind' and not of human mind or imagination. However, it may be brilliant and powerful.

Poetry Indefinable:

Poetry is indefinable. It is not easy to define poetry and determine its nature and essential law. Poetry is something very elusive, profound and indefinable. However, it is necessary to analyse it and fix the essential things in poetry. To an ordinary man, poetry is nothing more than an aesthetic pleasure of imagination, the intellect and indefinable.

Function of Poetry:

The main function of poetry is to create a harmonic rhythm between spirit and matter to discover Divine Truth, Divine Light, and Divine Beauty. According to Sri Aurobindo, the innermost source of poetry is the soul: Poetry in its essence is an activity and expression of the spirit. Poetry is distinguished from Prose. Poetry is the expression of a Living Truth with force and vivacity enough to create an emotional feeling as of actual experience.

In, Sri Aurobindo advances a bold new aesthetic for poetry, grounded in Indian aesthetic and poetic theory. He assesses English poetry of the Victorian Period. Gosh was a central political, religious, and philosophical figure in the Indian renaissance. In his book, Ghosh comments on James Cousin's work New Ways in English Literature before discussing the future of English poetry and of the world's poetry, with particular emphasis on its rhythm, and movement as well as style and substance. He analyses the relationship between poetic vision and the mantra.

An Ordinary man's idea of Poetry:

To an ordinary mind, poetry is nothing more than an aesthetic pleasure of the imagination, the intellect and the ear. It is a sort of an elevated pastime for a common reader. A common man does not waste his time in seeking for its spirit, its inner aim and its deeper law. He expects nothing more than pleasure from poetry.

In fact, neither the intelligence nor the imagination nor the ear is the true recipient of poetic delight. They are only instruments and channels. They are not its true creators. The pleasure of the instrument and transmutes it into the deeper delight of soul. It offers us a divine pleasure to be experienced by soul. It imparts us a spiritual joy. Hence, poetry is a great joy formative and illuminative power.

A Critic's Idea of Poetry:

A critic has his own idea of poetry because he is certain type. He is a certain type. He is an intellectually conscientious artist. He talks as if poetry were a matter of a faultless, exquisite technique. There is no doubt that in every art a good technique is the first step towards perfection. But there are many other steps also. Even a deficient execution cannot prevent a gifted poet from creating great poetry because the technique occupies a smaller field in poetry. The high poetry always transcends the laws of technique. It rather determines its own form. In the heat of creation, the poet forgets it altogether. The technique and style are mechanical things which follow the inspired soul and his revealed word.

Power of the Rhythmic Word:

Poetry is a supreme poetic utterance. Since the rhythmic words of a poet are loaded with the power of his spirit, his poetry becomes the highest form of speech. The pure spiritual joy enters into words makes poetry intensely indefinable. In that state of spiritual excitement, a poet exposes his self-vision or world-vision. Poetry tries to express something which is beyond the appearances of objects.

Ordinary Speech and Poetic Speech:

An ordinary speech is different from a poetic speech. In ordinary speech, language has a limited practical utility of communication. In such a speech, ideas and feelings are useful to life are expressed. In doing so, words are used as conventional word-signs for ideas. When a more vital power is put into the conventional word signs by intonations or emotional force, words begin to get a new shade and meaning. The primitive language was intended to express feelings, sensations and mental impressions rather than ideas. The intellectual element was not so dominant in the primitive language. Every word has a definite intellectual meaning but when the words begin to gather suggestive force and the power of soul, they begin to indicate infinite meanings. In an ordinary speech, there is no rhythm and the style is ordinary. Reason and taste are the two powers of intelligence and are the supreme gods of a prose stylist. When the prose style passes beyond its province, it becomes poetical prose.

The Vision of Poet:

When there is a certain spiritual excitement caused by a vision in the soul, the poet is eager to deliver. The vision may be of anything in Nature or God or man or the life creatures or the life of things. It may be a vision of beauty or of truth, of pleasure or pain, of this life, or the life beyond. In such a state of excitement, it is the soul that sees. The other things like eye, sense, heart, thought, and mind become the passive instruments of the soul. It is then that the high poetry is produced. If the intellect, the imagination and the emotion are not sunk, we fall to the lower levels of poetry.

Poetry as an Expression of Beauty and Truth:

In all things that speech can express, there are two elements: the outward or instrumental, and the real or spiritual. In thought, there is an intellectual idea. In soul, there is an idea that exceeds the intellect and exposes the whole reality of the thing expressed. Similarly, in emotion, it is the soul of emotion that the poet seeks. Poetry tries to express the truth of life or the truth of Nature—truth which is beauty and at the same time is a source of joy forever. Poetry gives us the delight of the soul in the discovery of its own deeper realities.

DR. S. RADHAKRISHNAN - EMERGING WORLD SOCIETY

Introduction:

Dr. Radhakrishnan is an Indian politician, philosopher, and statesman who served as the second president of India from 1962 to 1967. He has received the Bharat Ratna Award. He is also one of the founders of Helpage India, a non-profit organization for elderly underprivileged in India. He believes that teachers should be the best minds in the country. In *The Emerging World in the Society*, he discusses how a world society is being born out of world's unity and oneness. He shows how narrow our feelings of nationalism are and how dangerous militarism is to the world.

