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Indian Writing in English

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INDIAN WRITING IN ENGLISH

UNIT I

Aurobindo: Tiger and the Deer, Rose of God
Toru Dutt: The Lotus, The Casuarina Tree
Sarojini Naidu: Palanquin Bearers, Coromandel Fishers

UNIT II

Kamala Das: Looking Glass, An Introduction
Parthasarathy: A River Once, Under the Sky
Nissim Ezekiel: Morning Prayer, Enterprise.

UNIT III

Rabindranath Tagore: Chandalika
Vijay Tendulkar: Silence, the court is in Session

UNIT IV

Sri Aurobindo: The Essence of Poetry, Style and Substance (from 'The Future Poetry')
Dr. S. Radhakrishnan: Emerging World Society,
Dr. A. P. J. Abdul Kalam: Orientation (Wings of Fire).

UNIT V

Mulk Raj Anand: Two Leaves and the Bud
Shashi Taroor: Riot
Pudumaippittan: Redemption (Akalikai and Sabavimochanam)

TEXT BOOKS

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UNIT I

THE TIGER AND THE DEER BY SRI AUROBINDO

About the Author:

Sri Aurobindo, born in 1870 and died in 1950, was a prominent philosopher in India. Aurobindo Ghose was born in Calcutta, British India, and received his education in England. He played a significant role in the Indian freedom movement and was imprisoned on allegations of treason in the early 1900s. Following a profound spiritual experience while incarcerated, Aurobindo renounced his involvement in politics and relocated to an ashram in Pondicherry, located in South India. There, he dedicated himself to formulating his own philosophical ideas on the progression of humanity and constructing a comprehensive plan encompassing the entirety of the planet and its past, present, and future. In this biography, esteemed Indian historian Roshen Dalal explores the life and teachings of Sri Aurobindo. Dalal delves into Aurobindo's time in England, his role as a civil servant for the princely state of Baroda, his connections with influential figures in the freedom movement, his spiritual evolution in Pondicherry, his philosophical doctrines, and his revered reputation as a revolutionary philosopher.

In addition to examining Aurobindo's life, the author elucidates his diverse treatises on Hindu epics and scriptures as he embarks on his quest for spiritual enlightenment. The author provides a comprehensive examination of his life, focusing on the influence of his closest associates, such as Mirra Alfassa, also known as the Mother. Mirra Alfassa formed the Sri Aurobindo Ashram and established the settlement of Auroville following his demise, contributing significantly to his enduring legacy. She analyses his writings to explore his vision for the future and the development of both the world and individual awareness. Sri Aurobindo skillfully combines meticulous historical analysis with captivating storytelling to create a captivating depiction of an extraordinary individual.

Summary:

Sri Aurobindo's poem "The Tiger and the Deer" is a remarkable example of Indian English poetry. Aurobindo is largely recognised as India's foremost master of English literature. In addition to his role as a poet, he was also a philosopher, short story writer, dramatist, freedom warrior, and spiritual leader. "Savitri" is the epic that represents the pinnacle of his poetic career.

He actively participated in the Indian independence movement with the aim of freeing his homeland from British domination, and then shifted his focus towards spirituality. The didactic poem 'Tiger and the deer' was initially composed in 1930 and subsequently revised in 1942.

The poem portrays the natural order of the forest, where a vulnerable creature like a deer is preyed upon by a formidable and perilous predator like a tiger. The poem commences with a depiction of the tiger's approach towards the vulnerable deer, which is trembling and assuming a submissive posture. The deer ventures into the expansive lake in the heart of the dense woodland to satisfy his thirst with refreshing water. It lacks any knowledge or awareness of the tiger's tactics for attacking. The poet vividly portrays the tiger's formidable appearance, emphasising the gleaming eyes, powerful chest, and stealthy, noiseless paws that have the potential to instill dread in everyone. The tiger assumes a vigilant position in preparation to pounce and dismantle the deer. The deer perishes in a sorrowful manner, in solitude within the woodland, recollecting its companion.

The poet elucidates that the gentle and harmless beauty of nature is disrupted by its severe and striking beauty. The poet closes the piece with a hopeful tone. He expresses his conviction that persons who inflict harm against others will be completely eradicated, similar to how the mammoth once dominated Asia but is now extinct. Similarly, the tiger and other perilous creatures will also meet their demise, much as the mammoth. Nevertheless, the deer would thereafter quench their thirst from the abundant cool ponds scattered throughout the dense forest. Hence, the author underscores his yearning for a serene and untainted world in the final verses of the poem.

The poem is replete with allusions to symbolism. In this passage, the poet articulates his metaphysical convictions and establishes a juxtaposition between virtue and malevolence, purity and wisdom, and vitality and mortality. In the poetry, the tiger symbolises mortality, obscurity, and arrogance, while the deer symbolises purity, tenderness, and affection. The tiger's killing of the innocent deer symbolises the destruction and eradication of moral principles in the materialistic culture of Western civilization. The poet used alliterative language.

Despite the poem's focus on blood and murder, the language used remains clear and coherent. The poet appeared to be articulating his profound belief that, notwithstanding several

hardships and challenges, life is a precious blessing to be relished. The term ‘coolness of vast pools in the leaves’ symbolises sentiments of fondness and empathy, as well as tranquilly and abundance. The poet’s adept manipulation of language enhances the aesthetic appeal of the poem. The poet skillfully utilises descriptive words, such as ‘gleaming eyes’, ‘mighty chest’, and ‘soft soundless paws’, to effectively communicate the scary nature of the tiger. Additionally, the poet employs the term ‘wild deer’ in a negative sense to depict an innocent animal.

Analysis:

Aurobindo’s brilliance was evident not just in his big literary works but also in his exceptionally crafted shorter poems. Even in small quantities, we can observe pure beauty, and life can also achieve perfection in brief amounts. Aurobindo’s shorter poems, like as “The Tiger and the Deer,” exhibit an abundance of wealth in both their structure and their meaning. Despite its brevity, the poem is profoundly contemplative. He is not oblivious to the intimidating balance and harsh attractiveness found in nature. The mastery of poetic form, the adeptness in technique, and the profound sensitivity are undeniable. It conveys a universal truth and a prediction.

The poem is a profound philosophical lyric that holds immense importance. It can be categorised among ‘Rishi’, ‘Rose of God’, and ‘Thought and Paraclete’, but most notably, it aligns with the third portion of Savitri - the intense discussion between Death and Savitri. In this passage, Sri Aurobindo contemplates the paradoxical coexistence of beauty and wildness within the realm of nature. The Tiger symbolises the combination of might and cruelty, whereas the deer signifies a gentle and harmless beauty found in nature. The presence of this duality in nature is perplexing. However, the poet envisions a future where the tiger no longer prowls and pounces in the perilous depths of the forest, and the mammoth no longer causes tremors throughout the plains of Asia. Even then, the graceful wild deer will peacefully quench their thirst from the refreshing waters of large pools, sheltered by the shade of the leaves. He predicts that evil will ultimately be eradicated from the globe, leaving only goodness to triumph. Subsequently, the earth transforms into a utopia.

At the conclusion of the poem, the poet asserts that those who are powerful eventually meet their downfall, while those who are killed manage to outlive their killers. Those who possess great power often engage in the perilous act of self-destruction. Once the tamasic forces vanish, just the satvic forces remain. This approach appears to be in direct opposition to the

fundamental concept of Darwin's Theory of Evolution, which is the principle of natural selection favouring the survival of the most adapted individuals. Survival is determined not by physical fitness alone, but by spiritual fitness. While Darwin focuses on the physiological and anatomical aspects, Sri Aurobindo highlights the internal development of beings, specifically referring to spiritual evolution.

"The Tiger and the Deer" is an exceptional poem composed in free quantitative verse, allowing it to establish its own rhythm and coherence on a line-by-line basis. It is not constrained by any metrical laws. Each line of the text can be divided into four distinct groups of words, with each group having a different length from the others. There are just three groupings in the last two lines. Aurobindo effectively conveys the intense and aggressive nature of the tiger with his choice of phrases such as 'crouching and slouching'. In contrast to its terrifying appearance, he describes the creature's eyes as shining and its paws as making no sound. The phrase eloquently portrays the vulnerability and gentleness of the deer, as it tragically falls victim to death while innocently quenching its thirst from the vast pool nestled in the serene and shaded depths of the woodland.

The poem effectively portrays the intense fear and danger of the woodland, while also suggesting the hopeful prospect of peace surpassing terror and life triumphing over death. The tiger, a fearsome predator of the wild, inflicts unjustified calamity upon the deer. The tiger is referred to be 'pitiless' due to its propensity for preying on innocent creatures such as deer. The painting depicts a deer, unaware of the impending deadly assault by the tiger, rendered with a single continuous line.

*"And it fell and torn died remembering its mate left sole
in the deep woodland".*

Aurobindo discusses the concept of a promising future devoid of fear and violence, where everyone will experience complete well-being and good health. The poet closes the poem with a profound prophecy, which stands as an enduring declaration.

*"The mighty perish in their might
The slain survive the slayer."*

The poet intends to convey that the mighty will continue to be restrained and perish without causing harm to the vulnerable, akin to the fate of a deer. In a society characterised by impeccable law and order, individuals who lack strength will not be subject to harm by those who possess great power, and may even have a longer lifespan compared to the more powerful individuals. The poem can also be interpreted as a metaphorical representation of contemporary oppressive authority, with the tiger symbolising this power and its destructive impact on the innocent and the beautiful, symbolised by the 'deer'. However, the poet expresses a strong belief that the current situation will be temporary and that a promising future will resolve all the difficulties. Therefore, the poem leaves a lasting impression on the readers' brains.

ROSE OF GOD BY SRI AUROBINDO

Introduction:

"Rose of God" is a mystical poem authored by Sri Aurobindo, similar in nature to his composition "Thought the Paraclete." This poem delves into the enigmatic nature of the Divine Rose, as the poet endeavours to decipher its hidden truths. Aurobindo is renowned for his detailed examination of themes in his spiritual poetry. The crux of this poetry resides in its potent metaphors and vibrant images, which beckon numerous interpretations. The Rose of God represents the qualities of Bliss, Light, Power, Life, and Love.

Summary

Stanza 1

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

The speaker in the opening stanza of "Rose of God" sets off on a journey to comprehend the mysterious Divine Rose. This divine Rose radiates with a vivid crimson hue amidst the vastness of the azure sky, giving rise to the Rose of Bliss. The phrase "sapphires of heaven" symbolises the infinite blue sky, upon which the blazing sun, representing the passion blossom of the Nameless, shines brightly.

Stanza 2

*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 the Timeless, guest of the marvellous Hour.*

The speaker in this poem calls upon the Rose of Light and Time. The Rose of God symbolises the eternal sun's coronation of the Timeless, embodying the enigmatic essence of gold. It serves as a visitor during the marvellous time, providing illumination that eradicates the lack of knowledge from the planet.

The term "Rose of Light" symbolises the unadulterated core of understanding or discernment. The speaker beckons the divine presence to reside in the human mind, referring to it as a "golden Mystery" and the "Sun on the head of the Timeless," highlighting its enlightening and metamorphic essence.

Stanza 3

*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.*

The Divine Force is also portrayed as the Rose of Power, which, similar to the Rose of Light, plays a crucial role in structuring and moulding the physical realm. The speaker consistently depicts the Divine as the "Rose of God". The phrase "damask force of Infinity" implies the immense and enduring strength of the Divine. The symbol of the "red icon of might" conjures an impression of formidable strength and unwavering resolve. The phrase "diamond halo piercing the night" represents the transcendent enlightenment that overcomes darkness and ignorance. The speaker invokes this celestial power to stimulate and direct the volition of humanity (the volition of the mortal), moulding the magnificent blueprint, the "Image of Immortality".

Stanza 4

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.

The Rose of Life acts as a conduit connecting the physical and celestial domains, converting mortal beings into timeless offspring of Time, attaining immortality in the heavens. The speaker implores for the infusion of divine attributes into mortal life, surpassing the constraints of time and mortality.

