

INDIAN WRITING (B.A. English Sem. III)



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INDIAN WRITING

Indian English literature (IEL), also referred to as Indian Writing in English (IWE), is the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of Henry Louis Vivian Derozio and Michael Madhusudan Dutt followed by Rabindranath Tagore and Sri Aurobindo, R. K. Narayan, Mulk Raj Anand and Raja Rao contributed to the growth and popularity of Indian English fiction in the 1930s. It is also associated, in some cases, with the works of members of the Indian diaspora who subsequently compose works in English.

It is frequently referred to as Indo-Anglian literature. (Indo-Anglian is a specific term in the sole context of writing that should not be confused with Anglo-Indian). Although some Indo-Anglian works may be classified under the genre of postcolonial literature, the repertoire of Indian English literature encompasses a wide variety of themes and ideologies, from the late eighteenth-century to the present day, and thereby eludes easy categorization.

History:- IEL has a relatively recent history, being nearly two centuries old. The first book written by an Indian in English was *The Travels of Dean Mahomet*, a travel narrative by Sake Dean Mahomed, published in England in 1794. In its early stages, IEL was influenced by the Western novel. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. Bankim Chandra Chattopadhyay (1838–1894) wrote *Rajmohan's Wife* and published it in 1864; it is the first Indian novel written in English. Lal Behari Day's *Govinda Samanta or the History of a Bengali Raiyat* was published in 1874 and the same author's *Folk Tales of Bengal: Life's Secret* was published in 1912. *Bianca, or The Young Spanish Maiden* (1878) by Toru Dutt was the first novel written by an Indian woman. Both Toru Dutt and Krupabai Sathianadhan, two promising Indian English writers of the nineteenth century died untimely in their early twenties and thirties respectively. Sathianadhan's autobiographical novel *Saguna: A Story of Native Christian Life* was published serially in *The Madras Christian College Magazine* from 1887 to 1888. The only other novel by Sathianadhan is *Kamala: The Story of a Hindu Life* (1894).

The non-fictional body of prose-works, consisting of letters, diaries, political manifesto, articles, speeches, philosophical works etc. in Indian English literature of the nineteenth and the early twentieth century, is rich and varied. The speeches of Swami Vivekananda, Rabindranath Tagore, Chittaranjan Das, Bal Gangadhar Tilak, Mahatma Gandhi and Subhas Chandra Bose, to name only a few, shaped the destiny of modern India and also the destiny of English language in India (Auddy, 9-10). Gandhi's *Indian Home Rule or Hind Swaraj* (1910) was written in an indigenised variety of the English language and challenged successfully 'the hegemony of Standard English' (Auddy, 169) even before R. K. Narayan, M. R. Anand and Raja Rao.

Raja Rao (1908–2006), Indian philosopher and writer, authored *Kanthapura* and *The Serpent and the Rope*, which are Indian in terms of their storytelling qualities. Kisari Mohan Ganguli translated the *Mahabharata* into English, the only time the epic has ever been translated in its entirety into a European language. Rabindranath Tagore (1861–1941) wrote in Bengali and English and was responsible for the translations of his own work into English. Dhan Gopal Mukerji (1890–1936) was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri (1897–1999), a writer of non-fiction, is best known for his *The*

Autobiography of an Unknown Indian (1951), in which he relates his life experiences and influences. P. Lal (1929–2010), a poet, translator, publisher and essayist, founded a press in the 1950s for Indian English writing, Writers Workshop. Ram Nath Kak (1917–1993), a Kashmiri veterinarian, wrote his autobiography Autumn Leaves, which is one of the most vivid portraits of life in 20th century Kashmir and has become a sort of a classic.

R. K. Narayan (1906–2001) contributed over many decades and continued to write till his death. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Greene and Narayan remained close friends till the end. Similar to the way Thomas Hardy used Wessex, Narayan created the fictitious town of Malgudi where he set his novels. Some criticise Narayan for the parochial, detached and closed world that he created in the face of the changing conditions in India at the times in which the stories are set. Others, such as Greene, however, feel that through Malgudi they could vividly understand the Indian experience. Narayan's evocation of small town life and its experiences through the eyes of the endearing child protagonist Swaminathan in Swami and Friends is a good sample of his writing style. Simultaneous with Narayan's pastoral idylls, a very different writer, Mulk Raj Anand (1905–2004), was similarly gaining recognition for his writing set in rural India, but his stories were harsher, and engaged, sometimes brutally, with divisions of caste, class and religion. According to writer Lakshmi Holmström, "The writers of the 1930s were fortunate because after many years of use, English had become an Indian language used widely and at different levels of society, and therefore they could experiment more boldly and from a more secure position." [1] Kamala Markandeya is an early writer in IEL who has often grouped with the trinity of R.K. Narayan, Mulk Raj Anand and Raja Rao. [2] The contributions of Manoj Das and Manohar Malgankar to growth of IEL largely remains unacknowledged.

POETRY :- Early notable poets in English include Derozio, Michael Madhusudan Dutt, Toru Dutt, Romesh Chunder Dutt, Sri Aurobindo, Sarojini Naidu, and her brother Harindranath Chattopadhyay. Notable 20th Century authors of English poetry in India include Dilip Chitre, Kamala Das, Eunice De Souza, Nissim Ezekiel, Kersy Katrak, Shiv K. Kumar, Arun Kolatkar, P. Lal, Jayanta Mahapatra, Dom Moraes, Gieve Patel, A. K. Ramanujan, Madan Gopal Gandhi, and P C K Prem among several others.

The younger generation of poets writing in English include Abhay K, Arundhati Subramaniam, Anju Makhija, Arnab Jan Dea, Bibhu Padhi, Ranjit Hoskote, Sudeep Sen, Smita Agarwal, Makarand Paranjape, Jeet Thayil, Jaydeep Sarangi, Mani Rao, Jerry Pinto, K. V. Dominic, Meena Kandasamy, Nalini Priyadarshni, Gopi Kottoor, Tapan Kumar Pradhan, Rukmini Bhaya Nair, Robin Ngangom, Vihang A. Naik, Anuradha Bhattacharyya and K Srilata.

Modern expatriate Indian poets writing in English include Agha Shahid Ali, Sujata Bhatt, Richard Crasta, Yuyutsu Sharma, Tabish Khair and Vikram Seth.

Modern Era:- Among the later writers, the most notable is Salman Rushdie, born in India and now living in the USA. Rushdie, with his famous work Midnight's Children (Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008), ushered in a new trend of writing. He used a hybrid language – English generously peppered with Indian terms – to convey a theme that could be seen as representing the vast canvas of India. He is usually categorised under the magic realism mode of writing most famously associated with Gabriel García Márquez. Nayantara Sehgal was one of the first female Indian writers in English to

receive wide recognition. Her fiction deals with India's elite responding to the crises engendered by political change. She was awarded the 1986 Sahitya Akademi Award for English, for her novel, *Rich Like Us* (1985), by the Sahitya Akademi, India's National Academy of Letters. Anita Desai, who was shortlisted for the Booker Prize three times, received a Sahitya Akademi Award in 1978 for her novel *Fire on the Mountain* and a British Guardian Prize for *The Village by the Sea*. Her daughter Kiran Desai won the 2006 Man Booker Prize for her second novel, *The Inheritance of Loss*. Ruskin Bond received Sahitya Akademi Award for his collection of short stories *Our Trees Still Grow in Dehra* in 1992. He is also the author of a historical novel *A Flight of Pigeons*, which is based on an episode during the Indian Rebellion of 1857.