National Leaders of India:

India once had great philosophers, scholars and writers functioning as her national leaders. During those times, no one betrayed the nation for money, personal gains or prosperity. Prime Minister Jawaharlal Nehru was a great writer and his *Letters to a Daughter*, *Glimpses of World History*, and *The Discovery of India* still remain classics in the world literature. He was the first person who started great industries under government ownership and wished to make them remain so forever as state possessions. President Dr.S.Radhakrishnan also was a great writer, academician and philosopher. He was the first academician in the world. He boldly said, 'we are faced with the paradoxical fact that educators have become one of the obstacles to education.' The famous poets Rabindranath Tagore and Sarojini Naidu remained as pillars of national conscience and active participants in politics. India's father of the Nation Mohandas Karamchand Gandhi was a very truthful and frank person, the follies and wantonness of whom we came to know from other people's writings but from his own books. His famous autobiography '*My Experiments With Truth*' remains unparalleled in world literature.

Principles of Democracy and Socialism:

Now things have changed unbelievably. Many among the national leaders, parliamentarians and ministers of India are jailed for corruption. Top most authorities shamelessly sell prestigious national institutions, enterprises, industries and other properties to private sector and bark about principles of democracy and socialism. National reserves of even petroleum and gas are allocated to rich privates at throw-away prices and the huge commissions amassed from these deals are stashed away by them in foreign banks for their future enjoyment just as many presidents and prime ministers in the African continent and elsewhere do. The people of the world have begun to think that all Indian leaders have always been such cut-throats, cheaters and mother-sellers. The philosophic writings of the former President of India Dr. Radhakrishnan are reintroduced just to show that many ingredients go into the making of a decent national leader, literary loftiness, social commitment and perfect education being just a few of them.

World's Unity and Oneness:

Dr. Radhakrishnan was a great scholar, Philosopher, and statesman of India. He served as a Professor of Philosophy at the Mysore, Calcutta and Oxford Universities. He also was the Vice President and the President of India. Recovery of Faith, Our Heritage, The Present Crisis and Towards a New World are a few of his famous books. The Emerging World Society is an essay from his book The Emerging World in which he discusses how a world society is being born out of world's unity and oneness. He shows how narrow our feelings of nationalism are and how dangerous militarism is to the world. Contributions of this great philosopher in the field of education are admirable that his birth day is celebrated as the National Teacher's Day in India. Because of gravity and pungency of his remarks on the state of affairs in the field of education and administration in India, when authorities sometimes have to think about the world's philosophers, his name is conveniently not remembered. In the content and style of his writings, he is in line with such great writers as H.G.Wells, George Orwell, Arnold Toynbee and Aldous Huxley. But many prefer him to be compared with Bertrand Russell.

Nations Interconnected with Economy:

A world society grows in the hearts and minds of men. The present excitement, anger and violence are just the birth-pains of a new world order. The world already is one. The oneness of humanity is a historic fact. Man's physical structure and mental make-up are the same all over the world. Birth, growth, old age, sickness and death are felt by all. We share a common origin and a common destiny. Thus, the human race is already one. The world has already become a unit. We are standing on the door step of a single society. There is no isolated existence of a single society. There is no isolated existence of a single human group. Nations are interconnected by the world economy. Industrialization and modernization are common practises. The language of science and the tools of industrial development are the same everywhere. Art, culture and science are common possessions. As a result of radio, television, and the press, the most distant nations have become near neighbours and a world community has become possible.

Militarism outdated in the Modern World:

Narrow nationalism and dangerous militarism do not fit a modern world outlook. They are oppositions to an emerging world society. The ancient Greeks spoke of war as the father of all changes but in truth war has only wiped out whole civilizations and destroyed entire people. That was the only change war brought and new weapons have completely changed the nature of warfare. Each nation wants to become the world's strongest military power. So they build nuclear weapons and Inter-Continental Ballistic Missiles. They may someday wipe out the human race from the face of this Earth. No one will survive a nuclear war. Those who use them too would be destroyed. It is a dangerous illusion to think those who possess them will win a war. There is no such thing as military invincibility. Either we live together or we die together. It is either one society or no society.

Conclusion:

Narrow nationalism is old-fashioned thing. The British citizens who speak of Ireland's rights for freedom are considered as traitors and put under surveillance. Every nationalistic feeling that are narrow and are obstacles to a progressive world outlook. Nationalism is a collective form of selfishness. Each race and nation thinks that they are the chosen people of God and the elect of the future. So the Greeks and the Spartans, the French and the Spaniards and the English and the French fought each other and just ruined themselves. Gandhi said, 'it is in self-surrender that we fortify ourselves.' The world society emerges and come into being. Nation States are too narrow for the modern world where we have conquered space and move faster than sound.