Stanza 5

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.

In the final verse, the poet articulates a longing for the world to be transformed into a state of everlasting happiness, like paradise, by means of the Rose of Love. This metamorphosis would alleviate the anguish of humans and draw them nearer to a condition of celestial equilibrium and bliss. The speaker highlights the Divine's connection to rapture, love, and grace. The phrase "blush of rapture on Eternity's Face" implies a moment of intense happiness and ecstasy within the realm of eternity. The "Rose of Love" is portrayed as a rich Ruby colour, representing the profound ardour and profoundness of existence. The ultimate goal is for the planet to transform into a sacred abode for the Divine, where life is permeated with the profound joy of spiritual pleasure, represented by a kiss.

Analysis:

"Rose of God" by Sri Aurobindo presents a comprehensive exploration of the mystical metaphysics and psychology, revealing the secrets of the Divine Rose through a series of vivid and bright imagery. The poem "Rose of God" revolves around two central themes: the falling super mind and the ascending sun. The Rose of God, symbolising both the ascending sun and the falling super mind, is described in the first line by two qualities: ecstasy and passion. The bright red sun against the blue sky resembles a Kumkumam mark on the forehead of an attractive

woman. The colour red symbolises passion, while the blue sapphire represents boundless infinity.

Hence, the Sun is referred to as the Passion Flower of the Nameless. The nature of God, being absolute, is beyond the scope of understanding through attributes. Man ascribes qualities to the divine for the purpose of understanding, or it might be stated that the absolute reveals itself to man by taking on certain attributes. This is the divine fervour, transcending all conceivable designations, emanating from God.

Human beings must utilise symbols to articulate that which cannot be precisely defined. The poet refers to the Sun as the “Sun’bud of the mystical name’,” namely the Prijakshara OM, which represents all the Mantras. ‘OM’ or pravana is considered the most authentic representation of the divine. The poet evokes the ascent of this passion flower within the human heart, akin to a soaring flame. This statement refers to the Kundalini, a spiritual energy that ascends from the Muladhara chakra and travels through four other chakras before reaching the Sahasrara chakra. The result of the ascending flame is pure happiness. The poet describes it as fire-sweet, meaning it is both intensely fiery and delightfully sweet like nectar. According to him, the sunrise at dawn creates a seven-colored spectrum, which symbolises the seven levels of pleasure described in Yoga texts such as ‘Yoga-Vasishta’. In the initial verse, the symbol of the sun rising excitedly in the Eastern sky strongly emphasises God’s eagerness to approach mankind.

The second stanza focuses on the characteristics of Light and time. The first verse describes the occurrence of the miracle within the human heart. The transition in this poem occurs within the realm of human cognition. Light represents clear and undisputed understanding. The Sun is unquestionably the epitome of the most magnificent illumination. In the Gita, the Lord’s Visvarupa or cosmic form is described as having a splendour comparable to the simultaneous rise of a thousand suns. The light dispels darkness and elevates us to the pinnacle of wisdom. In the context of kumkumam, the peak symbolises a thousand-petal lotus, which, once attained, signifies the ultimate achievement for a Yogi. The sight is unparalleled and flawless, as the Sahasra is depicted as all white. He refers to the sun as a mysterious golden bloom.

The sun is the creator of time and symbolises the divine essence that transcends time, yet manifests itself to humanity inside the confines of time as an embodiment. In this embodiment, the poet refers to the individual as the esteemed visitor of the extraordinary moment. An unannounced visitor is referred to as an atithi in a quest. The manifestation of the transcendent intellect relies on the divine benevolence and cannot be predetermined or organised according to any temporal framework. However, when the super mind emerges, time takes on a wondrous quality, as the constraints of time are no longer felt. By transcending time, the seeker becomes eternal. This is the outcome of the unforeseen holy quest. He is referred to as the search of marvellous hour.

The third stanza addresses the attributes of strength and immortality. The poet refers to the sun as the ultimate origin of all energy. This statement is scientifically accurate because all the energy sources used to power our industries can ultimately be traced back to the sun. According to scientific knowledge, firewood, coal, water power, and petroleum are all derived from solar light and heat. Therefore, it is quite fitting that the sun is revered as the bestower of power. The poet refers to the sun as the bestower of justice. An icon is a visual representation or symbol that represents an object, concept, or idea. He sometimes refers to it as the damask power of infinity. Damask is characterised by a blush red colour. Thus, it evokes the image of boundless authority that is also characterised by limitless compassion. The sun not only provides us with energy, but also does it in a kind manner. Provides sustenance for the tiniest organisms.

The radiance of the sun dispels the obscurity of ignorance. This refers to the use of a diamond drill to fracture rocks and release water that sustains life. The power rests inside the will, thus the poet implores the sun to ignite the will of humanity and enable them to comprehend the design of the divine creation. When we possess the ability to create our own intricate and satisfying designs, pulling strength from the ultimate source of power.

Thus, the poet refers to the sun as the embodiment of eternal life. An image has a limited existence, yet what it portrays is boundless. Human existence is limited to a short duration. However, if life is elevated to a divine state during a certain period, it can acquire everlasting importance. He refers to it as an outbreak due to the overwhelming force of the Divine that surpasses all boundaries.

THE LOTUS BY TORU DUTT

About the Author:

Toru Dutt, born in Calcutta, was the daughter of a justice of the peace. Her family belonged to the high-caste cultured Hindus and her parents had converted to Christianity. She obtained a comprehensive education at home alongside her sister Aru. At the age of 13, she and her sister were transferred to France to study for a brief period and enrolled at a convent in Nice. In 1871, the family relocated to Cambridge, England, where the sisters attended lectures organised by philosopher Henry Sidgwick and other progressive professors specifically for women. Upon their return to India in 1873, Dutt recommenced her studies and embarked on the acquisition of Sanskrit. Due to her deep appreciation for the French culture and her proficiency in the French language, she dedicated herself to studying French romantic poetry. As a result, she wrote dissertations on the works of Leconte de Lisle and Josephin Soulayr, and also created a collection of English translations of poetry. In 1876, the translations were compiled and gathered in a book titled *A Sheaf Gleaned in French Fields*. The collection *Ancient Ballads and traditions of Hindustan* was compiled from the unpublished work of the author, who passed away prematurely. These English translations of indigenous Indian traditions have been acclaimed for their remarkable originality and strength. Following Dutt's demise from illness at a young age, her novel, written in French and titled "*Le Journal de Mlle. d'Avers*," was released in 1879. Dutt is recognised as a trailblazer for her literary works during a time when very few Indian women engaged in publishing.

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.

Summary:

Toru Dutt, a celebrated poet of Indian English Literature, authored the poem "Lotus." Toru Dutt's literature was of such significance that her name is recognised by people beyond the borders of India. Her premature demise was a sorrowful event, and it constituted a significant setback for Indo-Afghan poetry.

Petrarch's "The Lotus" is an exquisite poem. Toru exhibits a high level of sensitivity towards nature and colour, as demonstrated by this particular piece. There are often instances when we engage in conflicts about "positions" that may or may not be accurate. By adopting a perspective that encompasses both the positive and negative aspects, one can engage with this poem and acknowledge its entirety. By assessing and linking the positive attributes, we get a superior level of quality. This composition conveys a distinct message. It provides us with information.

There are numerous additional considerations beyond the author's emphasis on the blossoming of a flower known as Lotus. Toru Dutt has added a human element to the flowers by creating a scenario where they engage in arguments with one another. For an extended period, this flower has been highly favoured by Indian deities and monarchs. Both the deities Vishnu and Laxmi have an affinity for this particular flower. Currently, several prestigious accolades such as the Padma Shri, Padma Bhushan, and Padma Vibhushan are designated with the name of the lotus flower.

Toru Dutt believes that the lotus flower possesses the most exquisite colour and shape. The poet depicts a conflict among flowers, adopting the format of a beauty competition. Both the rose and the lily aspire to be recognised as the superior flower. According to Flora, the deity associated with flowers, the lotus is the epitome of beauty due to its combination of the lily's

white hue and the rose's red hue. Consequently, the lotus surpasses both the blossom and the rose in terms of beauty.

The lotus's victory demonstrates the triumph of Indian civilization over the Western world, since the lily and rose are representative of Western flowers. Love once requested from Flora, the deity of spring and flowers, a flower that would reign as the most powerful flower queen. The lily and the rose had been adversaries for an extended period in this instance. Some lyrics mention the "delicious rose" and the "stately lily." Some individuals in the realm of flowers believe that the rose will never attain the same level of height as the lily. The bloom and root of the lily exhibit an erect posture. Some individuals argued that the lily could not be as "delectable" as the rose due to the rose's captivating colour that draws everyone's attention.

This is an exquisite manner in which to employ the word. Once again, the tranquilly had been disrupted. Love ultimately reached a decision. He requested that Flora provide him with a flower possessing both a pleasant fragrance and a refined appearance, such as a rose or a lily. Flora gave birth to a flower that exhibited a combination of red and white colours. Upon witnessing this, the rose and blossom blushed with embarrassment and shed their petals in sorrow. The lotus has been widely regarded as the epitome of beauty throughout history.

Analysis:

Toru Dutt's poem "The Lotus" centres around the act of elevating a flower to the status of a queen. The presence of love complicates decision-making when it is strong and influential. Throughout history, poets have composed verses dedicated to various aspects of the rose and the lily, each vying for the ultimate recognition. Each case appears to have a varying degree of strength, with one being more compelling than the other. The initial eight lines (octave) of the song provide two justifications for the superiority of the rose and lily. Love's search for the ideal flower concludes in the sestet, marking the end of the debate. When it comes to love, you aspire to be the most magnificent and regal flower in every aspect. The lotus flower, characterised by its dual colours of "rose-red dyed" and "lily-white," is the most suitable candidate for the position of the queen of flowers in this particular scenario.

At a profound and metaphorical level, the song explores the functioning of the mind, love, and plants. Love inquires of flowers their perspective on the optimal approach to attaining a

joyful and serene existence. Initially, plants reflect the fluctuations of various emotions and thoughts by displaying distinct characteristics: the lily symbolises pride, the rose represents seriousness, purity and love are embodied, stateliness and deliciousness are conveyed, and the concepts of life and death are also depicted. Love seeks a response in situations where contrasting elements unite and form a harmonious and efficient entity. Plants provide us with “the Lotus,” which, in Indian philosophy, symbolises a singular concept.

Dutt demonstrates the vastness of her mental realm. Greek and Roman myths are intertwined with both the themes of Love and Flora. According to Latin folklore, Cupid represents love. He adored Psyche, the beautiful young woman. According to Roman legend, Flora is the deity associated with flowers and the season of spring.

The poem adheres accurately to the format of a Petrarchan sonnet. The initial octet of the poem depicts the palpable tension arising from the contentious debate between the rival flower factions, as they weigh the merits and drawbacks of the rose and the lily, both vying for the title of supremacy. These six lines demonstrate the pacifying effect of the goddess Flora’s preference for the Lotus blossom over the rose or the lily. The Lotus flower possesses the saccharine and crimson hues of the rose, as well as the gracefulness and splendour of the lily. The song contains rhymes in the form of ‘ABBA ABBA CD CD DC’. Love, Flora, the rose, and the lily are all examples of personifications. Additionally, there are similes and metaphors employed in the text, such as the comparison of a rose to a pale lily and the description of a flower as both tasty as a rose and dignified as a lily. The term “Revens” refers to a type of flower. The phrase “high honour” is evoked. One cannot dominate or surpass the other.

The poem has both dialogues and depictions. His intellect is highly receptive to acquiring knowledge and always seeks novel experiences. He commits an error when faced with the decision of selecting between affirmative and negative statements regarding beauty. The clarity of this information is seen through the utilisation of hyphens.”