Salman Rushdie, Vikram Seth, author of *The Golden Gate* (1986) and *A Suitable Boy* (1994) is a writer who uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. Vikram Seth is notable both as an accomplished novelist and poet. Vikram Seth is also a prolific poet.

Another writer who has contributed immensely to the Indian English Literature is Amitav Ghosh who is the author of *The Circle of Reason* (his 1986 debut novel), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the first volume of *The Ibis* trilogy, set in the 1830s, just before the Opium War, which encapsulates the colonial history of the East. Ghosh's latest work of fiction is *River of Smoke* (2011), the second volume of *The Ibis* trilogy.

Rohinton Mistry is an India born Canadian author who is a Neustadt International Prize for Literature laureate (2012). His first book *Tales from Firozsha Baag* (1987) published by Penguin Books Canada is a collection of 11 short stories. His novels *Such a Long Journey* (1991) and *A Fine Balance* (1995) earned him great acclaim.

Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a story-telling (though in a satirical) mode as in the Mahabharata drawing his ideas by going back and forth in time. His work as UN official living outside India has given him a vantage point that helps construct an objective Indianness. Vikram Chandra is another author who shuffles between India and the United States and has received critical acclaim for his first novel *Red Earth and Pouring Rain* (1995) and collection of short stories *Love and Longing in Bombay* (1997). His namesake Vikram A. Chandra is a renowned journalist and the author of *The Srinagar Conspiracy* (2000). Suketu Mehta is another writer currently based in the United States who authored *Maximum City* (2004), an autobiographical account of his experiences in the city of Mumbai. In 2008, Arvind Adiga received the Man Booker Prize for his debut novel *The White Tiger*.

Recent writers in India such as Arundhati Roy and David Davidar show a direction towards contextuality and rootedness in their works. Arundhati Roy, a trained architect and the 1997 Booker prize winner for her *The God of Small Things*, calls herself a "home grown" writer. Her award-winning book is set in the immensely physical landscape of Kerala. Davidar sets his *The House of Blue Mangoes* in Southern Tamil Nadu. In both the books, geography and politics are integral to the narrative. In his novel *Lament of Mohini* (2000), Shreekumar Varma touches upon the unique matriarchal system and the sammandham system of marriage as he writes about the Namboodiris and the aristocrats of Kerala. Similarly, Arnab Jan Deka, a

trained engineer and jurist, writes about both physical and ethereal existentialism on the banks of the mighty river Brahmaputra. His co-authored book of poetry with British poet-novelist Tess Joyce, appropriately titled *A Stanza of Sunlight on the Banks of Brahmaputra* (1983), published from both India and Britain (2009), evokes the spirit of flowing nature of life. His most recent book *Brahmaputra and Beyond : Linking Assam to the World*(2015) made a conscious effort to connect to a world divided by racial, geographic, linguistic, cultural and political prejudices. His highly acclaimed short story collection *The Mexican Sweetheart & other stories*(2002) was another landmark book of this genre. Jahnabi Barua, a Bangalore-based author from Assam has set her critically acclaimed collection of short stories *Next Door* on the social scenario in Assam with insurgency as the background.

The stories and novels of Ratan Lal Basu reflect the conditions of tribal people and hill people of West Bengal and the adjacent states of Sikkim, Bhutan and Nepal. Many of his short stories reflect the political turmoil of West Bengal since the Naxalite movement of the 1970s. Many of his stories like *Blue Are the Far Off Mountains*, *The First Rain* and *The Magic Marble* glorify purity of love. His novel *Oraon and the Divine Tree* is the story of a tribal and his love for an age old tree. In Hemingway style language the author takes the reader into the dreamland of nature and people who are inexorably associated with nature.

UNIT-2 THE GUIDE

Character List

Raju

Raju is the protagonist of the story. He was born in a fictional town named Malgudi, belongs to a lower-middle-class family, and lives with his mother after his father died when Raju was young. Raju was very smart and savvy in how he grew his father's shop, then moving into being a famous and respected tour guide known as "Railway Raju." He loves talking and traveling to new places; he is intuitive about his customers' needs and makes himself indispensable.

Raju begins having an affair with Rosie, the wife of his client Marco, and becomes obsessively in love with her. This love for her causes him to behave greedily and selfishly, even when he and Rosie are together in Marco's absence. He thinks of her as property and does care about anything but himself, though he dedicates his time to furthering her dancing career. His desire for money is absolute and he relishes the power he attains by being the famous dancer Nalini's (Rosie's changed name) manager and lover. This greed eventually leads to the demise of his relationship, time in jail, and exile from Malgudi.

It also results in his being mistaken as a holy man. In the privacy of his own mind, Raju still tends toward selfishness and impatience, but the more time he spends with the villagers, the more he grows in character. Arguably, by the end of the novel, as a result of his fasting and praying, he achieves enlightenment and truly does become a holy man.

Raju's Mother

Raju's mother is a traditional Indian woman. She is the only one who takes care of Raju when her husband dies. She is a positive woman who is generally friendly to everyone. She permits Rosie to live with them even after she realizes that Rosie is married and belongs to a low-class dancer caste. However, she is a woman who also gossips and worries about her son's choices, especially after he begins neglecting his finances. She asks her older brother, Raju's uncle, to come help but ends up going to live with him once Raju's intransigence asserts itself. Her relationship with Raju never really recovers; she remains sad and disappointed in what he's done to his life. She does visit him in jail.

Rosie

Rosie is the daughter of a dancer and therefore belongs to a lower caste. She did not marry Marco out of love but because of his social status. Though she is fond of dancing, she sets it aside when married to Marco because he does not approve. Their marriage is not very pleasant and Rosie begins to have an affair with Raju. When Marco finds out, he abandons her. She then moves in with Raju and his mother and, with Raju's urging, takes up her dancing again. With her meticulous work and Raju's business acumen, she becomes a household name (she actually changes her name to Nalini). She and Raju become immensely rich.

Rosie is a woman of independent thought and ambition. At times she appears to be mature, but at others she behaves like a child. She is prone to dreaming and does not care very much about material things. After Raju's entanglement with the law and her coming to terms with his real character, she decides to pay their debts and leave him. She lives alone, prosperous and successful.

Marco

Marco is Rosie's husband. He does not seem to like her very much unless she is being quiet and pliable, but when he married her he was clear on not having any caste expectations. He gives her what she wants most of the time but refuses to let her continue with dancing once they married. What drives him as a scholar is his interest in the history, culture, and art of South India. Raju is his guide to caves in the Malgudi area where he finds fodder for the book he is writing, but his time in Malgudi ends in a dramatic fashion when he finds out Rosie and Raju were having an affair. He refuses to have anything to do with Rosie and leaves town without her. At the end of the novel, he publishes his book to great acclaim but decides to trap Raju by sending a legal document that only Rosie can sign, knowing Raju will most likely forge it.