DR. A. P. J. ABDUL KALAM - ORIENTATION (FROM WINGS OF FIRE)

Introduction:

Abdul Kalam is a renowned scientist from India His popularity earned him the nickname "the People's President" during his tenure as India's eleventh President, from 2002 to 2007. Kalam was born on October 15, 1931, the son of a little educated boat owner in Rameswaram, Tamil Nadu. His father was also imam of the small mosque in Rameswaram. He had an unparalleled career as a defence scientist, culminating in the highest civilian award of India, Bharat Ratna. As chief of the country's defence research and development programmer, Kalam demonstrated a great, great potential for dynamics and innovations that existed in a seemingly moribund research establishment. This is the story of Kalam's own rise from obscurity and his personal and professional struggles, as well as the story of AGNI, TRISHUL, and NAG missiles that have become household names in India and that have raised the nation to the level of a missile power of international reckoning. Since independence, India has sought in various ways, self-realization, adulation, and success.

Wings of Fire is the autobiography of former Indian president and eminent scientist Late APJ Abdul Kalam and it was published in 1999. It is classified into four segments and they are 'Orientation, Creation, Propitiation and Contemplation'. It means Burn, Blister or Blaze. A man of humble beginnings and simple life, he carried an unusual mix of spiritual convictions with man spirit of scientific enquiry. He gave importance to individuality but he believed that nation is bigger than individual.

The first part of *Wings of Fire* is titled "Orientation". It is all about the life of young Kalam. There is a mix of his interactions with his family, friends and teachers. The lessons he learned in through his tutelage and upbringing in Rameshwaram are beautifully dotted with black and white photographs of the period. It also covers his early education leading up to his graduation in aeronautical engineering degree from the Madras Institute of Technology.

Life of Young Kalam:

The first part is about the life of young Kalam. The book begins with the childhood of Kalam's life. In the beginning, he introduces us to his family and tries to familiarize us with his birthplace Rameswaram. In the childhood, he was a great admirer of his father,

Jainulabdeen. He was a man of great wisdom and kindness, and Pakshi Lakshmana Sastry, a close friend of his father and the head priest of the Rameswaram Temple. He had an ideal helpmate in his mother, Ashiamma. He was also influenced by his close friend, Ahmed Jalaluddin; he was about 15 years older than Kalam. With his friend, he talked about spiritual matters. This shows that he believed in spirituality and also believed in God or Khuda. He always went to Lord Shiva's temple with his friends.

In the later part of the opening chapters, he introduces his cousin Samsuddin, his school teachers, and all the people who have felt any difference amongst them. Here he expresses one event, which happened in his school days, "Rameswaram Sastry, a new teacher of his school, could not stomach a Hindu Priest's son sitting with a Muslim boy. In accordance with our social ranking as the new teacher saw it, I was asked to go and sit on the backbench. I felt very sad, and so did my parents about the incident. Lakshmana Sastry summoned the teacher, and in our presence, told the teacher that he should not spread the poison of social inequality and communal intolerance in the minds of innocent children".

He completed his school education in the Rameswaram Elementary School in Rameswaram and later on studied at Schwartz high school in Ramanathapuram. In 1950, he joined St. Joseph's College Trichi, to study for the B.Sc degree course when he realized that physics was not his subject. Then, at last, he applied to Madras Institute of Technology. He or his family could not afford to spend that much money on the course at Madras Institute of Technology. Zohara, his sister stood with him. When he had a specific branch of aeronautical engineering, the goal was very clear in his mind at that time. And he tried to communicate with different kinds of people. At Madras Institute of Technology, their teachers shaped his thoughts, Sponder, Kal Pandalai, and Narasingalu Rao. Each of them had carried distinct personalities.

Career of Kalam:

Last year of Madras Institute of Technology was a year of transition and had a great impact on his later life. From Madras Institute of Technology, he went out to Hindustan Aeronautics Limited, [HAL], at Bangalore as a trainer. There he worked on engine overhauling as part of a team. He had trained in radial engine-cum- drum operations. After the completion of engineering, he had applied for the Air Force and Directorate of Technical Development and Production –DTP and PC (Air) of the Ministry of Defence. But he was not selected in Air Force because he failed to pass the physical fitness standards. Later, he was appointed in DTP and PC (Air) as senior scientific Assistant on a basic salary only of Rs. 250 per month, in 1950. He had to create opportunities on his own. At this stage, he covered 32 eventful years of his life when he was just on the threshold of his career after graduation.

There is a blend of his collaborations with his family, friends and teachers. The lessons he learned throughout his childhood in Rameshwaram are perfectly spotted with high contrast photos of the period. He came from an average Tamil Muslim Family and the book is an interesting look into the friendly intermixing of Hindus and Muslims of India complimenting the multi-ethnic, multi-strict and composite abundance India.

When he was kid, he sold newspapers to help his siblings and to overcome his based problems while completing his education. Through the text, the need and support of loved ones are p[raised and it completely ended up the being foundation of his life triumphs.