However, which colour specifically?” “A crimson one,” love initially stated. “No, either a pure white one or both will suffice,” she fervently begged. Ultimately, the artist discusses the means to resolve the issue. According to Dr. Mary Ellis Gibson, the lotus symbolises purity and spiritual enlightenment in Hindu and Buddhist art, representing the attainment of spiritual

realisation among the chaos of creation. The depiction of the goddess Lakshmi is commonly represented with a complete lotus flower, symbolising her association with prosperity, aesthetics, and wisdom. Therefore, Toru employs her personal concepts of aesthetics, motivation, and literary prowess, rather than adhering to the prevailing European standards. The lotus, adorned with its crimson and ivory petals, surpasses even the splendour of Juno. Additionally, there is a belief held by certain individuals that the unfolding of the lotus's blossoms symbolises the development and expansion of the soul. Given that the lotus blossom holds the status of being India's national flower, it is possible that Dutt intended for this "battle" of beauty to carry political connotations.

Dutt employs her European influences, such as the structure and language of the poem and Roman mythology, to demonstrate the significance of the lotus flower in Indian and Hindu culture. The author fails to emphasise the significance of the lotus flower to the Hindu deities, instead focusing on its importance to the society that she believes holds the utmost importance for her readers.

The Lotus symbolises tranquilly and serenity in its depiction of existence. The underlying lesson is that improvement entails possessing contradictory features simultaneously. The poem has a buoyant atmosphere, employs purely symbolic symbols, and conveys an idealistic message.

OUR CASUARINA TREE BY TORU DUTT

Summary:

Toru Dutt's poem "Our Casuarina Tree" was published in 1881. The term "Casuarina tree" in this context denotes a large, perennial tree that may be found in the poetess' residence's courtyard. The poem consists of five stanzas. The initial stanza provides a depiction of the tree's aesthetic appeal and robustness. The Casuarina tree is adorned with a python-like creeper, while its trunk is characterised by a rugged texture and impressive height. The trunk is tightly entwined, almost suffocated, by the creeper, but the tree resists its grip. The Casuarina tree is anthropomorphized in this context. The tree supports the creeper and adorns itself with it, resembling a vibrant red floral scarf. The branches are heavily burdened with them. Birds and

bees congregate on this tree. Darkling is a term that refers to being in a state of darkness. The tree in this context represents vitality.

The poetess delineates her perspective from her window, referred to as “casement” in the poem, in the second stanza. Toru, as a poet who focuses on nature, observed the comforting sights of the natural world. An ashen baboon perched atop the pinnacle of the tree, observing the sunrise. The juvenile baboon, characterised by its diminutive size and lack of strength, engages in agile movements and recreational activities. The Kokilas, a symbol frequently employed by Sarojini Naidu in her poems, greeted the dawn. The ancient tree’s shadow extended over the pond, providing a refuge for drowsy cows to rest. Toru’s description of white lilies seamlessly combines elements from both Eastern and Western cultures, likening them to clusters of snow atop a lake.

In the following stanza, Toru transitions from depicting the tree’s physical attractiveness and power to emphasising its emotional significance in her existence. The poetess’s early memories and her siblings are depicted. This tree likely represents the sole connection she has remaining to her past and the joyful days of her childhood. Toru held a deep affection for this tree, not only for its aesthetic appeal but also for the memories it evoked from her early years. During her childhood, Toru played with her siblings beneath this Casuarina tree. The tree in Toru’s imagination was therefore not based on external reality, but rather on his personal thoughts and feelings (a characteristic feature of Romanticism). Recalling her childhood days brought forth a wave of sorrow. Subsequently, Toru comes to the understanding that her siblings have perished, and their demise is metaphorically depicted as a state of slumber. The tree likewise mourns in unison with the poetess. Currently, Toru believes that the tree will serve as a messenger, carrying her message to the mysterious realm of the deceased and therefore expressing her grief to her siblings.

In the fourth verse, Toru vividly recalls the tree just as it appeared throughout her infancy. However, while the tree continues to survive, her companions have perished. The tree serves as a perpetual symbol of her bereavement, and the poetess vividly depicts her anguish. Despite being in a foreign country, the poetess vividly recalls the tree from her homeland, allowing her to forge a powerful emotional connection with memories of her siblings and hometown. In the concluding verse, the poetess asserts that the tree holds a greater significance

to her than her own existence. The Casuarina tree was also cherished by her siblings, who are now, alas, in eternal rest (death). She acknowledges that one day she will also depart from the world to reunite with her siblings, but she hopes that the tree will remain eternal. The poetess aspires for her poetry and her affection for the tree to prevent the tree from being consigned to oblivion.

Analysis:

“Our Casuarina Tree” is a poem that exalts the grandeur of the Casuarina Tree while evoking recollections of the poetess’ formative years spent beneath it alongside her siblings, Abju and Aru. The poem’s title, “Our,” is fittingly chosen instead of “My,” suggesting that it is not solely connected to Toru but also includes her adored siblings. The tree evokes sentimental emotions and recollections of previous idyllic periods. The creeper mentioned in the initial verse could potentially allude to the lethal ailment Tuberculosis, which claimed the lives of her siblings. The intertwining of the creeper around the trunk of the Casuarina Tree can be seen as a representative instance from the puranas of the embrace of Dridharashtra.

The depiction of the tree encompassed by avian and insect creatures accentuates the robustness of the tree. Toru transitions gradually from discussing the aesthetic appeal of the tree to reflecting on the philosophical significance of familial bonds. The Abju-Aru-Toru relationship, which is also mentioned in another poem titled “Sita” by Toru Dutt, is a prominent motif in this poem. In “Sita,” Dutt writes of “Three happy children...” The tree’s aesthetic appeal is merely an additional benefit; its true significance in Toru’s life lies in its role as the sole remaining connection enabling her to communicate with her deceased siblings. In the third verse, the phrase “unknown” represents both the poet’s birthplace and the realm of the deceased.

The term “casement” in this context refers specifically to a type of window. It is likely that the phrase “Charm’d magic casements opening on the foam” and “Thou were not born for death, immortal bird” were stolen from Keats’ “Ode to a Nightingale”. Instances of imitation and Romanticism can be observed throughout the poem. The terms “sleepy cows” and “hoar” evoke similarities to Thomas Gray’s “Elegy written in a Country Churchyard.” The dirge, taken from Shelley’s “Ode to the West Wind,” and shingle-beach, derived from Arnold’s “Dover Beach,” exemplify the practice of imitating Romantic poetry that was common among poets during Toru’s era. Just like Arnold, Toru also experiences a profound sense of grief when she hears the

crashing sound of waves on the shingle beach. It is important to mention that the word Toru in Sanskrit specifically denotes a tree.

The repetition of the word “unknown” at the end of the third stanza and the beginning of the fourth stanza demonstrates the influence of Romantic poetry, particularly Keats’ “Ode to a Nightingale”. In this context, we can observe traces of both Shelley and Keats. In Shelley’s poem “The Cloud,” a depiction of a protected bay is presented, and a similar bay is also mentioned in Arnold’s poem “Dover Beach.” Due to Toru’s extensive studies and travels abroad, her perception of the Indian landscape is sometimes influenced by her memories of the familiar English landscape. This is why she refers to the trees of Borrowdale in this context. The trees in Borrowdale may also serve as a reference to the Yew trees that Wordsworth mentioned in his writings.

While the poem shares similarities with Keats’ “Ode to a Nightingale,” the Casuarina tree does not evoke a desire for a peaceful death in Toru, unlike Keats’ poetry. She has no desire to vanish or disappear like Keats, but instead, the tree serves as a vivid symbol of the happiness she shared with Abju and Aru in the past. This is where Toru distinguishes herself from her influencers. There is optimism that love has the ability to surpass the anguish and apprehension associated with mortality and bereavement. The poem’s compilation evokes a sense of unity and completeness, evident in both its structure and subject matter.

PALANQUIN BEARERS BY SAROJINI NAIDU

About the Author:

Sarojini Naidu, born on 13 February 1879 and passed away on 2 March 1949, was an Indian political activist and poet. She held the position of the first Governor of United Provinces upon India’s independence. She was a significant figure in the Indian independence movement, which aimed to end British rule in India. She has the distinction of being the inaugural Indian woman to become the presidency of the Indian National Congress and was subsequently chosen as a governor of a state. Naidu, hailing from a Bengali family, received his education in Madras, London, and Cambridge. After her tenure in Britain, when she served as a suffragist, she was attracted to the Congress party’s endeavour for India’s autonomy.

She joined the national struggle and embraced Mahatma Gandhi's concept of swaraj (self-governance). In 1925, she was designated as the president of the Congress and later, in 1947, she assumed the role of Governor of the United Provinces when India gained independence. Naidu's poetic literary contributions garnered her the moniker "Nightingale of India" from Gandhi, owing to the vivid imagery, melodic tone, and artistic expression seen in her poetry. Her body of work encompasses both children's poetry and those that explore weightier subjects such as patriotism and tragedy. Written in 1912, "In the Bazaars of Hyderabad" continues to be one of her most widely read poems.

Reference to the Context:

The following excerpt is from the poetry 'Palanquin Bearers,' written by Sarojini Naidu on August 7, 1903. Palanquin Bearers is the inaugural poem in the opening section of *The Golden Threshold*. In a similar vein to Tagore, Sarojini Naidu also has qualities beyond that of a poet. She was a highly distinguished Indian who made significant contributions to the cultural, political, and social progress of the nation in various ways. Her poetry exudes profound emotional intensity and fervour. Her poetry consistently pleases readers with its pure simplicity and charm.

This quintessentially Indian poetry transports us to India in the early 1900s, a time when palanquins were an often observed mode of transportation on the streets of India. The streets of Sarojini's homeland, Hyderabad, were likely teeming with them during that period. Even in present times, it is possible to visit rural Indian villages that are located far away from contemporary transportation methods. In these places, one might witness palanquin-bearers bringing a young lady in a palki, most likely to her husband's residence. The palanquin bearers typically chant melodic tunes in perfect synchrony with her every stride.

Summary:

Sarojini Naidu The poetess asserts that the bearers of the palanquin are transporting it at a deliberate and consistent pace. The individuals are experiencing happiness and a sense of joy as they transport a respected woman, who recently got married, to her spouse's residence in a covered carriage called a palki. The task of carrying the palki is not onerous for them, as they handle it effortlessly and without any discomfort. They are marching in a synchronised manner through the streets with the palki. The bearers joyfully sing about the exquisite beauty of the

woman. The gentle melody soars through the atmosphere as the bearers of the palanquin transport the exquisite person within. While being transported, the palki bearers chant this song in perfect synchronisation with their steps.

While in motion, the woman gracefully oscillates in sync with the palki's movement, resembling a flower swaying delicately in a little breeze. Next, the poetess draws a comparison between the subject and a bird swiftly gliding just above the frothy river's surface, as well as the laughter that emanates from the lips of the girl lost in her dreams. Consequently, the palanquin bearers express their admiration for her beauty through their songs. The act of carrying the palanquin brings them great satisfaction, since they are transporting a stunning lady to her husband's residence. They are progressing with exuberance and delight. The woman inside is dressed in luxurious apparel, while the carriers of the palki are costumed and decorated in a cheerful manner. She like a pearl suspended delicately on a slender thread.

Their song draws a parallel between the lady's beauty and the radiance of a star in the night sky, glistening with dew. Next, the poet draws a parallel between the luminosity of the bride and the illumination cast by sunlight on the surface of ocean waves. Although the bride is overcome with tears as she departs from her parent's house permanently, she remains stunning. Therefore, the palanquin bearers really appreciate her exquisite beauty. The weighty palanquin is remarkably lightweight for them, as it serves as a delightful and joyful task. The young bride is exquisitely attractive, resembling a resplendent pearl suspended delicately on a string.

Analysis:

The poem is the first one in *The Sceptred Flute*, a compilation of Sarojini's works. The individuals who chant this melody are typically a pair or a quartet, tasked with transporting a youthful and aristocratic woman in a palanquin called a 'Palki'. In the 19th and early 20th centuries, when cars were not yet commonly used, it was a frequent sight in many cities of Northern India, especially Hyderabad, to observe noble women travelling to various locations and the homes of their relatives in covered sedan chairs.