Velan

Velan is a faithful, fervent man who believes in Raju's holiness and spends a great deal of time with him. He encourages other villagers to visit the Swami and soon Raju is rarely ever alone again. Though Raju confesses to him that he is not indeed a holy man and has done many bad things in his life, Velan still chooses to revere him and believe Raju's fast will cure the drought. It is Velan's unwavering faith that gives Raju the power he needs to try the fast for real.

Velan's Sister

Velan's half-sister is a minor character but she plays a major role in Raju's life as a saint. It was she who makes Raju popular in the village by accepting the proposal of the groom that Velan chose for her. This transformation surprises Velan and confirms to him that Raju is a holy man. The sister spreads news of Raju's power throughout the village as well.

Gaffur

Gaffur is a chauffeur in Malgudi and friend of Raju's (at least until Raju alienates him by focusing everything on Rosie and begging Gaffur for money to jumpstart her dance career). He is a decent man with common sense and is wary of Raju's involvement with Rosie, knowing it will not end well.

Velan's Brother

A rather unintelligent and useless young man, his main job is to drive cattle and he rarely engages himself in other, more highbrow activities such as seeing the Swami. However, he comes to Raju when the village is embroiled in fighting during the famine. When he relays this information to Raju, Raju tells him to tell Velan and the others he will not eat until they stop fighting. When the brother relays the message, he implies that the Swami will not eat until the rains come, thus beginning (against his will and wishes) Raju's fasting.

Raju's Father

A friendly and loquacious man, he runs a small shop in Malgudi. He loves spending hours and hours talking about the townspeople's various affairs to the chagrin of his wife who wishes he would come home to eat and sleep. He is given proprietorship of a larger shop once the railway station is built, but turns it over to Raju because he misses conversing with his friends. He dies when Raju is a young man, leaving him with a decent bank account and half of the house.

Joseph

Joseph is the caretaker at Peak House whose modesty, efficiency, and surreptitiousness inure him to Marco. Joseph admires Marco but dislikes Rosie, thinking she is disruptive. He is very dedicated to his job and his clients.

Raju's Uncle

A tall, imperious man, he is the eldest brother in the family and manages all of the financial and interpersonal affairs. Wealthy and powerful, he doesn't often visit his sister but she calls on him to help knock sense into Raju. The uncle tries, but finds his nephew immature and intransigent. He focuses on ousting Rosie, but this does not work either. Finally, he returns home and brings his sister with him.

The Sait

The Sait is a former friend of Raju's who is also his creditor. Raju owes the Sait a great deal of money and his laissez-faire attitude about it earns him the Sait's ire. The Sait takes Raju to court and threatens to take the house, which Raju later sells.

Raju's Lawyer

A bona fide celebrity, Raju books him for his forgery trial even though he is very expensive. The lawyer is savvy at spinning his tales, and manages to get Raju only two years instead of seven.

Malone

A pink-cheeked American documentary filmmaker, Malone seeks to film Raju-as-holy-man in his fasting and praying rituals. He is energetic, exuberant, and dedicated to his craft.

Mani

Mani is Raju's secretary once he becomes rich from Rosie's dancing. Mani is kind and well-intentioned, but annoys Raju when he accidentally tells Rosie about Marco's book. He is the only person to visit Raju in jail but is flustered by his former employer's delight in prison life.

Themes

Hypocrisy

Hypocrisy is one of the major themes of the novel. Raju is a hypocritical character from the very beginning of his life. As a tour guide, he misinforms the tourists at will as if he has no sense of right or wrong. His words turn normal old buildings into ancient works of architecture and downgrade amazing feats of history. He makes stories out of thin air as he pleases while a tour guide. He helps Rosie only for his own interest and in the end poses as a swami as yet another example of his charlatan nature. According to the Hindu principle of karma, however, Raju eventually reaps the punishments due. He loses his power and money and is forced into a position where he has to fast and nearly die. He seems to learn that hypocrisy is morally corroding and will eventually catch up with a person.

Dishonesty

The protagonist, Raju, has always been a dishonest character. As a child, he eats the green peppermints from his father's shop even though he was strictly forbidden to. Growing up, he becomes a tour guide who misinforms and misguides his tourists to get more money out of them. He misleads Rosie into falling in love with him by telling her all the things she wanted to hear, all for his own interest in getting her into bed. He gets a two-year prison sentence for forgery. Coming out of prison, he poses as a sage at a ruined shrine far away from the locality. Even as he fasts, he eats a stack of food hidden away in an aluminum pot on the very first day.

Dishonesty is embedded in Raju's very marrow, and it is not until the end of the novel that he has to come to terms with it.

Materialism

Raju is a highly materialistic character, as he only hankers after money and does not at all value any emotion or feeling. He tricks people to extract money out of them and that is all that matters to him. He lacks all sense of morality or religion and that permits him to solely care about worldly things without hesitation. For him, money means more than people and he feels like a failure if he is not earning the maximum amount of it. Finally his actions lead him to a place where money is no longer attainable, and he has to orient himself to this new reality. Narayan suggests that money does not, after all, bring happiness and that a person should be careful about how much they value it over other things.

Transformation

When Raju finishes telling his life story to Velan, Raju expects him to snap, but as a blind follower Velan takes it in stride and as merely Raju's past. The fact that Raju guesses that Velan would stop believing in him and yet pours his heart out to him shows some sort of growth in his character. At the very end, out of extreme hunger Raju starts to fast sincerely and avoid all thoughts regarding food and bodily suffering. This helps him concentrate and that ends his hunger.

When the doctors and the government go all out to save him, Raju goes out to perform his daily routine of climbing down the steps to the river with the help of two men on both sides. He stands in the knee deep water and faces the mountain muttering his prayer while Velan and the other man continues to hold him and he says, "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs," and he sags down. Here the water can mean purity and rain may literally be on its way but there is no way to know for sure as the author ends it just like that. Regardless of what exactly happens, Narayan suggests that even the most trickster of men can be redeemed.

Rosie is another character in the novel who goes through a transformation. Her change of name marks her transformation. Named Rosie, she is a wife longing for a husband's love and attention, a passionate dancer waiting on her husband's approval. Later, though, she becomes a renowned dancer named Nalini, a mature independent woman who chooses to live alone peacefully.

Past and Present

The Guide shows the intersection of past and present in numerous ways. First, there is the coming of the railroad and the railway station, which changes jobs, communication, travel, and more. Second, Rosie is a dancer in the classical manner but it is the conditions of modernity that allow her fame to spread as it does. Her dance, even though it is classical in theme, is also juxtaposed against Marco's focus on "dead and decaying things." Rosie's sexuality and independence are fully of the modern moment while Marco's paternalism is of the past. As critic John Thieme writes, Marco is "resistant to any suggestion that the classical and the contemporary may be related" even when he sees the dancing motif on the cave walls. Third, there is a confluence of past and present when the ancient temple is unearthed by the receding waters in the present-day drought, which serves "as a metonym for the notion of an archeologically layered India, albeit one in which the different strata were coming to exist contiguously rather than in a temporal sequence, since an ancient infrastructure was now present on the surface."

Karma

Though he's not violent or "evil," Raju is without a doubt an amoral, obnoxious, and self-interested character. He's a hypocrite and a liar, a charlatan and a greedy, materialistic person. He uses other people to make himself feel good and to make him money. He ignores his obligations, his family, and his community to pursue what he wants. However, Narayan doesn't allow Raju to continue on like this forever. He shows how Raju's greed leads him to lose Rosie, his money, and his influence and land in jail. And more than that, he has Raju's gig as a holy man result in a real act of redemption and transformation. Karma catches up with all of us eventually, Narayan suggests.