Conclusion:

It is an extraordinary story of an ordinary man with uncommon drive and abilities. It narrates the logical journey of a pioneer whose action is stronger than his speeches. It is a self-portrayal.

UNIT - V:

ANITA DESAI - WHERE SHALL WE GO THIS SUMMER?

Introduction:

Anita Desai is an Indian novelist, Professor, and short story writer. Her familiar works are *Clear Light Day*, *Fasting, Feasting*, *In Custody*, *The Village by the Sea*, *Fire on the Mountain*, *Cry the Peacock*, *Voices in the City* and *Where Shall We Go This Summer*. She has won the Sahitya Akademi Award for her novel *Fire on the Mountain* in 1978. She undoubtedly holds a prominent position among the contemporary writers of Indo-Anglican fiction. She is often considered as a psychological novelist and feminist. She deals with major themes of isolation, lack of communication, inner struggle, man-woman relationship and marital discords in her novels.

Woman's pre-natal neurosis:

The story is about a woman's pre-natal neurosis. Sita, the middle-aged heroine, does not want her fifth child to be born at all into the world. She sees around her-of destruction and unmeaning. Sita withdraws to the island of Manori, where she spent her childhood, in order to prevent the birth of her child. The main character of the story is named Sita. She has been pregnant for seven months. She is bored with life in Bombay with her husband Raman and four children. She does not want to give birth to her fifth child. She would rather keep the baby forever in her womb. She tears herself off from her husband and goes to the island of Manori with her daughter Menaka and son Karan. It was on this island that her father, a

famous Gandhian freedom-fighter who worked miracles twenty years ago. He and his followers dug up a well, using spades. The water gushed out of the well was saltish. But the ardent disciples swore that the water tasted sweet. He wrought many other miracles. He healed a boy bitten by a deadly scorpion, enabled a barren woman by name Phoolamaya to conceive, and taught farmers to use manure and space out seedlings. His deeds were quite rational but the illiterates looked upon him as a saint and wizard. He pounded the pearls left behind by his wife (Sita's mother) and mixed it with herbal powder in order to delude the villagers into belief that the medicine had magical property and he gave them. For some unknown reason, Sita's mother ran away to Benares and could not be traced. Sita also suspected that her father, fondling her step-sister Rekha, had an abnormal streak. The moment father died. Rekha ran away. Sita's younger brother Jivan also left Manori and became an active trade unionist.

Pregnant Sita:

Anita Desai's *Where Shall We Go This Summer?* describes the cruelty and callousness of urban life. It marks a return to the autonomous world of inner reality. When Sita is with child again, she panics at the thought of bringing a new. She runs away to a small island to avoid the harsh reality. Her sudden capitulation comes as an anti-climax. Sita, a sensitive, emotional and middle-aged woman feels alienated from her husband and children. She undergoes acute mental agonies. She silently- suffers in isolation because of her sharp existentialist sensibility and explosive emotionality. The novel is a pointer to her angst and ennui of her anguished soul. Her character consists in her inwardness, introversion and the resultant psychic odyssey. Sita tries to visualise the world of her dreams. But ultimately she intensifies her desire to recapture the experience and excitement in her. Therefore, she comes to a dilemma to decide as to where she should go that summer. Sita expects a baby soon. She is pregnant but does not want to deliver her newborn in the toxic surrounding of her city. She is frustrated how her other children have been spoiled by the luxuries and distractions of modern lifestyle and remiss her own childhood and simple upbringing.

Desire to Move to Manori:

Sita in *Where Shall We Go this Summer ?* is over forty. She hangs between married life and her self-fulfilment. While she is awaiting the birth of her fifth child, her experiences of a house wife and mother as well accumulate in her deep anguish. She feels no genuine happiness in her marital context. Her hopelessness rises and makes her insensitive, cruel and alien to her husband and children. She wants her newborn to be immersed in the same values and natural beauty that she enjoyed as a child in her island village of Manori. Her husband is against her wish to move to Manori as he realizes there will not be any nursing or healthcare facility there to aid her delivery. He does not want to risk her pregnancy at that stage. However, Sita is determined and moves to Manori with her kids. While on the Island, Sita remembers her childhood days of fun and frolic. Her insanity drives her back to preserve the sense of sanity by escaping from her routine life in a Bombay apartment to rush to Manori, an Island in the West-coast. Her immature longing torments her. Her bondage to Raman and children creates conditions those are responsible for the misfortunes. She is termed mad and she is entirely out of the common cord of life. In plain words she tells her husband. Sita loses her grip on life and develops in mind uncertain and unrealistic attitude towards life. Though she rebels against the birth of the fifth child, she has certain longing in her heart which she

misses entirely. She wants to protect her unborn child against the cruel atmosphere in which she is living. In a freak of madness she aims at abortion and flies to the Island:

Sita's Father:

She remembers her father who used to bring her and her siblings to the island and then narrate the stories about nature. He also enjoyed giving speeches about the country and its independence or freedom struggle. On one such occasion, there were heavy rains and the island got flooded with a deluge of rainwater. Sita was in danger of being drowned when she was rescued by a stranger. That stranger eventually became her husband. Her father had made it an Island of magic once, worked miracles of a kind. She has grown tired of the life of dullness and disappointment of her family. She, therefore, wants to seek her childhood as a place of her happiness again. This Island may provide her a refugee camp safe from her family life, away from the humdrum life of Bombay. By going there she tries to connect the changes, distortions and revelations between the present and the past in her middle age. Her longings or lust for the miracles associate her vision and she finds no answers to her deep anguish rather, she finds herself like a jelly fish stranded on the sand-bar slowly suffocating and unable to survive on the sands of life. For a change in her present existence she desires shelter in the Island: She saw that Island illusion us a refuge, a protection. It would hold her baby safely unborn, my magic. Then there would be the seal, it would wash the frenzy out of her, drown it. Perhaps, the tides would lull the children too, into smother, softer beings.

Kids Interact with Nature:

At the island, she wants her children to immerse themselves in the same natural beauty and bounties. She takes them to the beach where they are mesmerized by the fishes and seashells. She is excited to see the kids interacting with nature. However, she misses her husband. She wants her whole family to reap the benefits of such a simple and clean lifestyle. She loathes the hectic, fast-paced, mechanical city life. The betrayals, treacheries, confusions and compromises lead her into intense suffering. Though the Island holds no magic now for her, the illusion tramples upon her. The companionship is now a myth of her motherhood. She attempts for a futile search for some purpose in life. Her anxiety, concern and pessimism produce emotional outbursts and she undergoes a search for an escape to be alive to her sensitivity. Her arrival at Manori has given her a new life, a new awareness, a new consciousness. She now realizes all human relationship.

Sita visualizes the world of her dreams and once again she intensifies her desire to recapture an experience, an excitement and innocence. Her instant decision as to where she would go that summer, and her decision to go back to the Island of Manori after twenty years in her journey in quest for her lost innocence. Not only Sita is longing in her heart to go to the Island but the Islanders are also waiting for twenty years looking for something. She is disappointed with them and they feel equally disappointed with her. There are impossible expectations on both sides.

The misunderstanding between Raman and Sita results into marital discord but Sita as an ideal wife tries to idealize the relationship between a husband and wife. She feels that a life of complete inwardness and subjective approach is not the way to make one's life happier. Though she has begun to drift away mentally, she indulges sometimes in introspection and sometimes in retrospection of her unhappy married life. She is, disgusted with her life and her alienation is inherent in her relationship with her father. Naturally she is unable to maintain

conformity with the established norms of society. Though she tries to encounter it effectively, but she misses to communicate her reaction against every incident. Thus, she is left like a stranger longing for the life of that primitive world. There she feels like a square peg in a round hole. The sub-human atmosphere in the house makes her inward looking and places her in a suffocating existence. She fails to adopt herself to society. She moves in a small flat and lives alone with her husband and children. Her life there is hardly better, her privacy is disturbed, she finds her existence at stake, she struggles with the monotony of life.

Sita a Strong Woman:

The agonies and the chain of unhappy incidents in Sita's life that makes her a strong character to refuse the dictates of society. It adds to the dimension of her existential character. She does not work on social principles but she desires to live like a saint, a magician and as the original inhabitants of Manori with Moses and Meriam. When Raman comes to take Menaka for admission to the Medical College, his arrival gives Sita some sort of satisfaction but at the same time she comes to realise once again the cold actualities of life. Though it is not a positive solution of her problem, yet she looks within herself and a sense of cowardice approach and escapism overpowers her. She feels that she had escaped from duties and responsibilities, from order and routine, from life and the city, to the unlivable island, she had refused to give birth to a child in a world not fit to receive the child. She had the imagination to offer it an alternative a life un-lived, a life butchered. She had cried out her great "No" but now the time had come for her epitaph to be written. This kind of love transcends the self and makes no claims. It is this kind of relationship which she wants from Raman but she does not achieve the goal in her life. When Raman comes she wants to lay down her head and weep "My father's dead look after me". But she is told that he has come not for her but children. At this stage also she has to accept the fact that she is a woman unloved.

Conclusion:

In the end, **Emotion, instinct, feeling, reason occupy the central theme of all the novels of Anita Desai. The mystery remains unsolved. Sita comes from her maimed or incomplete family. Her mother has run away from her home leaving the children to the care of their father. She confesses her longing in life. She is an orphan either factually or emotionally.** Finally, her husband comes back to Manori. He consoles Manori but asks her to go back to the city to get proper medical care before the birth of the baby. Sita accepts and the whole family returns to their city life after a rejuvenating experience of the natural therapy of the Island. Even though her unwillingness to give birth continues, she realizes that childbirth cannot be postponed endlessly. Along with her gleeful children and responsible husband, she goes back to Bombay.