In this specific instance, an aristocratic woman, most likely a recently married bride (although not explicitly stated in the poem), is being carried to her husband's residence in a covered sedan chair. The palanquin-bearers chant this song in perfect synchrony with their

footsteps while carrying her. The depiction of a young woman, presumed to be attractive and in her prime, being carried in a covered sedan chair by brightly dressed bearers, while singing a song in praise of her beauty, creates a romantic atmosphere reminiscent of the past. The poem consists of two stanzas, each including six verses that rhyme.

The initial and last lines of each stanza function as a refrain, commencing with a metrical foot consisting of a stressed syllable followed by two unstressed syllables, and then smoothly transitioning into metrical feet consisting of two unstressed syllables followed by a stressed syllable. The other lines of the stanza commence with a metrical foot consisting of an unstressed syllable followed by a stressed syllable, and then transition into metrical feet consisting of two unstressed syllables followed by a stressed syllable. The palanquin moves swiftly, rising and falling with the footsteps of the bearers. The poetess skillfully captures this rhythm by using a fast-paced pattern of stressed and unstressed sounds, ensuring a precise alignment between the bearers' movement and the rapid rhythm of the poem. The melody and the motion are experienced simultaneously. This text presents the kinetic image, which may be described as an image that conveys a sense of motion.

The Poet's skill is demonstrated by the deliberate construction of rhythm and melody, achieved by carefully selecting and combining words with the precision of a seasoned artist. The tone of the palanquin bearers' chant, "Lightly, O lightly, we bear her along; O Softly, we bear her along," perfectly matches the rhythm of the lady's heartbeat as she sits within. The first lacks the conceptual irony of the 'progressive' discontent. The feeling of shared belongingness is only experienced during the palki procession, as the bearers, the person within, the singing, and the lively movement all come together in perfect harmony. The poetess effectively captures the emotional essence of the event and appears deeply engrossed in the poem.

There are a total of seven similes, which are listed as follows: The woman gracefully moves, resembling the way a flower gently hangs, a star twinkles, a beam of light dances on the surface of the water, and a tear falls from a bride's eyes. The carriers of the palanquin carry her as if she were a precious pearl on a string. Some critics may argue that the imagery associated with the words 'singing', 'skimming', 'floating', 'hanging', 'springing', and 'falling' are suitable representations of visible motion. However, there can be individuals who consider the act of swaying in the breeze of our song and floating from the lips of a dream as ambiguous. Some

individuals may interpret them as instances of exceptionally creative perceptions. However, the two pictures, namely ‘she falls like a tear from the eye’ of a bride and ‘she springs like a beam on the head of the wave’ are notable and demonstrate the poet’s exceptional skill and artistry.

With the exception of the lady’s fall (which is inexplicable), the initial image confirms the timeless narrative of an Indian bride’s sorrow, regardless of the cause, whether it be separation from her parents, husband, or any other circumstance. While it may evoke feelings of nostalgia, this closely resembles the Indian experience. The alternate depiction of a light beam swiftly crossing the crest of a wave is fitting as it implies a metaphysical and ethereal enlightenment, a glimmer of optimism amidst hopelessness, a burst of joy amidst sadness, a flicker of illumination amidst obscurity. The term ‘brow’ is truly fitting, as it is the sole location where one’s wreath of grief or melancholy is displayed.

The comments made by James H. Cousins regarding the poem hold great importance. “Palanquin-Bearers... is founded solely on the comparison of a lady in a palanquin to various natural elements such as a flower, a bird, a star, a beam of light, and a tear. It lacks any profound ideas and does not possess any literary qualities, yet its appeal is immediate and all-encompassing.” “The ‘Palanquin-Bearers’ is considered a quintessential expression of the poet,” according to Dr. P. E. Dustoor. This is because the poem’s verse-pattern possesses a melodic quality, with a rhythm that flows smoothly and like a song. These aspects are particularly characteristic of the poet and are favoured by most readers.”

COROMANDAL FISHERS BY SAROJINI NAIDU

Introduction:

Coromandel Fishers is an enthralling poetry composed by the esteemed Indian poet Sarojini Naidu, who is widely recognised as the “Nightingale of India.” This poem, included in Naidu’s 1916 collection “The Bird of Time,” takes readers to the sunny shores of the Coromandel Coast. Naidu skillfully combines imagery, rhythm, and emotion to create a vivid and engaging piece of writing. Naidu’s eloquent portrayal and poetic diction exalt the fortitude, power, and honour of the fisherman who courageously navigate the perilous waters to sustain their loved ones.

1st Stanza:

The fisherman rises promptly upon hearing the call of Dawn. The sky yearns for illumination after enduring an extended period of darkness. The sunrise casts its radiant light across the full expanse of the sky. The sky embraces the first rays of sunlight. The nocturnal wind remains tranquil, resembling a child nestled peacefully in the embrace of dawn. The fishermen diligently carried out their daily tasks. They commence the process of deploying their rafts and retrieving their nets from the shoreline. The fishermen, who are the sons of the sea, prepare themselves and catch the fish that leaps into the ocean.

2nd Stanza:

Upon hearing Dawn's call, the fishermen promptly set out to sea in order to catch fish. They promptly depart in the direction indicated by the bird. They regard the ocean as their maternal figure, the cloud as their sibling, and the waves as their comrades in arms. Despite being subjected to the constant turbulence of the ocean's fluctuating waves, they exhibit a remarkable absence of fear. They display apathy towards their own existence. They hold the belief that the sea deity would safeguard them from the turbulent ocean waves and shield them within its depths, ensuring they are not at risk of drowning, even during sunset. They believe that the divine sea exerts control over the storms that originate in the sea.

3rd Stanza:

The fisherman resides in a tranquil setting. Mango and coconut trees line the sides of their residences. They perceive the plants' delightful fragrance. Shade will perpetually exist. The radiant beams of the full moon are mirrored by the sand particles on the shoreline, resulting in a captivating spectacle that is very deserving of observation. The sounds emanate from a significant distance due to the vast expanse, gradually diminishing in intensity. The fisherman holds the belief in this particular environment. The fisherman is drenched by the colossal sea waves. When these water droplets make contact with their bodies, they feel a profound sense of joy. They enjoy the lively movements of the untamed ocean waves. They are confident that they will row until the point where the low sky touches the ocean at the furthest edge of the horizon.

Conclusion:

The poem "The Coromandel Fishers" portrays the fishermen's strong bond, deep connection to the ocean, and adherence to traditional values of discipline and order. The poem

can be succinctly described as a lyrical expression that captures the essence of the dawn chorus deeply rooted in the minds and sentiments of the indigenous fishing community residing along India's eastern shoreline.

Summary:

The poem named "Coromandel Fishers" focuses on the fisherman residing along the Coromandel Coast, which stretches from Cape Comorin to Nellore on the eastern coast of India. The term "Coromandale" is a derivative of "Choramandala," which refers to the domain of Chora. Chora is the Tamil version of the Chola dynasty's title. Due to their inherent ability to express themselves poetically, the fisherman is capable of composing a song of this nature, not only on the Coromandel coast, but also wherever they venture out to the sea in boats to engage in the challenging task of earning a livelihood by battling the forces of wind and waves.

In this poem, the poetess vividly portrays the arduous existence of fisherman, which is perpetually fraught with peril. Every day, at the break of dawn, they prepare themselves to make a living by collecting fish in the sea. They are not afraid of the turbulent ocean waves and the tempestuous storms that arise at sea. Fearlessly, they grapple with the surging waves that incessantly roar, threatening to engulf them. Despite the fishermen's close relationship with the sea waves, these waves often cause disastrous consequences, resulting in the fishermen being victims of these calamities. Therefore, their lives are constantly threatened. Their unwavering resolve and bravery compel them to row to the furthest edge of the horizon.

Stanza 1:

Upon hearing the dawn's call, the fisherman awakes. The sky endures an extended period of darkness, thereby yearning for illumination. At daybreak, the entire sky becomes illuminated. The sky embraces the first rays of sunlight at daybreak. The nocturnal winds maintain a tranquil demeanour in the embrace of morning, akin to that of a kid. The fisherman immerses themselves in their regular regimen. The individuals commence the process of collecting their nets from the shoreline and release their rafts into the water. Once they have made the necessary preparations, the fisherman, also known as the sons of the sea, embark on their mission to capture the fish that are jumping in the ocean.

Stanza 2:

Upon hearing the dawn's call, the fishermen promptly go on their journey to the sea to commence their fishing activities. They quickly depart in the direction where the sea-gull beckons them. They consider the sea as their maternal figure, the cloud as their sibling, and the waves as their companions. The undulating ocean waves continuously propel them up and down, yet they confront them without fear. They are indifferent to their own life. Even during sunset, they remain unafraid of drowning as they believe the sea deity will safeguard them from the turbulent waves and provide them shelter within his bosom. They hold the belief that the sea deity exerts power over the storms that emerge in the ocean.

Stanza 3:

The fisherman reside in a tranquil environment. Coconut and mango trees encircle their residences. They perceive a pleasant aroma emanating from these plants. Shade is constantly present. The sand particles on the sea-shore glisten under the radiant beams of the full moon, creating a delightful and captivating spectacle. Due to its ample size, the voices appear to originate from a considerable distance and gradually decrease in volume.

The fishermen are fond of this ambiance. The ocean waves surge and disperse droplets of water upon the fisherman. They experience immense pleasure when these water droplets make contact with their body. The untamed ocean waves frolic, bringing them joy. Their resolve is unwavering as they strive to navigate to the farthest point on the horizon, where the vast expanse of the sky converges with the water.

Analysis:

The poem 'Coromandel Fishers' portrays the lives of fishermen on the Coromandel coast. The term signifies that the individuals referred to are fisherman residing along the Coromandel coast. The poetess vividly portrays the vibrant and lucid existence of fisherman. The initial stanza delineates the daily activities of fisherman throughout the morning hours. The fisherman is summoning his fellow anglers to awaken as it is now morning. The presence of dawn light is ubiquitous. They should awaken now. In the morning, there is an absence of wind. The wind was in motion throughout the night.

At daybreak, the surroundings become calm and quiet. It rests peacefully in the embrace of morning, resembling a sleeping kid. Presently, it is the opportune moment for them to commence their daily tasks. They ought to retrieve their nets from the shoreline and release their catamarans. They should gear themselves and engage in fishing. They perceive themselves as the rulers of the ocean. In order to capture the abundant resources carried by the rising and falling water, it is advisable for them to navigate in the ocean. The term 'leaping wealth' in this context denotes a significant abundance of fish during high tide.

The second verse elucidates the profound affinity that fishermen possess for the water. They are enthusiastic about going to the sea. They are eager to promptly proceed towards the sea. They believed it was necessary to quickly follow the path indicated by the call of the seagull. They should adhere to the course indicated by the seagull. The fishermen believe that the natural items are in their possession, akin to their family members. The sea is their progenitor. The mother nourishes her children.

Similarly, the sea supplies fish to fishermen. The sea serves as the primary source of sustenance and means of livelihood for fishermen. They perceive the cloud as a constant presence, akin to a sibling, leading them to believe that the cloud is their brother. The fisherman must reside in close proximity to the ocean's undulating waves. They regard the waves as their companions. The fishermen are amazed that they are completely dependent on their boats, and they are curious about where the sea god will take them after sunset. They have a strong belief in the sea deity; the sea deity controls storms and rescues fisherman.

In the final verse, the poet portrays the scenery of both land and water. The fishermen perceive the landscape as a delightful location. Coconut trees offer pleasant and affectionate shades, but the fragrance of the mango orchard brings them comfort. The sand at the landscape is delectable during a moonlit night. They enjoy listening to the familiar noises at the shoreline. Essentially, landscapes are a source of delight and enjoyment for individuals. Nevertheless, some believe that the beauty of the seascape surpasses that of the countryside. They enjoy the sensation of the mist created by the crashing waves. They enjoy observing the undulating motion of foam in the ocean. They ask one another to navigate their catamarans to the point where the sky and the sea meet on the horizon.