Feminism

Narayan is certainly not a "feminist" writer but his character Rosie is a notable one in terms of what contemporary feminists were advocating for. Rosie is an educated woman who makes her own choices. First, she chooses a conventional path of getting married, but she does this so she can free herself from caste limitations. She does her best to retain her selfhood in a miserable, patriarchal marriage, and though she is at her lowest point when she allows Raju to manipulate her into a sexual relationship that she is unsure is the right thing, she eventually lets this become a springboard to attaining her great dream of becoming a dancer. And in the end, of course, she takes care of herself by getting rid of Raju and all other baggage and living her life as she sees fit. She is not a perfect feminine heroine, but she is a remarkably modern woman.

Summary

Published in 1958, *The Guide* is a novel by Indian author R.K. Narayan set in his fictional South Indian town of Malgudi. It follows the life of an Indian man, Raju, as he evolves throughout his life to become one of the most prominent holy men in India.

Narayan wrote the novel on his first trip abroad, staying in a residential hotel in Berkeley, California. However, its source was not American but Indian, and Narayan described the work as "totally Indian" (specifically, it was a drought in Mysore and a group of Brahmins fasting and praying in the river that inspired him).

The protagonist of *The Guide* is Raju, a tour guide living in Malgudi known for his corrupt tendencies. He falls in love with a mistreated married woman named Rosie, and the two begin having an affair together. However, as time goes on and Rosie becomes more and more successful as a dancer, Raju becomes excessively controlling and soon ends up in jail because of his overbearing and greedy actions. After he is released, in a turn of events, he is mistaken as a holy man in a town he happens to be passing through. Because he decides to keep the act up, he eventually gets himself in a situation where he must fast for the length of several days, heavily publicized and lauded for his actions.

The Guide won R.K. Narayan several awards, including but not limited to the Indian National Academy of Letter's Sahitya Akademi Award in 1960 (it was the first novel written in English to win this). The book was adapted into both a movie (1965) and a play of the same name (1968).

The novel begins on the outskirts of the quiet village of Malgudi, where a simple villager named Velan mistakes Raju, newly out of jail and resting at the ruins near the river, as a holy man. Velan is reverential toward Raju and tells him of his problems, namely that his half-sister refuses to marry the man selected for her. Raju does not really care but since he is lonely, he is happy that somebody is talking to him. He thinks about how he just got out of jail and of his

time before then as a famed tourist guide. Raju lived in Malgudi with his mother and father. He grew up as the train station was being built and eventually, after his father's death, came to run his father's spacious shop. He loved talking to people and was quite popular as a guide; his nickname was even "Railway Raju."

The next morning Velan brings his sister to Raju and he tells her placidly that "What must happen must happen; no power on earth or in heaven can change its course, just as no one can change the course of that river." She is impressed and after her meeting with Raju she agrees to her family's wishes. This begins Raju's journey as a holy man. Dozens and dozens of villagers gather to see their Swami. They decorate the ancient temple, bring him food and gifts, encourage their sons to read and learn from the schoolteacher in Raju's presence, and generally seek Raju's counsel about all manner of things. Raju is concerned about his pretending but is often impressed with his own sagacity and decides he must stay here to avoid going back to his old village. He grows a long beard and long hair and becomes used to saying profound things.

After a few years, the rains disappear and famine and strife begin to affect the villages. Velan's never-do-well brother comes to see Raju and admits that people are fighting due to the famine. Raju is distressed by all of this commotion and orders the brother to give the message to the people that they are not to fight and that he will not eat until they stop fighting.

When Velan's brother finds Velan and the other elders, he is embarrassed that he mentioned the fighting to the holy man so he says simply that he told the Swami that there was no rain. He then repeats the part about Raju not eating so Velan and the others think Raju is about to undertake the sacrifice of fasting and praying until the rain comes. When the people pour into Raju's area to look upon him and thank him, he realizes something strange is going on. Velan excitedly reminds him of what he'd said one time about this fasting and praying, and Raju rues that he made this up a while ago.

That evening, Raju wonders if he ought to run away but remembers the women and children and their gratitude and decides he must see this out. He calls Velan to him and begins to tell him his life's story. Velan listens gravely.

Raju tells Velan of his childhood, his time at school, how he built up the business after his father's death, and how his fame as Railway Raju increased day by day. Most importantly, he tells of how his life changed when he met Rosie. This is what Raju recounts...

One day, a stern and dry academic tourist named Marco arrives and enlists Raju's services. His wife Rosie arrives not long after. Raju sets them up in a hotel and from there, after dropping Marco to admire old friezes, he takes Rosie to watch a king cobra dance to a flute. Rosie sways to the rhythm and Raju learns she is a dancer. He finds her beautiful and enticing and falls in love with her. He praises her dancing. He sees that she and Marco have a terrible marriage and fight constantly; she married him because he was rich and did not care that she was from a lower caste. He confesses his love for her and eventually the two start sleeping with each other. Raju becomes more interested in Rosie than his shop or his friends or his mother. He cares little for tourists and they have to go away disappointed. Though Marco has no idea what is going on between Raju and Rosie, caring only for his caves and friezes and virtually letting Raju become a member of his family, Raju still cannot relax because it seems like distance has made Rosie fonder of her husband. She often worries that she is doing the wrong thing. Raju earns her affection back by telling her she must take up dancing again and that he will support her. She is elated and begins practicing. However, she needs to secure permission from Marco and he has always been antipathetic to her dancing, considering it base and useless.

Rosie prepares to spend a few days with Marco at Peak House and broach the subject. When Raju comes to fetch her, he can tell something is terribly wrong with the couple. Marco tells Raju his services are ended, and Rosie yells at him to leave.

Back home, Raju has a miserable month where nothing provides him solace. He cannot stop thinking about Rosie. His business continues to fail. To his delight, though, Rosie shows up at his doorstep one day and Raju announces to his mother that she will be staying with them. Rosie tells Raju that when she brought up the dancing to Marco, he did not like it and she accidentally mentioned that Raju did. The story of their affair came tumbling out and Marco cut her off completely. After three weeks of silence and completely ignoring her, he packed up and left for their home in Madras and told her she did not have a ticket. That was when she came to Raju and his mother's house. Raju promises to turn her into a star.

While Rosie works hard, Raju's mother and the rest of the town cannot help but gossip about her. Raju loses his store and wonders how he will make money. He is taken to court for his debt but even though his mother angrily pesters him he cares little. He only wants to help Rosie become a famous dancer.

At her wits' end, Raju's mother asks her elder brother, a wealthy and commanding man, to come to the house to knock sense into Raju. It does not work, and despite the myriad of insults and threats, all that happens is that Raju's mother decides to go away with her brother; she cannot bear to see Raju throw his life away for Rosie.

Raju is sad about the state of affairs with his mother, but devotes himself to Rosie and her career. He suggests she change her name to Nalini and she agrees.

Rosie/Nalini becomes very popular with her art of dance and, with Raju's guidance and maintenance of her schedule, they both are earning money. They move into a huge house and begin moving in elite circles. Raju and Rosie's relationship becomes a bit strained and he can see that she is unhappy, but all that matters to him is earning the maximum amount of money.