Character Sketch of Sita

Introduction:

In Desai's fourth novel, *Where Shall We Go This Summer?* all of her pervasive themes return: the neurotic heroine, the dissatisfaction with the here and now, the obsessive search for the meaning of existence. Sita, the wife of an industrialist, is disgusted with her indifferent husband, her meaningless life in their Bombay flat, and her selfish, uncaring children. Her memory of an idyllic childhood with her father on a nearby island, Manori, keeps haunting her as a reminder of what life can be. After becoming pregnant with a fifth child, she decides not to continue the charade; she visits the island again to regain the secret

magic of life that she had experienced as a child. To her dismay, she realizes that her father, instead of being the great leader she has thought him to be, was really a charlatan. She has glamorized the past, and she now realizes that her memory has deceived her. Completely disillusioned, she waits for her drab husband to take her back to Bombay.

Sita's conflict appears to have found its solution when she recalls a verse from D. H. Lawrence that has eluded her for a long time. With the recollection, she feels that she knows all the answers and can explain everything to her husband. This euphoria, however, is short-lived, ending with her realization that she cannot connect psychologically with her husband. Sita is an abnormal woman. She cannot view things in the right perspective. She magnifies minor matters out of all proportion. Finally, she realizes her folly and reconciles herself with her husband, Raman.

Sita's Pregnancy:

When the novel opens, she has been pregnant for seven months. She wants to keep her unborn baby forever in her womb. This is a most idiotic and impracticable decision. She makes this decision because she believes that the world around her is cruel and unimaginative and unfit for a child to grow in. The sight of a horde of crows mercilessly killing a wounded eagle symbolizes for her a society in which weaklings are hounded out by strong men. Sita's little boys, brainwashed by films, fight with deadly animosity. She understands the inroads made by cinema on society and the consequent erosion of values. Menaka's destruction of her paintings is indicative of the general ascendancy of science over art in modern society. The rise of such trends fills Sita with gloom. She comes to the conclusion that such a society is unfit for a child to be born and grow up in.

Maturity dawns on Sita:

Raman comes to Manori to take his daughter to Bombay so that she can attend the interview prior to joining Medical College. This is her dream project. As father, he considers it his bounden duty to fulfil her dream. He caresses little Karan. Every gesture of Raman's evokes Sita's jealousy. She wants to be ceased and made much of in the same way as Raman treats Karan. Her reaction shows how deeply Raman is rooted in her mind. Even though she cannot quite erase her negative thinking, she mutely consents to go with Raman and children back to Bombay.

Conclusion:

The novel thus ends with a compromise after a false resolution; Sita is back where she began. Commenting that if she had been younger when she wrote the novel she might have ended it with Sita's suicide, Desai has explained that her less melodramatic conclusion is more in keeping with the realities of middle age. Hence, although Sita continues living, her conflict is not resolved; instead, she accepts defeat and compromise.

Character Sketch of Raman:

Introduction:

Raman is antithetical to his wife Sita in all respects. He keeps cool at all times whereas Sita becomes emotional at the slightest provocation. But for his poise and balance, the family would have collapsed like a house of cards.

Raman's common sense:

Raman gets angry with Sita on hearing about her pregnancy. He feels that she ought to have taken precautionary measures and avoided conceiving. Now she has become pregnant

and crossed the seventh month, he asks her to go ahead with it. He is stunned when she babbles like a child of keeping the unborn baby intact for ever in her womb. With boundless patience, he argues that her thinking is mad. He ought to have slapped her and made her behave sensibly. Instead, he allows her to go to Manori. This does not mean that he approves of her stand. Far from it, he hopes that in Manori her impulses will subside and that she will become sober and common sensical soon or late.

Raman, a man of action:

Raman acts with alacrity. As soon as he receives Menaka's letter, he rushes to Manori. He decides to take Menaka back to Bombay so that she can attend the interview and join Medical College. He showers love and affection on Karan to such an extent as to kindle Sita's jealousy. Without consulting her, he has taken steps to put her in a good hospital to facilitate problem-free childbirth. He is a loving father and thoughtful husband. He has to face the threat of the workers in his factory planning to strike en masse. Above all, he has severe back ache but he never complains of his aches and anxieties to Sita. This shows how protective he is to his wife. It is his sacrificial character that takes Sita from her mad and brings her back to the right path.

SHASHI DESHPANDE - ROOTS AND SHADOWS

Introduction:

Shashi Deshpande, the Sahitya Academy Award winning Indian woman novelist in English, has been basically concerned with the projection of sorrows and sufferings, plight and predicament of educated, middleclass, urban Indian women caught in the trap of a contemporary Indian patriarchal society in her novels. Her major concern is with the realistic projection of a tragic and pathetic condition of Indian women with their feminine traits and virtues, their strengths and weaknesses.

The novel *Roots and Shadows* is the first authentic and organized effort of Shashi Deshpande to probe into the various dimensions of feminine sensibility and its human possible. It was published in 1983. *Roots and Shadows* is a symbolic depiction of the dialectical nature of man and woman set against each other in material terms for power struggle. "Roots" stands for tradition and "shadows" signifies the marginal culture. The dying tradition is soon to become shadows against a backdrop of apocalyptic change.