UNIT II

LOOKING GLASS BY KAMALA DAS

About the Author:

Kamala Das was born on March 31st in Malabar, Kerala. She is the offspring of the renowned Malayali Poetess, Balamani Amma. Her grand uncle was Nalapatu Narayana Menon, the renowned poet-philosopher from Kerala. She is a member of the matriarchal community known as Nayars. She lacks formal education but primarily pursued her studies at home. She got married to K. Madhava Das when she was fifteen years old. She is the mother of three children. At the age of eighteen, she commenced her writing career using the pseudonym Madhavikutty.

As a bilingual writer, she has authored thirty novels in Malayalam and three books of poems in English, namely Summer in Calcutta, The Descendants, and The Old Play House and other poems. She has lately released a work of fiction titled “A Doll for the Child Prostitute and Other Stories” in English. She wrote her autobiography My Story in both languages. After the release of Summer in Calcutta, she was immediately acknowledged as a promising poet. She received the Asian P.E.N. poetry prize for her poem, “The Sirens”. In 1969, she was awarded the Kerala Sahitya Academy Award for her fictional work titled “Thamuppu”. She was awarded the Chinanlal Award for her courageous journalism. She served as the poetry editor of the Illustrated Weekly of India for a period of time.

Summary:

Stanza 1:

In the first verse, the poet asserts that it is relatively effortless for a woman to obtain the affection of a man. A woman should openly acknowledge and express her feminine desires. She should disrobe and face the mirror with her partner. This will enhance the man’s sense of strength, while simultaneously imparting a softer, younger, and more lovely appearance to the woman. The lyrics possess a strong sense of irony as the poet is not commending the virtues of a lady, but rather revealing their true nature. The woman’s supple, youthful, and attractive physique instills in the guy a sense of strength.

Stanza 2:

Once again, the poet explores simple methods to inspire a man's affection for her. A lady should embrace and acknowledge a man's appreciation and compliments regarding her physique. While in the bathroom, she should observe the flawless symmetry of his limbs, the reddening of his eyes caused by the shower, his timid gait as he crosses the bathroom floor, the casual dropping of his towel and the somewhat erratic manner in which he urinates. These are the factors that a lady should scrutinise attentively before choosing a partner. However, once again, the reliance on women is evident. The lines represent the woman's dependence on a male to satisfy her physical desires.

Stanza 3:

The woman should bestow upon the man her feminine characteristics, such as the fragrance of her long hair, the aroma of sweat between her breasts, the comforting sensation of menstrual blood, and her insatiable desires for both sexual and strong emotional connection. The lines illustrate the superiority of women over men, as women possess numerous attributes that are beneficial to men. However, these attributes ultimately transform into instruments of exploitation, as portrayed in her poem "An Introduction". Therefore, being a woman is a hidden advantage.

Stanza 4:

The poet reiterates the opening statement, affirming that it is indeed effortless to obtain a man's affection. Nevertheless, as love is transient, one must confront the prospect of living without him thereafter. Therefore, the reliance of women ultimately results in their unhappiness. The woman transforms into a reanimated corpse, capable of walking. She scans the crowd with her eyes in search of her partner, even while she interacts with unfamiliar individuals. The ears, akin to the eyes, yearn for the sound that once uttered her name and extolled her physique. The female physique, which formerly derived pleasure from male companionship, finally experiences suffering in his absence.

Analysis:

The poem titled "The Looking Glass" is a candid and autobiographical piece of literature. This poem is a selection taken from *The Descendants*. The poem accurately documents the poetess's genuine difficulties and disillusionment in her own life. The work explores the themes

of love, sexuality, illness, and solitude. This poem exhibits a high level of skill and expertise. The text delves into Kamala Das' pursuit of an intimate connection that offers both affection and stability. Within the text, the author discusses the hardships and indignities that women endure in a society that is predominantly controlled by men. It accurately reflects the intense and passionate connection between all men and women, as well as the subsequent disappointment and frustration that can arise from such relationships, particularly for women.

The poetess advises that the woman should openly express her sexual desires when engaging in sexual intercourse with a man. She should not hesitate to appreciate a man's physique and extremities when she observes him in the nude. She should position herself in front of a mirror and request her partner to stand next her, allowing both of them to observe their own reflections in the mirror. She should appreciate not just the man's symmetrical and robust limbs, but also his motions, particularly his abrupt way of concluding his urinating. The meticulous description of the man's physique and his gestures should genuinely delight a lady and lead her to believe that this specific man is the sole individual capable of completely satisfying her.

The poetess also implies that a woman should provide her lover everything within her capacity to provide in the realm of intimacy. The lady should communicate her sexual desires to her partner in order for him to fulfil them. If a lady overcomes her shyness and timidity, she would find it effortless to accomplish all these tasks. The primary challenge for a woman is that if a specific individual, with whom she has had the most enjoyable sexual experience, abandons her and never returns, she would find it exceedingly difficult to find a replacement for him. In the absence of a replacement, her situation would result in complete desolation. This woman would therefore be biologically alive but lacking mental, emotional, and spiritual vitality.

The woman is fated to only portray a role that is characterised by strong sexual desire. If she comprehends this stark truth about herself, she can effortlessly choose a man who will fulfil both her desires and his own. Physical gratification can be readily obtained. Attaining emotional fulfilment is unattainable within the confines of our environment. Therefore, it is imperative for a woman to refrain from desiring wealth and power. She must fully comprehend that in a society where males hold more power, her main responsibility is to please the male by appreciating her partner's masculinity and embracing her own feminine vulnerability.

The Looking Glass is a mirror that accurately reflects the true picture of the individuals standing in front of it, whether they are male or female. The portrayal highlights the man's egotism and the woman's experience of humiliation in a society controlled by males, where predetermined roles have been imposed upon her, which she is expected to accept without objection. Kamala Das is also compelled to fulfil a similar role, as she is trapped in a relationship from which she cannot break free. Consequently, this unsatisfying relationship has led to a lifetime of discontentment and unhappiness for her.

Kamala Das relentlessly pursued love and emotional satisfaction throughout her entire life, although this elusive desire remained perpetually out of her reach. All of her endeavours ultimately resulted in nothing but calamitous encounters driven by want and devoid of any significant emotional connection. These partnerships not only failed to bring fulfilment, but also caused the poetess nothing but anguish, frustration, and disillusionment. While she does not endorse casual sexual encounters, she actively seeks a deep and meaningful connection that would provide her with the emotional stability she yearns for. She should have had emotional stability and fulfilment from the start, but instead she just had an unsatisfying sterile relationship. The poetess expresses her humiliations and frustrations in the poem.

The poetess employs the human body, encompassing both genders, in the poem to convey the satisfaction derived from lust rather than love. The female body, with its elegance and fragility, is designed to submit to the male body: embracing all the unique characteristics that define him as a man and your exclusive partner. Bestow upon him everything, bestow upon him that which defines your femininity, the fragrance of lengthy hair, the aroma of perspiration nestled between the bosoms, the comforting surprise of menstrual blood, and all your insatiable female desires.

AN INTRODUCTION BY KAMALA DAS

Summary:

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

The poet commences her elucidation by asserting her lack of knowledge in politics, although she remains cognizant of all the politicians in her country, ranging from Nehru to the present generation. She has committed to memory the names of every politician, just like she is familiar with the hours of the week and the identities of the months, due to the historical concentration of power in the hands of a select few (male) individuals in Indian politics.

The lines depict the historical dominance of men in governing the nation, while withholding this power from women. Moreover, their numbers are diminished due to the mere theoretical existence of democracy. Indeed, only a select few individuals who perceive themselves as the nation's enduring leaders persist in maintaining their authority.

*I am Indian, very brown, born in Malabar,
I speak three languages, write in
Two, dream in one.*

The poet is currently approaching her personal experience more closely. She asserts that, unlike the British, she identified as an Indian and had a brown complexion. She is from Malabar. She possesses fluency in three languages, demonstrates proficiency in writing in two languages, and employs a universal language in one of her dreams. She demonstrates her Indian identity through these means.

Is it possible that she is proficient in two languages, namely English and her native language? Additionally, the individual is multilingual, proficient in three languages, which is a common trait among the majority of Indians. She asserts that she contemplates only one individual because everyone partakes in the collective dream realm. Irrespective of their gender, every individual in our world communicates using a common language.

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?*

She writes in English due to her proficiency in the language. Nevertheless, her acquaintances, relatives, and detractors disapprove of this particular habit of hers. Due of their shared belief that English is a language associated with colonialism, they all express disapproval towards her choice to write in it. She questions the underlying reasons for their critique. Why is she prohibited from writing in any language of her choice?

In her words, she exposes the envious nature of her close friends and family members who are unable to tolerate her skill. She is criticised due of this. They attempt to persuade her that the dialect she uses in her writing is the language of colonisers and that she should avoid using it, even though there is no rational basis for such restrictions. Nevertheless, she inquires about the process by which a certain group of individuals might assert ownership over a language. She should not be prohibited from utilising it as it is accessible to all users.

*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
Do you see?*

The writing is composed in her native language, encompassing all of its idiosyncrasies and imperfections. Despite the language not being wholly English, she maintains a belief in the honesty of everything, as imperfection is inherent in both her and the language, which is entirely okay. She exhibits her mastery of the English language in these sentences, as well as her liberty to employ it. Despite her imperfections, it is precisely these flaws that contribute to her humanity. Consequently, she should not be chastised for her mistakes or deficiencies. Although it is a fact that every individual in the human race has imperfections, she questions why society

tends to ignore the mistakes or even catastrophes caused by men while harshly criticising the blunders made by women.

*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 storms or monsoon clouds or rain or the
Incoherent mutterings of the blazing
Funeral pyre.*

The words express her joy, sadness, and aspirations. For him, it is a crucial element of her communication, similar to how cawing is significant to crows and shouting is to lions. She asserts that her spoken words in English are comprehensible to human brains, unlike the peculiar or strange sounds associated with deceased individuals, trees during storms, monsoon clouds, or rainfall.

*I was a 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*

She is making arrangements for her wedding. Despite her physical growth and approaching puberty, her soul remained infantile, indicating that she was still a child. As a child, she earnestly sought love, even after being married. However, her husband indulged his sexual desires on the bed. This poem aims to chronicle the collective story of women throughout the poet's country's history, while also delving into the poet's personal experiences in her married life. All the ladies in her nation share her sufferings and grievances.

In her nation, adolescent females are coerced into marrying elderly males against their volition. They neglect to recognise their adulthood due to the fact that they were merely adolescents at the time of their marriage. They must recognise that as their physical body parts, particularly their reproductive organs, develop, they have entered into a marital union and must accept this. Following their marriage, the girl desires her partner to exhibit empathy and hold her in high regard. However, she is compelled to endure sexual hardships that she is unwilling to accept after being coerced into bed.

He did not beat me

But my sad woman's body felt so beaten.

The weight of my breasts and womb crushed me.

I shrank Pitifully.

She asserts that although she did not experience any physical violence from him, her feminine physique felt battered and mistreated, leading her to get fatigued by it. She regarded his genitalia as a burden that had oppressed her. She developed a strong aversion for her feminine physique due to the significant amount of distress it had given her.

Then ... I wore a shirt and my

My Brother's trousers cut my hair short and ignored

My womanliness. Dress in sarees, be the girl

Be wife, they said. Be an embroiderer, be a 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 pretend games.

Don't play at schizophrenia or be a

Nympho. Don't cry embarrassingly loud when

Jilted in love ...