One day, Raju's secretary Mani drops off a book for him. It is by Marco and is his long-awaited cultural history of South India. There is a brief thanks to Raju in it for his guide work. Raju is puzzled and decides to hide it from Rosie. When Mani tells her of it somehow, she demands Raju show her. She is happy for her husband, which makes Raju furious.

Not long after the book incident a letter arrives for Rosie but Raju sees it first and opens it to see correspondence from a lawyer that states: "Madam, under instruction from our client, we are enclosing an application for your signature, for the release of a box of jewelry left in safe custody at the Bank of -----, in the marketplace. After this is received we shall proceed to obtain the other signature as well, since you are aware that the deposit is in your joint names, and obtain the release of the said box, and arrange to forward it to you under insurance cover in due course." Raju is thrilled that there might be expensive jewelry but he does not want Rosie to see the letter because she might become emotional. He cannot stop thinking about it, however, and finally forges Rosie's signature. He expectantly waits for the arrival of the jewelry box.

After several days of waiting, Rosie is giving a performance and Raju is watching. During the dance, the police superintendent comes with an arrest warrant against Raju for forgery. He realizes how grave his offense was but feels immense self-pity. When he tells Rosie, she soberly says it is karma because she had a feeling he was doing wrong. She says she will take care of their debts but the relationship is over.

Raju has his trial and has to spend two years in jail. There he is a model prisoner and actually grows to enjoy the peace and regularity of jail life. He learns from Mani that Rosie has settled in Madras and is doing well.

Raju concludes his tale of his past life and he again tells Velan that he is not a holy man but a common man like everyone else. Velan is unaffected by the story and promises never to say anything to anyone. Raju realizes he must go on with the fast.

A newspaper article garners a great deal of attention and people begin flooding Malgudi to pay homage to the holy man trying to end the drought. Crowds swarm around Raju and his wishes for some peace and privacy. His body begins to weaken and sometimes he is bitter against Velan for starting this whole thing. However, he finally decides this is his calling and he will fast properly and will devote himself to this with all care and energy.

On the eleventh day, doctors suggest that Raju is dying and must stop the fast; a government telegram concurs. However, in the evening, with the help of Velan and others, Raju gets up and walks to the river. He prays and then opens his eyes, looks about, and says, "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs" and sags down.

UNIT-3 TUGHLAQ

Tughlaq is a 1964 Indian Kannada language play written by Girish Karnad. The thirteen-scene play is set during the reign of Muhammad bin Tughlaq. It was first staged in Urdu in 1966, as a student production at National School of Drama. Most famously, it was staged at Purana Qila, Delhi in 1972. In 1970, it was enacted in English in Mumbai.

Tughlaq, a 13-scene play been written by Girish Karnad focussing on the 14th century Turko-Indian ruler is both a historical play as well as a commentary on the contemporary politics of the 1960s. The Times of India comments. "In the play, the protagonist, Tughlaq, is portrayed as having great ideas and a grand vision, but his reign was an abject failure. He started his rule with great ideals of a unified India, but his degenerated into anarchy and his kingdom."

Characters

- Mohammad Bin Tughlaq - The Emperor
- His Stepmother
- Aziz - A shrewd man who deceives Tughlaq with his disguise
- Najib - An advisor and confidante of Tughlaq
- Sheikh-Imam-Uddin - A critic of Tughlaq's foolish acts
- Sihabuddin -
- Ain-ul-Mulk - An old friend of Tughlaq who, later, turned into an enemy

Plot

As the play opens, the reader is introduced to the court of **Mohammad Bin Tughlaq**, a Muslim Sultan (Emperor). Tughlaq declares that he is shifting his capital from Delhi to Daultabad (also known as Deogiri). Daultabad is in south India and at a long

distance from Delhi. He has two purposes behind this decision. First, it will help him to rule over southern part of India effectively and increase fraternity and unity among Hindus and Muslims as Daultabad is a Hindu majority city. Second, it will help him saving his capital against the attacks of Mongols from the north.

A man named, **Aziz** appears in the court. In fact, Aziz has changed his identity from a Muslim to a Hindu with a definite purpose. Tughlaq is well known for Secularism. Despite being a Muslim Sultan, Tughlaq shows a great heart towards the Hindus. He desires himself to be seen as an idealist who wants a unity between Hindus and Muslims. In order to win hearts of Hindus, he favors Hindus more in his decisions and policies. So Aziz takes the name as Vishnu Prasad, a Hindu Brahmin. He has filed a case against the sultan Tughlaq for acquiring his land unfairly. He is given a handsome amount on the name of land acquisition. Later in his court, He invites the public to get settled in Daultabad. He doesn't force the public but leave on them at their own will whether to move or to remain there. Aziz, with his friend **Aazam**, plans to cheat people and get money on the way to Daultabad.

The scene shifts, as now Tughlaq is playing chess in his private chamber. His **stepmother** appears. She is quite concerned about his eccentric approach in his administration. It is also revealed that Tughlaq had murdered his father and his brother in the past to get to the throne. She scolds him for his negligence towards the uprising led by **Ain-ul-Mulk**, an old friend of Tughlaq. Ain-ul-Mulk has now turned into an enemy. He is marching with his thirty thousand soldiers to attack the state. On the other hand, Tughlaq has only six thousand soldiers. If the battle takes place, his defeat is quite certain. His stepmother asks Ziauddin Barani, a historian of that time, to keep Tughlaq away from the company of foolish advisors and councilors.

Sheikh-Imam-Uddin, another notable character, appears on the stage. He doesn't like the Sultan at all. In fact, he incites the people against Tughlaq for his eccentric decisions. Tughlaq himself is well aware of the fact that Sheikh has ill desires against him. Tughlaq calls him and asks him to visit Ain-ul-Mulk with a proposal for peace. Sheikh is asked to be dressed as a royal person and is sent on an elephant. Tughlaq has done this with an intention. Later news comes that Sheikh-Imam-Uddin is murdered. He was mistaken for Tughlaq by the enemies for his royal dress and riding on elephant. **Ratan Singh** reveals that it was Tughlaq's plot. This incident comes as a first instance of the dark side of his character.

Ratan Singh, **Amirs** and Sayyids are planning to murder the Sultan as there is no other way left for them to stop his foolish acts. They argue about Daultabad city and its Hindu majority population. They persuade Sihabuddin to join them. But he hasn't made up his mind yet. They plan to murder him during the prayer. Later their plan is revealed, they all are caught and beget death sentence. Tughlaq orders for their dead bodies to be hanged in public. He takes another ridiculous decision to have currency minted on copper and brass metal. Adding more to his foolishness, he declares that the all coins will have an equal value, no matter whether the coin is made of gold, silver, copper or brass. He also announces a ban on prayers. Even people now start terming him as a foolish Sultan. Now Tughlaq wants to shift there as early as possible. On the way, many people die of hunger, diseases and for other reasons. Aziz appears with his friend Aazam and tells him how to make others fool and extract money.