The novelist focuses on Indu's interactions with others in her large family and the manner in which this helps to resolve their future and her own personal crisis. The novel expresses the themes tradition, family life, marriage, patriarchy, domestic abuse, self-delusion and adultery and explores and exposes the struggle of the protagonist, Indu, an educated middle-class woman, in a male-dominated tradition bound society. Indu symbolizes the New Woman, who is educated and who lives in close association with society brushing aside all its narrow conventions.

Indu as a Rebellious Girl:

The story revolves around the female protagonist Indu and uses the first person narrative. The story foregrounds the dynamics in an Indian, Brahmin, joint family and all its conflicts, compromises and peculiarities. Indu's mother dies at childbirth and his father Govind, a photographer, leaves her in the care of his old aunt, Akka and his brother, Kaka

(for Indu, real name Anant) who live in their ancestral home. Akka is the matriarch and rules the house with a whip. Apart from Anant and Govind, there is Atya (real name the Narmada, widowed sister), Sunanda (sister) and two more brothers (Madhav and Vinayak) with their wives and kids.

Indu grows up as a rebellious and pugnacious kid who wants to do things according to her fancy and understanding. She finally succeeds in her endeavour when she leaves the house at age of 18 and later marries a man of his own choice, Jayant. She works as a writer in a magazine but wishes to take up a different form of writing which would satiate the novelist inside of her. She is a doting wife and almost as dutiful and self-effacing as the domesticated housewives she always resented. She hides her dependence on Jayant and the hypocrisy of her emotions and actions builds a stream of angst and guilt inside of her.

At the age of twenty nine, she returns to her family house as Akka is on her deathbed. The fact the two had not spoken for ten years and never really saw eye to eye, Indu is surprised when she learns that Akka wants to bequeath all her property and wealth to her. She hides the information from the rest of the family up until her final rites when the probate lawyer, Shayamarao reads Akka's will to the entire family. They all are shocked to see that Indu, a familial pariah, was given everything. Indu's cousin Padmini or Mini is supposed to get married and Akka promised to pay for it. So, Indu feels obligated to honour the said promise. As for the house, apart from Kaka and Atya, everyone wants it to be sold and receive their own share of the spoils. All this while, Indu is distressed about her relationship with Jayant as he restricts her attachment with her to some placid and dispassionate letters. In her desperation, she even commits adultery with one of her cousins and close friend Naren who is the only grandson of the Old Uncle (cousin of Akka).

Naren is a self-indulgent and carefree vagabond who was never accepted by the family. He was orphaned in childhood and only has his grandfather to call his own. In the end, Naren succumbs to his 'private devils' and commits suicide. The family is distraught over the tragedy especially the Old Uncle (his grandfather) and Indu. She even learns about the tragic life story of Akka as a 12-year-old bride, abusive marriage, her husband's concubine and widowhood. She realizes her lack of knowledge and will to understand Akka and her rules bred their asperity toward each other. Shaken by Naren's death but unaffected by her own foibles, Indu decides to discharge the responsibility Akka had loaded on her shoulders. She decides to fund Mini's marriage and to sell the house (and give everyone their share). She also decides to return to Jayant, her husband, and confess her infidelity. She hopes that their relationship can withstand the trial of such 'scorching honesty' and even if it doesn't she would find peace in the confession of her sin.

Conclusion:

The author has tried to display the complex web of interpersonal conflicts and interpersonal contradictions affect all our lives. Indu considers her education and wit as her medals of superiority but fails to show her strength in her individual battles. All her life she pretends to be a rebel but her life ends up being a summation of responses to others, be it retaliation against Jayant and Akka or persuasion of Naren and self-indulgence. Her major concern is with the realistic projection of a tragic and pathetic condition of Indian women with their feminine traits and virtues, their strengths and weaknesses.

Character Sketch of Indu:

Introduction:

The novelist has portrayed pictures of women who have been facing different types of problems. Her female characters are the typical Indian creatures who suffer silently and ungrudgingly in Indian patriarchal society. She is worried about a tragic and pathetic condition of women, victimized creatures imprisoned within the four walls of their parental homes as well as their marital homes. She gives a deep insight into the inner psyche and consciousness of Indian women with their pain, agony and dilemmas. She wants her women to be strong and confident to deal with their problems on their own.

Quest for Indu's Freedom:

Indu is portrayed as a woman who is caught between age-old traditions that deprive the woman of liberty on one side and her desire to enjoy liberty on the other. She knows that she is bound by the restraints of orthodox norms and conventions of Indian patriarchy. Right from the beginning, she has been trained only to submit and to accept. She has been repeatedly told that the woman has no choice and she is born without wills. Her grand-mother had always been a timid and subdued woman, only a shadow of her husband. She feels pity for the women who patiently clear up the mess with their bare hands after each meal, and even for women like Kaki eating from the same dirty plate their husbands had eaten in earlier. She calls them stupid fools not knowing what they really want. She is surprised to realize that an Indian woman lives without knowing what she wants and desires. Vithal's mother is one of the examples of a meek, silent and suffering wife who has been a victim of the sadistic anger of her husband.