She attempted to adopt masculine attire in order to transition into a tomboy and alleviate its burden. However, her in-laws did not have authority. They commenced mocking her. She was instructed to don sarees, portray the roles of a girl, a wife, an embroiderer, and a cook, and engage in disputes with staff, among various other tasks. She was advised against hiding her true identity. Even her in-laws instructed her to be silent and endure her unrequited love. The lines depict the emotional and psychological condition of a lady when she resides with her spouse's parents. She is obligated to give up her honesty and take on the characteristics of a daughter-in-law. She feels obligated to fulfil all the requests made by her in-laws. Regardless of her unwillingness, she is obligated to fulfil all of the responsibilities. Nevertheless, she persists in enduring insults, reprimands, and taunts. If she is dissatisfied in her marriage, she is strongly encouraged to refrain from exhibiting her sadness.

*I met a man and loved him. Call
He not by any name, he is every man
Who wants? a woman, just as I am every
The woman who seeks love. In him . . . the hungry haste
Of rivers, in me . . . the oceans' tireless
Waiting. Who are you, I ask 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 makes love
And then, feel shame, it is I who lie dying
With a rattle in my throat.*

She comes upon an individual (whose name she intentionally leaves out). According to her, the man symbolises the universal desire of men for women, just as women desire love from men. When she inquires about his identity, he replies with the pronoun "I". He possesses the autonomy to behave in any manner he desires, owing to his "I" or "male ego." He is capable of laughing, consuming beverages, and satisfying his desires at midnight. Nevertheless, he

experiences a sense of shame and embarrassment when he fails to keep a woman in his life. This sense of self-importance, or ego, also ceases to exist when the person dies, resulting in their death being similar to that of the woman.

*I am a sinner,
I am a saint. I am the beloved and the
Betrayed. I have no joys that are not yours, no
Aches that are not yours. I too call myself I.*

Thus, she has the ability to assert ownership of the pronoun “I” just like him. She encounters sin and virtue, love and betrayal, in the same manner as men. Her joys and hardships are equivalent to those experienced by males. Consequently, she raises herself to the position of “I.”

Conclusion:

The poem’s primary message is readily apparent. The author elucidates his perspective on the appropriate approach for learners to interact with poetry, followed by a description of how they really implement this approach. His primary emphasis lies on poems as a form of artistic expression, rather than anything that needs to be deciphered or explicitly explained. Das thoroughly explores the significant topics of feminism, equal rights, freedom, and marriage in “An Introduction.” This poem vehemently advocates for women’s autonomy and presents an overtly feminist stance. This concept is applicable to all aspects of life, yet the poet specifically emphasises the institution of marriage.

Analysis:

Kamala Das commences this poem by acknowledging her little knowledge of politics, yet asserting her familiarity with the politicians of her nation, spanning from Nehru to her contemporaries. According to her, the governance of India has consistently been dominated by men. She has committed to memory the names of all the politicians, just like the days of the week or the names of the months.

The lines illustrate the male-dominated governance of the country, which has denied women their rightful participation. Furthermore, the number of rulers is limited due to the fact

that democracy is merely a nominal concept. Essentially, a select group of individuals retains control over the governance of the nation.

Now the poetess delves into her personal life experiences. According to her, she identifies as Indian and has a brown complexion. She was born in Malabar. She is fluent in three languages. Similar to the majority of the population in India. In addition, she possesses the ability to communicate fluently in three languages and compose written texts in two, most likely English and her mother tongue. She likely evaluates herself in relation to the worldly man in an attempt to demonstrate that she is just as capable as him.

Due to her extensive knowledge of English, she employs this language in her writing. Nevertheless, her friends, relatives, and critics do not approve of this practice of hers. They all criticise her for writing in English, as per their perspective. English is the primary language spoken by colonists. She inquires about the reasons for their criticism towards her and the lack of freedom she has to write in any language of her choice.

In this passage, she reveals the envious disposition of her close friends and family members who are unable to tolerate her abilities. This leads them to criticise her. Despite lacking any logical justification, they attempt to dissuade her from writing in English by arguing that it is the language of colonisers. She ponders over the errors made by men and scrutinises the missteps of women, despite the undeniable truth that every individual in the world is flawed.

She embarks on her journey into married life. Despite having reached the stage of puberty, she remained emotionally immature as a child. Being a young bride, she yearned for affection. Nevertheless, her husband satisfied his own need for the poetess. In this piece, the poetess not only depicts her own experiences in marriage but also endeavours to recount the experiences of every woman in her nation.

The girl, upon entering into matrimony, yearns for her husband to exhibit empathy and affection towards her. However, she is irresistibly attracted to the bed, despite her unwillingness to do so. She claims that he did not physically assault her, but her feminine physique had the sensation of being physically assaulted. The subsequent line elucidates her growing aversion for her own feminine physique:

*“Dress in Sarees, Be girl, Be wife, they said.
Be embroiderer, Be cook, Be a quarreller with servants.”*

She encounters a male individual. She believes that the guy represents the archetype of an average person who seeks a woman to satisfy his sexual cravings, just as a woman desires love from a man. When she inquires about his identity, he responds with a single pronoun: “I”. The ‘I’ referred to here represents the male ego, which grants him the freedom to act as he pleases. The poetess also asserts that she, like a man, possesses both qualities of being a sinner and a saint, as well as experiencing both love and betrayal. Therefore, she regards herself as being on par with men.

Conclusion:

Hence, it can be asserted that in this poem, Kamala Das elucidates the mental and emotional condition of the poet. She sheds light on the experiences of women in a society characterised by male dominance.

A RIVER ONCE BY PARATHASARATHY

About the Author:

Rajagopal Parthasarathy was born in the vicinity of Trichy in the year 1934. He had his education in Bombay and England. For a number of years, he held the position of literary editor at Oxford University Press in Chennai and Delhi. In 1977, his initial literary work, *Rough Passage*, was recognised as a finalist for the prestigious commonwealth poetry prize. The novel garnered recognition and subsequently gained favourable critical acclaim. The book *A House Divided: Poem Of Love and War* explores the tumultuous history of the subcontinent. In addition, he has revised *Ten Twentieth Century Poets*. R. Parthasarathy, similar to A.K. Ramanujan, has a keen interest in translation and has rendered numerous Tamil literary works into English. One of his notable translation projects is the English translation of *Silappathikaram* (The Tale of an Anklet).

R. Parthasarathy emphasises the need for more focus on translation as a means to get insights into diverse cultures around the globe. According to him, translation is vital for a

multilingual country like his native India. “Translation is a means by which a nation revitalises itself.” If one remains apathetic, there is a risk of being expelled from the planet.

Summary:

“River Once” is a captivating poem that explores the gradual decline of the River Vaikai. The water narrates its own tale. The river is anthropomorphized. According to the river, the boys engage in playing with paper boats and tickling its sides. The wallowing buffaloes have transformed the area into a muddy pond. Eagle wood and withered flowers were seen on the drifting river. Individuals indiscriminately dispose of trash materials into the river.

In the evening, when the temple bell tolls, a man arrives at the temple to cleanse his behind. Kingfishers and egrets, which are small avian species, deposit partially solid food into the river. Both monarchs and poets find their final resting place in the embrace of the river. The river laments its transformation into a sewer and the fact that Vaikai, once a lovely river in the city of Madurai, is now deemed useless by everyone.

The poet highlights the negligence of individuals in preserving the pristine condition of the river. Due to the current contamination of the river, it has become completely useless to everyone. The river laments its dissatisfaction with its current state. The poem is captivating due to the perspective presented from the river’s vantage point. The poem skillfully maintains personification throughout. (Young boys playfully tease one other’s ribs, while wearing wilted flowers in their hair. They also engage in friendly arm-wrestling matches, emulating the strength and creativity of emperors and poets.)

R. Parthasarathy’s poems ‘Under Another Sky’ and ‘River Once’ express his disappointment with the altered appearance of certain places in his home country. These poems highlight the frustration of an émigré who returns with the expectation of finding happiness, only to be met with disappointment due to the changed circumstances and his own personal transformation.

Analysis:

The title of R. Parthasarathy’s poem “River, Once” is immensely evocative. This suggests that the area was previously a river, but human apathy towards the natural environment has caused it to cease being a river. The poet articulates his profound astonishment regarding the

deterioration of the river Vaigai, which traverses the city of Madurai. The poet skillfully used the device of contrast to illustrate the transformation of the once revered river into a polluted sewer. The river is anthropomorphized as a maternal figure. The river laments the loss of her former grandeur and expresses her current deplorable state. The Vaigai was formerly a swiftly flowing perennial river, which supported the growth of a magnificent civilization along its shores. Nowadays, it has transformed into a playground for boys, where mischievous youngsters amuse themselves by floating paper boats. The term “ribs” has been employed metaphorically to refer to the banks of rivers. The buffaloes have transformed the river into a stagnant body of water and are indulging in it. Previously, the river banks were adorned with beautiful flower gardens, but now they are predominantly covered with prickly plants and shrubs.

My hair contains eaglewood and state flowers. Currently, a substantial amount of eaglewood is floating on the lake, and state flowers that are thrown into it can also be exposed to sunlight. She was once the sanctuary sought by emperors and poets. She was a source of inspiration for the poets of the past. She motivated them to compose exceptional poems. In this passage, the poet alludes to the three prominent Tamil Academies that thrived in Madurai during ancient times, as well as the significant contributions made by the sangam poets to the abundance of ancient Tamil Poetry. Historically, birds such as Kingfishers and egrets were frequent guests, and the river served as a source of nourishment for them.

Now they have departed as she lacks the ability to provide them with nourishment. The poet portrays a contrasting and amusing depiction of the river today, employing a combination of humour and irony. Every evening, when the temple bells ring, a man comes to the river to defecate without paying attention to the sacred sound of the bell. The poet depicts this repulsive image to stress mankind’s apathy towards the splendour of nature. In the past, individuals gathered on the shores of the river Vaigai for noble intentions. However, it is ironic that nowadays they assemble there for various and immoral reasons. Currently, the river Vaigai has transformed into a repository for waste and garbage.

“River, Once” is undeniably a poignant poem that evokes strong emotions and is portrayed with great strength. The river, in its current polluted condition, serves as a mere representation of the degradation of human existence, rather than embodying the true essence of the life force it traditionally symbolises. The poet expresses distress at the deterioration of the

river, suggesting that nature has endowed everything with beauty, but humanity has marred everything due to a lack of appreciation for wonder and beauty. The poet effectively conveys this idea through contrasting descriptions.

UNDER THE SKY BY PARATHASARATHY

Summary:

In the poem 'Under Another Sky', R. Parthasarathy conveys his disillusionment with the language and nation of his aspirations - English and England. The poem commences with the poet's reentry into Chennai after his voluntary withdrawal from society. The poem commences with the poet's reentry into Chennai after his voluntary seclusion. The coastal areas of Fort St. George and Santhome in Chennai exhibit signs of age and weariness. The atmosphere in this place reflects the poet's profound sense of weariness following his voyage to England. Perhaps the water and the terrain between Fort St. George and Santhome serve as a reminder of the British colonial reign in India. The poet vividly portrays the former commercial splendour of Chennai. In ancient times, well before the arrival of the British. The Chennai Harbour in the past. In ancient times, prior to the arrival of the British, the harbour in Chennai was bustling with numerous commercial endeavours. Several vessels carrying goods from distant lands were docked at the harbour, where they engaged in the exchange of spices and other valuable goods. Currently, the sea that greets the visitor appears weary. The proposition put forward here is that the Indians were not in any way inferior to the English in conducting international trade even prior to the English's arrival.

In the vicinity of the coast, in the interior of Chennai, a prosperous civilization of the Tamils thrived. It is important to recall that individuals lived a straightforward and leisurely lifestyle. The alleyways, lands, and wells symbolise the uncomplicated nature of this existence. Even today, the final vestiges of indigenous inclusivity may still be observed in the wells and lanes of the inland regions of India and Chennai. "The sun has done its worst" alludes to the oppressive nature of British control, where their deceptive smiles and enticing postures bring pleasure to the populace. The traditional practice of visiting temples to experience culture has been supplanted by the fake and illusionary culture of cinema visits.