Now the scene shifts to Daultabad. It is reported that **Najib**, a confidante and an advisor of Tughlaq, is murdered. His stepmother comes and scolds him that the economy of the state is collapsing as the people have minted so much fake currency on copper and brass. They have exchanged it for gold and silver coins. So his foolish decision is to be held accountable for this crisis. But Tughlaq is frustrated by Najib's murder. So many people, whomever he suspects, are executed. Finally it is revealed that Najib was poisoned by Tughlaq's stepmother. When

Tughlaq comes to know about this, He orders to arrest her. She is punished by pelting stones on her until she dies. All such decisions are presented as the severe frustrations of his mind.

It is announced to the public that when **Ghiyasuddin-Abbasid** arrives, the ban on the prayers will be lifted. But the people are no way interested in it as they are dying of hunger. The life of common man is devastated. But Tughlaq is preparing for Ghiyasuddin-Abbasid's welcome. Aziz appears and murders Ghiyas-uddin-Abbasid. Now Aziz disguises himself as Ghiyas-uddin-Abbasid with a motive to fudge the Sultan. Aziz manages to deceive Tughlaq with his new identity. Later Aazam is murdered and somehow, his true identity is revealed to Tughlaq. Now Aziz tells him everything whatever he had done in past to cheat him. The revelation of these facts really impresses Tughlaq. He appoints him on a powerful position in his court. Having taken this decision, Tughlaq goes to sleep. When he wakes up, he realizes himself as he has gone mad. The play ends here.

UNIT-4 VARIOUS POETS

H.L.DEROZIO :-

Henry Louis Vivian Derozio (18 April 1809 – 26 December 1831), was an Indian poet of English and Portuguese origin and assistant headmaster of Hindu College, Kolkata. He was a radical thinker of his time and one of the first Indian educators to disseminate Western learning and science among the young men of Bengal.

Long after his death (by cholera), his legacy lived on among his former students, who came to be known as Young Bengaland many of whom became prominent in social reform, law, and journalism.

Early life:- Henry Louis Vivian Derozio was born on 18 April 1809 at Entally-Padmapukur in Kolkata. His parents were Francis Derozio, a Christian Indo-Portuguese office worker, and Sophia Johnson Derozio, an Englishwoman. His original family name was 'De Rozario'.

Derozio attended David Drummond Dharmatala Academy school from age 6 to 14. He later praised his early schooling for its liberal approach to education, particularly its unusual choice to teach Indian, Eurasian and European children from different social classes together as peers. Derozio's later religious skepticism is sometimes attributed to David Drummond, who was known as a freethinker. Derozio was a successful student: notices in the India Gazette and the Calcutta Journal at the time mentioned Derozio's academic excellence (including several academic prizes) and successful performances in student plays. While a student, he read the poetry of his contemporaries, John Keats, Percy Shelley, and Lord Byron.

At age 14, Derozio left school to work. He initially joined his father's office in Kolkata, then shifted to his uncle's indigo factory in Bhagalpur. Inspired by the scenic beauty of the banks of the River Ganges, he started writing poetry, which he submitted to the India Gazette. His poetic career began to flourish, with poems published in multiple newspapers and periodicals, in 1825.

In 1827, when Derozio was 18, the editor John Grant took notice of his s poetry, offering to publish a book of his work and inviting him to return to Kolkata. He soon became an assistant editor for Grant, as well as publishing in several other periodicals, and founding his own newspaper, the Calcutta Gazette.

Hindu College and Young Bengals

In May 1826, at age 17, he was appointed teacher in English literature and history at the new Hindu College. Derozio's intense zeal for teaching and his interactions with students created a sensation at Hindu College. He organized debates where ideas and social norms were freely debated. In 1828, he motivated students to form a literary and debating club called the Academic Association.

This was a time when Hindu society in Bengal was undergoing considerable turmoil. In 1828, Raja Ram Mohan Roy established the Brahmo Samaj, which kept Hindu ideals but denied idolatry. This resulted in a backlash within orthodox Hindu society. Derozio helped discuss the ideas for social change already in the air. Despite his youth, he was considered a great scholar and a thinker. Within a short period, he drew around him a group of intelligent boys in college. He constantly encouraged them to think freely, to question, and not to accept anything blindly. His teachings inspired the development of the spirit of liberty, equality, and freedom. They also tried to remove social evils, improve the condition of women and peasants, and promote liberty through freedom of the press, trial by jury, and so on. His activities brought about the intellectual revolution in Bengal. It was called the Young Bengal Movement and his students, also known as Derozians, were fiery patriots.

Due to backlash from conservative parents who disliked his wide-ranging and open discussion of religious issues, Derozio was dismissed from his post in April 1831, shortly before his death.

In 1838, after his death, members of the Young Bengal movement established a second society called the Society for the Acquisition of General Knowledge. Its main objective was to acquire and disseminate knowledge about the condition of the country.

Death- Derozio died of cholera at age 22 on 26 December 1831 in Calcutta. His body was buried in South Park Street Cemetery.

Writing

Derozio was generally considered an Anglo-Indian, being of mixed Portuguese, Indian, and English descent, but he considered himself Indian.^[2] He was known during his lifetime as the first 'national' poet of modern India,^[4] and the history of Anglo-Indian poetry typically begins with him.^[2] His poems are regarded as an important landmark in the history of patriotic poetry in India, especially "To India - My Native Land" and The Fakeer of Jungheera. He is influenced by Romantic poetry, especially the orientalism of poets like Lord Byron and Robert Southey.

SAROJINI NAIDU

'Sarojini Naidu' was born on 13th February 1879 in Hyderabad, Andhra Pradesh, India. Her father Aghore Nath Chattopadhyay was a carpenter of Science from Edinburgh University. From the years of her very early childhood, she showed signs of exceptional talent. She got married to Dr. Naidu of Andhra Pradesh in 1895. She was also known as the 'Nightingale of India'. Her birthday is celebrated as 'National Women's Day' in India.

This great leader and freedom fighter used to write poems and also sing very well. Sarojini Naidu began writing poems in English while she was still in school. With the help and inspiration of Gopal Krishna Gokhale, she found her way into the politics of India. She got closely involved with the freedom movement of the INC (Indian National Congress). She became a member of the Royal Literary Society London. She also became the President of the Indian National Congress. Sarojini Naidu took active part in the Civil Disobedience Movement, Satyagraha Movement and the Quit India Movement. She was also sent to jail several times.

Lastly India got independence in 1947 and Sarojini Naidu was made the Governor of Uttar Pradesh State. She was the first Indian woman to become the President of the Indian National Congress. She was also the first Indian woman to become Governor of any State in India. Sarojini Naidu passed away on 2nd March 1949. She has left a great name for herself in the History of India.

.Sarojini Naidu is called “**Nightingale of India**” as she wrote different types of poems and her birthday is celebrated as “National Women’s day” in India. She was great leader and one of followers of **Mahatma Gandhi**. In the year of 1879, on 13th February Sarojini Naidu (Chattopadhyay) was born in Bengali family in Hyderabad.

- Her father, Aghorenath Chattopadhyay was a principle of Hyderabad’s Nizam College and her mother, Barada Sundari Devi Chattopadhyay was "Bengali poet". She completed her studies from Universities of Madras after that she went to London’s King College and later to Girton College in Cambridge. She did **inter-cast marriage** with the physician Paidipati Govindarajulu Naidu.
- At an early age, she joined **Indian independence movement** and came in contact with Gopal Krishna Gokhale, Mahatma Gandhi, and Rabindranath Tagore. After that, she helped with establishment of **Women’s Indian Association in 1917**.
- She took part in “**Quit India movement**”, “Satyagraha movement”. Naidu was first Indian woman who presided over Indian National Congress’s Kanpur session after Annie Besant. She also became **first female Governor of Uttar Pradesh**. At age of 70, she died due to "cardiac arrest".