Indu as a Subordinate Creature:

Indu learns from Old Uncle. Her disappearance does not matter her husband. Indu contemptuously calls an Indian woman, a martyr, a heroine, just a stupid fool carrying a world of darkness in herself, a pure female animal, a subordinate creature of the world filled with ignorance, prejudice and superstitions, or a typical breed interested in getting married, bearing children, having sons and then grandchildren. She does not have an independent identity of her own. She is known and recognized by her relationship with others. The woman's pattern of life is fixed and monotonous. Her husband and children, her home and household activities, her cooking and cleaning, her meals, her pujas and fasts, her rites and rituals are at the centre of her life.

Decision-making has no place at all in her pattern of living. She is trained to adjust and adapt herself with circumstances and decisions made by her male-counterparts. Though herself a woman, Indu has a kind of distaste for the female function, the function of feeding a child, the function that gives a feeling of motherhood. She is shivered to see Sunanda-itya sitting down with the child on her lap, opening her buttons and pushing a flaccid nipple into his mouth; and the child taking a long shuddering breath and sucking with loud noises. How can Indu perform this female function without a child of her own? Indian married women like Indu are considered incomplete without a child.

Indu has heard a lot about Saroja, Naren's mother. Kaka always felt that it was incorrect not to allow her to learn music, but he was too helpless to do anything but to feel sorry for her. A woman becomes an obstacle in the way of a woman. It is the woman who decides the

destiny of a woman and that is why Indu does not blame her husband, who, according to her, has not compelled and pressurised her to live her life the way he wants. It is the way that she herself wants to be. It is the woman who confines herself in the cage willingly. Indu is uneasy to learn that Mini's parents are in a hurry to give Mini away in a marriage. She does not want Kaka to marry Mini to the man who does not match her. She wants him to wait for a better chance. Indu has never seen her Kaka so earnest, so helpless, and so worried about his daughter. She feels sorry both for him who pours out the agony of a middleclass Indian father whose grown-up daughter is still unmarried. Mini is prepared to marry any man as 'to marry' seems to be the only purpose of her life.

Indu's Aversion on Man:

To Indu's surprise, she is interested in marriage and not in man. She says: "Oh, what does it matter who it is". (Deshpande 31). Kaka prefers property to education, which, according to him, does not guarantee jobs. Mini, too, does not bother about education, job, land, property and all these things. She knows that she has to get married so that she can get home, her own home. She is ready to marry any man, any man who is ready to marry her. She underlines the plight of an unmarried girl. It is unfortunate that most Indian girls are to go through this process as they do not have their own choice of selecting their life partner. They have to accept everything including their husband silently, passively and ungrudgingly only because they are the female members of society. Indu is greatly shocked to hear a tragic story of Akka's marital life from Narmada Atya. She, who has a bitter sense of hatred for Akka, changes her attitude to her.

Akka's Marital Life:

Since a man is made by circumstances, Akka has been made strong by the suffocating environment in her marital family. The story of Akka's marital life speaks a lot about her tragedy, her physical and sexual harassment, her mental torture, her silently enduring her life, her husband's weakness for women, social sanction given to him to take liberty in enjoying extra-marital relationship, her inner strength to accept and face life as it is, her capacity to adjust herself to the entire adverse situation, her looking after her husband during his illness, almost about each and every aspect of feminine sensibility. Akka is one of the victims of a child-marriage and marital-violence. She has been given inhuman and beastlike treatment by her husband and her mother-in-law. She has spent almost every night crying in her marital home. However, being a typical Indian woman, she proves herself a dutiful wife by looking after her bed-ridden husband. She proves her domineering character by not allowing his mistress to meet him. On hearing this story, Indu realizes that her knowledge of Akka is inadequate and incomplete. She feels guilty for having judged her without knowing anything about her.

Indu's sense of womanhood:

Indu has a deep sense of hatred for uncle and womanhood. She has never thought of her womanhood until the knowledge has been thrust unexpectedly, brutally and gracelessly on her the day she has grown up. Kaki has told her that she is a woman now and she can have babies herself. She also asks her not to forget that she is unclean for three days now and that she can't touch anyone or anything. She now understands that being unclean for three days in a month; she is barred from the puja room. She has, thus, been introduced to a beautiful world of being a woman for the first time with the words 'You are unclean'. She knows that it is the

child that opens the door of motherhood for a married woman like her. Her family members are eager to see her with her own child. A typical Indian woman has a strong desire to have her own child with a belief that her life will be incomplete without having one. To get married, to have a husband and to have a child, especially a male child is the very dream of an Indian woman.

Conclusion:

Her basic intention is to create awareness among Indian women and to make them realize their hidden strength and talent. She wants them to move towards self-awareness, self-identity, self-realization and self-assertion with courage, confidence and determination in a male-dominated Indian society. Indian society belongs to the man since time immemorial.