Undoubtedly, significant advancements may be observed in the realm of material progress. Under British colonial control, several bridges were built. It also carries a connotation. The river symbolises the powerful and unstoppable force of national revival, although it is restrained by the “bridges” of British governance. Europe replaced the hourglass with a precise chronometer. The proposition put out is that the Tamils utilised the native method of time measurement utilising an hourglass, which was then substituted by the contemporary clock. The poet emphatically depicts that the primary transformation in India following British colonisation is the pervasive mechanisation of life brought about by modern civilization.

The contemporary Indian culture is sometimes likened as a decrepit and toothless creature on the brink of extinction. Under the influence of Western culture, it has experienced a decline in its strength, naturalness, and rigour. “Francis Day has ensured this” refers to the fact that in 1639, Francis Day of the East India Company acquired a concession of a strip of land on the Coromandel coast from the Rajah of Chandragiri. He constructed Fort St. George in Chennai, which subsequently became known as the white town. The poet’s aspiration to compose poems celebrating the magnificence of his remarkable culture is utterly destroyed. He lacks the ability to perceive the authentic Indian culture in Chennai. The poet travels to Calcutta with the purpose of discovering the authentic essence of India and its genuine cultural heritage. The inquiry he poses to himself reflects his profound feelings of futility and despair.

*“..... what have I come
here far from a thousand miles ?”*

Similarly to Chennai, he observes the influence of Western Culture in Calcutta. Human nature is consistent across all locations. There are several clubs and golf courses available for the “wogs” to leisurely pass their time. It is highly ironic that these individuals referred to as “wogs” discuss the “influence of the western world on India.” They are comparatively inferior to the westerners. The sight of porters, rickshaw pullers, barbers, beggars, hawkers, fortune-tellers, and idlers in Calcutta evokes a sense of sadness in him.

The implicit message is that the extra-terrestrial beings that governed over us had looted our resources and caused our impoverishment. It may also suggest the cruel and unkind behaviour of one person towards another. In India, the affluent individuals exploit the

impoverished. Income inequality has worsened as a result of the transfer of power from the original Western rulers to the new ruling class. The poet finds the gloomy sky in Calcutta to be visually overwhelming. It refers to the contamination caused by industrial activities. The Howrah Bridge evokes memories of the British colonial era for the poet. Currently, it appears like a translucent diamond floating in the sea. The poet is experiencing melancholy and lacks the inclination to engage in the composition of poems.

He goes to Jadavpur with unspoken remarks that have a significant emotional weight. The poet discovers his beloved at this location. He believes that she will embody the epitome of Indian femininity. However, she embodies the decadent Indian society that has succumbed to shallow materialism. She does not possess the loyalty and innocence that he anticipated, but instead approaches life and sexuality in a highly professional manner. The poet is profoundly astonished. The individual is unable to even recognise his own emotions that originate in the depths of his subconscious. He is experiencing cognitive dissonance. He is keenly aware of his loneliness. This further strengthens his feelings of dissatisfaction and disappointment. Regrettably, he discovers that the purportedly novel culture cannot be eliminated. He attempts to comfort himself by asserting that “the heart requires everything.” He believes that one must go through many experiences and emotional upheavals in order to comprehend life.

The poet perceives his return to India as a realisation that he has acquired minimal wisdom. However, he has acquired some of it on the shores of the Hooghly River in Calcutta, a city that was planned and constructed by Job Charnok. This would assist the poet in finding stability and a sense of direction. He claims that he would transport this knowledge to another metropolis within the depths of his memory. The mind is metaphorically likened to an urn. Similar to how an urn holds the remains of the deceased, the mind of a poet serves as a vessel for preserving the memories of their observations and experiences.

The poet highlights that he has reached the age of thirty and his life has completed a full cycle. Now, he has made the decision to dedicate the remaining portion of his life to producing poetry, with a strong emphasis on delivering exceptional quality. He has chosen to renounce everything that is childish and instead prioritise insight and excellence. Currently, he is in a state of solitude, finding solace alone in the realm of language. Ultimately, he discovers solace in his alone. He is unable to locate somebody with whom he can express his emotions, thus he relies

solely on words as his loyal companions. The poem revolves around the concept of maturation, which serves as its central theme. The poet laments the loss of his childhood innocence and youthful vibrancy as he transitioned into adulthood, while he acknowledges the acquisition of knowledge and wisdom. Despite losing his innocence and brightness, his life has reached its fullest extent. He will utilise the recently acquired knowledge to compose poetry.

Analysis:

R. Parthasarathy expresses his sentiments regarding the transformed city of Madras upon his return after a significant period of time. There are similarities being made between the old and the new city. He anticipated that a journey to his nation of origin would bring him joy. However, his disappointment stems solely from the fact that the site has undergone a full transformation. Due to his prolonged absence from the country, he no longer has a sense of belonging, not even in his hometown. The sea stretching between Fort St. George and San Thome is currently fatigued. In the past, there were numerous ships engaged in the exportation of spices such as cinnamon and cloves. During that period, Madras was characterised by a traditional culture rather than a modern one. The area was characterised by the presence of lanes and wells exclusively. However, the current situation has undergone a significant transformation. The language has evolved throughout time.

The poet observes the hometown with ambivalent emotions. He is delighted to witness the temples and bridges that have been erected over untamed rivers. However, he is also experiencing a certain degree of dissatisfaction. This is indicated by the phrase, "Eyes ache". He is fatigued by the abundance of places he has seen that lack any specific emotional connection, since the altered surroundings fail to evoke memories of the past. The previous hourglass has been substituted by the European Chronometer. The current city of Madras is distinct due to the presence of life-sized images of actresses adorning the buildings along Mount Road.

The poet lacks the former ardour. He ponders the reason for his journey from a distance of thousands of kilometres to this location. The sky exhibits uniformity across all locations. Indigent individuals exhibit similar characteristics regardless of their location. The lifestyle in India today includes the availability of clubs, bars, and golf links. Although Indians have gained independence from Westerners, the influence of Western culture still persists. The following section describes the poet's emotions while he strolls along the banks of the Hoogly River.

Under the overcast sky, he observed porters, rickshaw pullers, barbers, hawkers, and fortunetellers, together with the sheltering tree, the flowing river, and the sturdy bridge. He contemplates his beloved in Jadavpur and articulates his profound need to be with her.

In the subsequent section, the poet expresses remorse over the loss of the joys associated with his homeland. He has sacrificed certain aspects of his life in order to attain other things. He has opted for a bustling existence in a foreign country and has forfeited the joys of residing in his native home. His drive to mature has resulted in the forfeiture of his childhood naivety. The poet laments his regrets and expresses his longing to transfer the knowledge he has gained in the “bone urn” of his mind to an other sky. He has resided for a period of thirty years. He regards that as a complete cycle. Spring no longer evokes sensual emotions in him. He desires to enhance the quality of the remaining years of his life. It seems like he has made a deliberate choice to communicate the wisdom and information he has acquired through his writing.

The poet demonstrates remarkable dexterity in manipulating the language. The utilisation of metaphors, personification, the selection of words that convey his emotional state, and his vivid descriptions amplify the lyrical impact. Unforeseeable combinations such as

*Old civilization hissed in the alleys and wells,
Bridges comb unruly rivers*

Metaphors, such as “bone urn,” aid in concise and impactful communication. The poet’s irritated mood and lack of vitality are conveyed through expressions such as “tired sea,” “eyes ache,” “grey sky,” “there is fight left in the old beat,” and “Time has plucked his teeth.” The poet’s meticulous observation and artistic prowess are evident in his vivid depictions of the sea, the river, and the city, complete with cutouts of actresses, which accurately capture the essence of these places.

MORNING PRAYER BY NISSIM EZEKIEL

About the Author:

Nissim Ezekiel is widely recognised as the progenitor of contemporary Indian English poetry and the originator of the Bombay school of poetry. R. Raj Rao's biography provides a thorough examination of Ezekiel's poetry and life, contextualised within the intellectual, cultural, and political landscape of India from the 1930s to the late 20th century.

The third segment of the book explores Ezekiel's escalating solitude, his diminished capacity to identify familiar acquaintances, and ultimately his diagnosis with Alzheimer's disease in 1998. By utilising unreleased correspondence, poetry, and essays, together with conversations with the poet and interviews with acquaintances and colleagues, Rao explores the aspirations and actualities of Ezekiel's existence. Rao offers comprehensive interpretations of Ezekiel's poems. This biography is scholarly, thorough, and challenging, making it the ultimate account of one of India's most prominent poets.

Summary:

God grant me privacy.

Secretive as the mole,

Inaccessibility,

But only of the soul.

These lyrics express a longing for solitude and a feeling of concealment. The speaker implores for divine bestowal of seclusion, drawing a parallel between himself and a mole, a creature renowned for its adeptness at dwelling in obscurity and subterranean realms. He articulates a desire for unavailability, particularly in regards to the essence of a person. This implies that the speaker longs for a feeling of internal seclusion, a domain where he can safeguard his thoughts, emotions, and intimate encounters from others. It suggests a strong need for a safe place where he can withdraw and preserve his independence and uniqueness. The lines convey the significance of personal boundaries and the necessity to safeguard one's inner realm.

Restore my waking time

To vital present tense,

*And dreams of love or crime
To primal quiescence.*

These lines discuss the longing to regain and revive one's conscious hours and dreams. The speaker desires to experience a feeling of energy and mindfulness during their waking hours, highlighting the significance of being fully present in the current moment. In addition, he alludes to dreams including both love and criminality, implying a diverse array of feelings and experiences that might be encountered in the domain of dreams. Nevertheless, the speaker longs for these dreams to revert back to a condition of primitive quiescence, expressing a yearning for a tranquil and serene mental state when sleeping. In general, these phrases convey a desire for a harmonious and satisfying conscious existence, as well as a longing for peaceful and serene dreams.

*God grant me certainty
In kinships with the sky, Air, earth, Fire, sea
And the fresh inward eye.*

The lines indicate a need for a profound and meaningful bond with the natural world and a feeling of inner lucidity. The speaker requests divine assurance of their connections with the celestial realm, atmosphere, terrestrial domain, flames, and oceanic expanse. This suggests a deep desire for a powerful connection with the natural elements, as well as a quest for a feeling of balance and oneness with the surrounding world. In addition, the reference to the "fresh inward eye" implies a need for a lucid and insightful inner perspective, an enhanced consciousness of oneself and the surrounding world. In general, these sentences convey a strong desire for a deep bond with nature and a feeling of inner lucidity and comprehension.

*Whatever the enigma,
The passion of the blood.
Grant me the metaphor
To make it human good.*

This passage discusses the significance of metaphor in effectively expressing the intricacies of human experiences and emotions. The speaker recognises that life can be characterised by perplexing and puzzling aspects, yet he articulates a want for the comprehension

and admiration of the fervour of human emotions. The individual requests the allocation of metaphor, acknowledging its capacity to encapsulate and convey these fundamental human encounters in a manner that is relatable and significant. The sentences underscore the significance of metaphor in rendering the human experience comprehensible, enabling others to establish a connection and empathise with one's feelings and challenges.

Analysis:

Nissim Ezekiel, a prominent Indian poet writing in English, has articulated his ideas on literature and life in general through his letters, critical articles, and interviews. Understanding his critical perspectives is crucial for accurately assessing his poetry. The essence of poetry resides in its capacity to humanise. Ezekiel acknowledges that T.S. Eliot's poetry revolves on two main themes: his profound preoccupation with both poetic and religious matters, and his exploration of the concept of human destiny. Ezekiel offers a prayer in his poem titled Morning Prayer:

*Whatever the enigma
The passion of the blood
Grant me the metaphor
To make it human good.*

Ezekiel embodies the principles of simplicity, clarity, coherence, and harmony in the realm of art and literature. He strongly opposes incoherence and muddled thinking. He asserts that there is no valid reason for using unclear language in poetry. The intricacy of contemporary existence can be elegantly conveyed using a minimalist structure. Ezekiel has a preference for the uncomplicated nature of thought and expression in contemporary poetry. He promotes a style that is characterised by rhythm, emphasising the natural, flowing, direct, and casual or conversational aspects. Ezekiel concurs that conventional methods of communication become inadequate when confronted with certain types of profound understanding. In such instances, the author may employ obliqueness, which should not be confused with obscurity. An notion becomes more meaningful when it is expressed indirectly. "However, even the most basic concept possesses aspects that are distorted or completely eradicated by verbal clarity." Ezekiel perceives poetry as a manifestation of emotion, where the power of metaphor effectively conveys the poetic illusion.