Nissim Ezekiel

Nissim Ezekiel is an Indian poet who is famous for writing his poetry in English. He had a long career spanning more than forty years, during which he drastically influenced the literary scene in India. Many scholars see his first collection of poetry, *A Time to Change*, published when he was only 28 years old, as a turning point in postcolonial Indian literature towards modernism.

Ezekiel was born in 1924 in Bombay to a Jewish family. They were part of Mumbai's Marathi-speaking Jewish community known as Bene Israel. His father taught botany at Wilson College, and his mother was the principal of a school. Ezekiel graduated with his bachelor's degree in 1947. In 1948, he moved to England and studied philosophy in London. He stayed for three and a half years until working his way home on a ship.

Upon his return, he quickly joined the literary scene in India. He became an assistant editor for *Illustrated Weekly* in 1953. He founded a monthly literary magazine, *Imprint*, in 1961. He became an art critic for the *Times of India*. He also edited *Poetry India* from 1966-1967. Throughout his career, he published poetry and some plays. He was professor of English and a reader in American literature at Bombay University in the 1990s, and secretary of the Indian branch of the international writer's organization, PEN. Ezekiel was also a mentor for the next generation of poets, including Dom Moraes, Adil Jussawalla and Gieve Patel. Ezekiel received the Sahitya Akademi cultural award in 1983. He also received the Padma-Shri, India's highest honor for civilians, in 1988.

Ezekiel died in 2004 after a long battle against Alzheimer's Disease. At the time of his death, he was considered the most famous and influential Indian poet who wrote in English.

Despite the fact that he wrote in English, Ezekiel's poems primarily examine themes associated with daily life in India. Through his career, his poems become more and more situated in India until they can be nothing else but Indian. Ezekiel has been criticized in the past as not being authentically Indian on account of his Jewish background and urban outlook. Ezekiel himself writes about this in a 1976 essay entitled "Naipaul's India and Mine," in which he disagrees with another poet, V.S. Naipaul, about the critical voice with which he writes about India. "While I am not a Hindu and my background makes me a natural outsider," Ezekiel writes, "circumstances and decisions relate me to India. In other countries I am a foreigner. In India I am an Indian. When I was eighteen, a friend asked me what my ambition was. I said with the naive modesty of youth, 'To do something for India.'" We can see this attitude at work in Ezekiel's poetry—even when his poems are satirical, they come from the voice of a loving insider rather than someone who is looking from the outside. In this way, Ezekiel's poems are quintessentially Indian because they exist there. Ezekiel writes, "India is simply my environment. A man can do something for and in his environment by being fully what he is, by not withdrawing from it. I have not withdrawn from India."

The critic Vinay Lal argued in 1991 that it is not surprising that a poet like Ezekiel brought about so much literary change in India: "It is perhaps no accident either that the first blossoms of the birth and growth of modern Indian poetry in English should have come from the pen of a poet who, while very much an Indian, belongs to a community that in India was very small to begin with, and has in recent years become almost negligible, a veritable drop in the vast ocean of the Indian population."

Jayanta Mahapatra

Jayanta Mahapatra is a well-known Indian poet writing in English. Though he is no more active poetically (or poetically dead) as he has already produced the best he could, one or two decades ago, still, Mahapatra is the undoubted benchmark in Indian English Poetry tradition. Most of the students who graduate or excel in English Literature studies in India have to go through the poems of Jayanta Mahapatra. His poems, liked by some and otherwise, are always a part of the discussion whenever it happens to be on Indian English Poetry. Born in 1928, Mahapatra is a poet and occasional prose writer who writes in English as well in Oriya also. Out of his twenty

books of poems, only a few could keep their existence in the light for long. Some of his poems, however, are evergreen!

Mahapatra is a poet of landscape and mostly, his poems are but a kind of search for peace in the natural essence. He is a poet who begins with some sort of image (or group of images) and then follows the lead to make it into a poem. In a letter to M. K. Naik, 1983, Mahapatra writes:

“Perhaps I begin with an image or a cluster of images; or an image leads to another, or perhaps the images belonging to a sort of ‘group’... The image starts the movement of the poem... but I do not know where I am proceeding in the poem or how the poem is going to end. I don’t know myself how the poem is going to be.”

Indeed, most of the poets are either Coleridges or T. S. Eliots – one just wandering for the sake of poem or another with a purpose to write something which has a meaning already attached to the poem. We will put Jayanta Mahapatra in the first pair of brackets – a poet who just wrote for the sake of making poetry (very much evident in his case as he began writing poems once he was 40 already).

Still, one cannot deny that even the random ramblings of this poet could make poems which were worthy of reading. Some of the important collections of poems by Mahapatra are:

Close the Sky Ten by Ten, 1971
Svayamvara and Other Poems, 1971
A Father’s Hours, 1976
A Rain of Rites, 1976
Waiting, 1979
The False Start, 1980
Relationship, 1980

Talking of the poems, individually, Hunger is a poem which is very popular, penned by this poet. This poem talks about poverty and almost extrapolates the case to be a kind of realism which some might just think once to overlook. Yes, poverty leads to prostitution... Another poem in this league by Mahapatra is A Whore House in Calcutta Street (or something of that sort is the title).

Lesser-known the poet was, he achieved all his fame recently, two years ago, when he joined the award wapsi gang. Jayanta Mahapatra returned his Padma Shri award to protest against the rising intolerance in India which suddenly emerged out of the blue after the current PM, Narendra Modi came to power in 2014. Ironically enough, Mahapatra won the Sahitya Akademi award in 1981 and cleverly overlooked the Sikh massacre of 1984 without even a line of protest. Leaving that aside, the great Kashmiri exodus was also conveniently overlooked by the poet! Well, these are the political norms that these artists and literary personalities have to follow...

To conclude, Jayanta Mahapatra is one of the finest poets in India writing in the English language. He is often put in the league which contains the poets like A. K. Ramanujan. His poems mostly talk about the grim realities of India or the great landscapes, the geographical beauty our country has.

Kamala Das

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

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

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

UNIT-5

"Kabuliwalla"

"Kabuliwallah" opens with **the narrator** describing his five-year-old daughter, **Mini**. She "can't stop talking for a minute" and is frequently scolded by her **mother** for it. The narrator, on the other hand, thinks that it's "unnatural" when Mini is quiet, and so he spends a lot of time talking to her and answering her many questions. One morning, Mini chats with her father while he's working on an adventure novel. She looks out the window and spots a Kabuliwallah named **Rahamat** and starts calling to him. However, when he comes over, Mini runs into another room, convinced that his large bags are full of children, not goods.

A few days later, the narrator finds Mini sitting next to Rahamat and talking to him with a pile of raisins and nuts in her lap. The narrator tells Rahamat not to give her any more treats and gives him a half-rupee, which Rahamat takes. Later, Mini's Smother scolds Mini for having a

half-rupee, which Mini says Rahamat gave her. The narrator saves Mini “from her mother’s wrath” and brings her outside where she tells him that Rahamat has come by almost every day to listen to her talk. Among the numerous jokes they have together, one starts with Rahamat telling Mini, “don’t ever go off to your *śvaśur-bāri*.” Mini doesn’t understand what this means because the narrator and his wife are “progressive people” who “don’t keep talking to [their] young daughter about her future marriage,” and so she innocently asks him if he is going to *his*. Rahamat jokingly shakes a fist and says he’ll “settle him,” making Mini laugh.

It is autumn, which the narrator associates with kings setting out “on their world-conquests,” which further reminds him that he has never left Calcutta even though he longs to explore the world. He has an active imagination and frequently imagines distant lands, but he is “a rooted sort of individual” and whenever he does leave his “familiar spot” he will “practically collapse.” Because of this, the narrator is happy to spend a morning just listening to Rahamat’s stories of Afghanistan and traveling. Mini’s mother is very different: she is scared of the outside world and imagines it is full of extreme dangers. Unhappy with Rahamat, a complete stranger, spending so much time with Mini, she warns the narrator to keep an eye on him. When the narrator tells her there is nothing to worry about, she talks about the possibility of Mini being kidnapped and sold into slavery. Rahamat, however, continues to come and the narrator continues to enjoy seeing him with Mini.

Rahamat is preparing to go home. Part of these preparations is to go all around Calcutta and collect money that customers owe him, but he always makes time in the evening to stop at the narrator’s house to talk with Mini. One morning, the narrator hears something going on in the streets and looks out the window to see Rahamat, covered in blood, being led down the street in handcuffs. The narrator runs outside, and Rahamat tells him that he got into a physical altercation with a customer who had refused to pay and, during the fight, he stabbed the customer. Mini comes out and asks Rahamat if he’s being taken to his *śvaśur-bāri*, and he says that he is. Rahamat is sent to jail. It does not take long for Mini to forget Rahamat and find new friends, first with the groom (someone who takes care of horses) and then with girls her age. She stops visiting her father’s study and the narrator says he “dropped her,” as well.

A few years later, the narrator and his wife are preparing for Mini's wedding day. The house is full of people setting things up and the narrator has isolated himself in his study. Rahamat suddenly arrives and tells the narrator he had been released from jail the day before, which reminds the narrator of his crime and sets him on edge. The narrator tells Rahamat that they are busy and he will have to go, but Rahamat asks if he can see Mini. Once again the narrator tries to brush him off and Rahamat prepares to leave, but as he walks out the door he asks the narrator to give Mini some grapes, nuts, and raisins he brought for her as a reminder of their past friendship. The narrator gets some money to pay Rahamat for them, but he refuses payment and tells the narrator that he had come with his own daughter "in mind," not to do business.

Rahamat pulls "a crumpled piece of paper" out of the breast pocket of his shirt and shows the narrator the **handprint** of his daughter, **Parvati**, that he carries with him while he travels for work. Seeing it, the narrator "forgot then that he was an Afghan raisin-seller and I was a Bengali Babu," instead recognizing that "he was a father just as I am a father." This changes the narrator's mind about sending Rahamat away and instead he calls Mini down. When she comes in, she's "dressed as a bride" and acts shy and uncomfortable. Rahamat tries to joke with her as he used to, asking if she's going to her *śvaśur-bāri*, but instead of laughing and asking questions, Mini "blushed [...] and looked away." The narrator's "heart ache[s]."

When Mini leaves, Rahamat suddenly realizes that his daughter, like Mini, will have grown up and be different from the little girl he once knew. As Rahamat thinks about Afghanistan and his daughter, the narrator pulls out some money and asks Rahamat to use it to get home. He tells Rahamat that, "by your blessed reunion, Mini will be blessed." Giving Rahamat the money means that Mini's wedding party is not as grand as it might have been, but the narrator is happy with it, believing that "the ceremony was lit by a kinder, more gracious light."

BARBER'S TRADE UNION

At a tender age, Chandu embarks upon fullfledged domestic responsibility. Every morning Chandu has to make errands to the notables in the village for shaving and hair-cutting. All goes well and the set ordered is not disturbed unless Chandu starts going to the Taluka for transacting business. He observes certain novelties there, particularly the rig out of doctor Kalan Khan- a white turban, a white rubber coat and a leather bag in hand. He is uncontrollably fascinated towards the apparel. He has attraction for the medical profession as he has bequeathed some medical tips and snippets from his father. Chandu's new attire brings about great clamour and chaos in the village. when he approaches the landlord's house. The landlord,

an ideologue of dogmatism and orthodoxy, having seen Chandu in the new robe, mortifies Chandu in the foulest terms. The landlord reprimands calling Chandu –”The son of a pig! Get out ! Get out ! ... You will defile my religion”. It is a fact that innocent low –caste people like Chandu are always treated with humiliation for no fault of theirs. Did Chandu commit any blemish or blunder by wearing a dress like doctor Kalan Khan’s ?

The conservative society always prefers injustice and oppression. Chandu is impelled to realize that due to his being a low-caste boy, he is not entitled to such felicity and that he is perpetually harnessed to serve the upper caste society. This is his ineradicable destiny and that he is bound to be in it. The village Sahukar, too, goes one step ahead and deals with Chandu in harshest possible terms –”You little swine, you go on disguising yourself as a clown ...” Pandit parmanand, the keeper of the village shrine, also bullies saying –”He is a low caste devil! He is a rogue! ”. Chandu is thoroughly humiliated and exasperated at this treatment. There is a distinct discrepancy between Chandu and Mulk Raj Anand’s other protagonists like Bakha and Munoo. They would have wilted, submitted and succumbed to the circumstance as normal creatures of circumstance would have. But Chandu is entirely unlike them. He is one in hundreds and hundreds in one. He is intent on topsey- turveying everything orthodox. He is representative of the modern man in the modern world. Chandu, insulted and affronted though, instead of giving into the village superiors, adopts a course of action with a view to teaching the idiots a lesson.

His course of action is a course of revolt. He desires to change his fate and fate of his fellow – brothers by way of overcoming his predicament. Despite his being a mere barber boy, he has prowess to outwit and outsmart others. With a view to teaching the orthodox idiots a lesson, he ceases to dance attendance to the village notables and others for shaving and hair – cutting. Instead, he frequents the town for earning. Within a few days, the outcome is easily visible, causing a great problem and inconvenience. Chandu is so shrewd and cunning that he has already had his Verka counterpart in his league.

The result is that the landlord looks hoary and his wife has even threatened to leave him. The Sahukar looks like a leper with the brown tinge of tobacco on his moustache. The elders in the village become a stock subject of laughter. Chandu very conveniently succeeds in his plan of non-cooperation. The villagers approach the barber at Verka with a double money offer, but in vain. The villagers reel under the new situation while Chandu makes hey in the town. He summons all the barbers in the purview of seven miles and convinces them that it was high time that all the elders came to them and that they must stop dancing attendance to them. And thus, they launch into “Rajkot District Barber Brothers’ Hairdressing and Shaving Saloon” and thus become the harbinger and herald of the new era of freedom and justice. Chandu’s victory assumes greater significance especially in the backdrop of the orthodox and inhuman traditions in the Indian society. His triumph restores sanity to the situation. It is not a win which belongs only to Chandu. It is victory of justice, parity, morality and rejuvenation of human dignity.