ENTERPRISE BY NISSIM EZEKIEL

Summary:

“Enterprise” is a remarkable poem due to its profound ideas and poetic language. The poem employs allegory to depict life as a pilgrimage. The initial stanza delineates the commencement of the expedition. The pilgrims commence their voyage. With a strong sense of curiosity and enthusiasm, they are well prepared to take on any challenges that come their way. The mind is attentive and the pilgrims are prepared for various forms of hands-on education.

*This is brought out clearly where the poet says
we stood it very well, I thought,
observed and put down copious notes
But the mind is not receptive, not ready for great moment of revelation yet. The sun is
hot.*

The second part of the pilgrimage emphasises the significance of factual details. Observations and knowledge are acquired with great enthusiasm.

*On things the peasant bought and sold
The way of serpent and of goat
Three cities were sage had taught
The practical side of life demands the attention of the pilgrims.*

The following verse delineates the subsequent stage in which discrepancies emerge among the pilgrims as they navigate through a desert expanse. Indeed, they forfeit a friendship due to their divergence. A gloom descends upon us and expands. Over time, the pilgrims become less interested in their travel, specifically, in the pilgrimage. They are in a state of division among themselves. The pilgrims disregarded all sources of enlightenment, such as the meaning of thunder, due to their division and unmet basic needs. Thunder represents enlightenment. Therefore, it may be inferred that the pilgrims are currently lacking the same level of enthusiasm they had at the start of their journey, resulting in them overlooking crucial elements that could enhance their spiritual enlightenment.

Ultimately, there is complete disenchantment at the end. Upon the culmination of their journey or pilgrimage, they find themselves perplexed as to why they had exerted so much effort to reach that destination. They acknowledge that a pilgrimage will not provide any insight if they are not open to receiving it. They also recognise the need of internal progress. The acquisition of grace can only occur within the confines of our own home, specifically within ourselves. The title “Enterprise” symbolically represents the endeavours involved in the progression of one’s spiritual development, yet on a surface level it conveys the obstacles one must confront throughout a journey.

Analysis:

“Enterprise” is an aesthetically symbolic poetry that explores the issue of India’s progression and decline, as well as its desires and ambitions. It depicts the several phases of Indian culture and civilization, which encountered numerous setbacks and obstacles during their progress. It encompasses the narrative of both joy and sadness, spanning from the Great Vedantic Age to the present day. The entire poem employs an extended metaphor of journey, wherein the primary objective of the pilgrim is to achieve spiritual enlightenment. The poem has potent imagery and symbols, together with current, allusive, and complicated words and phrases.

The poem begins with the depiction of pilgrimage, symbolising the initial stage of our culture and civilization, specifically referring to the Vedic era.

It started as a pilgrimage

Exalting minds and making all

The burdens light

Initially, these lines symbolise the spiritual expedition undertaken by our esteemed saints and sages, whose life’s purpose for the people of our nation resembled a sacred pilgrimage. They were celestial pilgrims who embarked on a journey of enlightenment in search of knowledge. The word ‘exalting minds’ refers to the esteemed philosophers and intellectuals of ancient times who sought to alleviate the burdens of the people by sharing their profound understanding of the journey of life. The term ‘pilgrimage’ carries a religious connotation, indicating that in the past, individuals had a religious purpose before engaging in any tasks. On a secondary level of

interpretation, it also implies that during the pilgrimage, a pilgrim should carry a minimal load in order to facilitate their journey.

The second stanza explores the second phase of Indian culture and civilization under the harsh governance of British control, where impoverished Indian peasants were treated as commodities and traded in the market.

On things the peasants sold and bought,

The way of serpents and of goats

Three cities where a sage had taught.

The imagery of serpents and goats hold great symbolic significance here. The British people demonstrated astute and highly sophisticated governance over India. The term ‘serpents’ references the biblical narrative in which Satan, disguised as a snake, tempts the woman to consume the prohibited fruit. Similarly, under British colonial authority, we observe their policy of ‘divide and rule’. They entice and allure multiple Indian kings and princesses, skillfully ensnaring them in their cunning trap.

The expression “Three cities” refers to the three primary urban centres in India where the English initially established a significant presence. The phrase ‘The method of goats’ implies the ruthless slaughter of impoverished and innocent individuals in India, who were brutally killed in a manner similar to goats. ‘A sage’ could be used to refer to the esteemed figure, Mahatma Gandhi, also known as the Great Bapu. The initial stage of the national movements exhibited a high degree of benevolence and tolerance. The independence fighters sought to attain the emancipation and autonomy of India through petitions, publications, and diverse ideologies. The term ‘copious notes’ appears to indicate this reality.

The third stanza addresses the division of India in 1947. Additionally, it portrays the communal conflicts and the various social divisions based on castes, classes, and creeds in India, which impede the advancement of the country.

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.*

The term ‘the disparities’ refers to the numerous categories of distinctions, including social, political, and religious. Prior to partition, there existed significant disparities in thoughts, rites, and rituals between the Hindu and Muslim communities. The poet uses lyrical language to describe the significance of the method used to traverse a desert stretch. The term ‘desert patch’ conveys the connotations of ignorance, obscurity, and theological disparities that characterise the present day. During our journey over the desert, we unfortunately lost a friend who had a remarkable talent for writing eloquently.

This concept illustrates the division of India into two separate territories, namely India and Pakistan. Following this partition, each of these countries have experienced a persistent shadow. The darkness has not been completely eradicated or eliminated, but it is deeply entrenched and continues to expand with each passing day. Terrorism is a significant and pervasive threat that we confront in the present day.

Following the partition, India encountered two assaults that posed significant obstacles for the pilgrims. In 1962, China, who was previously considered a close ally, launched the first strike, revealing their true hostile nature. The second attack was carried out by Pakistan in 1965. The poet perceives:

*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.*

The poet has depicted a realistic portrayal of the expanding population and its perilous ramifications in the fifth stanza. It also depicts the diverse social and religious problems that India had to confront during the 1970s and beyond. The primary issue was poverty, which caused the individuals to become destitute and physically weakened:

We noticed nothing as we went

*A straggling crowd of little hope,
Ignoring what the thunder meant
Deprived of common needs like soap
Some were broken, some merely bent.*

Despite the numerous social, political, and religious disruptions, the poet asserts that we persisted in our journey paths. We have a dispersed group with limited optimism. We were severely impacted by the relentless onslaught of social vices and political turmoil, to the point where our hope was on the brink of being extinguished. However, we maintained our optimism deep within ourselves, disregarding the significance of the thunder.

The term ‘thunder’ in this context refers to the powerful and influential forces in the economy, society, religion, and politics that instilled fear in the pilgrims, discouraging them from embarking on their trek in search of truth, knowledge, enlightenment, and spiritual joy. During this process, individuals were confronted with the hardships of poverty. The poet has incorporated the contemporary phrase ‘soap’ to symbolise mundane aspects of existence. This artwork evokes the influence of T. S. Eliot and Yeats in modern poetry.

The final line of this poem concludes with a tone of ambiguity, despair, and gloom. The poet asserts that despite the pilgrims’ arduous journey and numerous challenges, they were scarcely aware of their purpose upon arriving at the pilgrimage site. Each pilgrim’s face bore an aura of darkness. The poet makes observations:

*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.*

The poet believes that our actions as pilgrims were neither remarkable nor uncommon. To attain a true understanding and wisdom, as well as inner tranquilly and success, the pilgrim must wholeheartedly dedicate himself to the abode where he can acquire divine favour. The term ‘home’ used in this context is quite appropriate and evocative. It signifies the rich historical,

cultural, and civilizational heritage of India, as well as the profound wisdom, truth, knowledge, and the renowned love and affection that the Indian people are recognised for globally.

If the pilgrim desires to experience the pilgrimage in its authentic form, he must direct his attention towards his inner self, as it is only there that he can attain spiritual joy. The concluding sentences possess a profound Vedantic essence, evoking the philosophies of Kabir, Nanak, Tagore, and Sri Aurobindo. The poet has aptly substituted the word 'home' for 'house'. There exists a significant distinction between a house and a home.

A house is made of walls and beams

A home is made of love and dreams.

The poem "Enterprise" commences with a pilgrimage, symbolising the external attainment of truth, and concludes with the concept of home, representing the internal contentment derived from knowledge and truth. The poet's objective in this poem is to establish a connection between the people of the present era and the past magnificence and splendour, urging them to visit the abode where they can acquire elegance.

UNIT III

CHANDALIKA BY RABINDRANATH TAGORE

About the Author:

Rabindranath Thakur possessed a multitude of talents. He gained global recognition for his literary works, including poems, ideas, plays, and particularly his songwriting. Rabindranath Tagore is credited with composing India's National Anthem. He was a highly esteemed individual and the sole Indian recipient of a Nobel Prize. Rabindranath Tagore received the Nobel Prize in 1913, making him the first non-European to be honoured with this distinction. At the age of sixteen, he wrote his first short story titled "Bhanisimha". Rabindranath Tagore was born on May 7, 1861 in Kolkata. Rabindranath Tagore was the offspring of Debendranath Tagore, a prominent and esteemed philosopher and scholar, who was actively involved in the Brahmo Samaj. R.N Tagore passed away on August 7, 1941, following an extended period of sickness.

Summary:

Chandalika is a narrative that revolves around a young girl belonging to the Chandal community, the lowest untouchable caste. The girl develops romantic feelings for an attractive monk after offering him water. She compelled her mother to recite the spells, unable to resist the urge. The character of Prakriti exemplifies the qualities of nature, being filled with intense desire and sensitivity. She displays aggression, a willingness to make sacrifices, beautiful tolerance, and a tendency towards extreme love, mirroring the characteristics of our mother nature. The work centres around a protagonist who is a deeply perceptive girl born into a despised social class. She is abruptly confronted with her privileged status as a woman, rather than being shown as a morally corrupt girl who is tempted by the physical allure of a monk.

Anand, a renowned adherent of Buddha, is a genuine monk who embodies purity, harbours compassion for all sentient beings, disseminates enlightenment, and inadvertently experiences guilt and remorse as a result of becoming ensnared in a girl's fervour. Prakriti's mother, another character in the play, symbolises the widespread societal problems in contemporary society. In order to obtain her daughter's love, she had to sacrifice every fibre and particle of her being, at a great cost. She exhibits the same level of protectiveness as any other

mother in history. Simultaneously, preventing her from asserting ownership of Anand, who is regarded as a genuinely virtuous individual.

Prakriti observed a person in town one day in Vaisakh while sitting in the scorching sun. From her position, she estimated that the individual was approximately 50 feet distant, and appeared to be a girl. Prakriti had long been oblivious to her human nature. Anand, the ascetic, who possesses immaculate purity, charm, erudition, and has renounced worldly pleasures, approaches her in order to satisfy his need. Nevertheless, being a Chandal, Prakriti was compelled to refuse his plea for water from a well that possessed the same level of impurity as herself. He expresses his sorrow and inquires, “Does it have any significance if the dark clouds of Sravana are referred to as Chandals?” It has no effect on their character or reduces the advantages of their water. Do not subject yourself to feelings of guilt, as it is a more severe transgression than taking one’s own life. At this juncture of the narrative’s turn, she becomes aware of a newfound sense of rebirth within herself and is resolute in her determination to reconnect with him and treasure her fresh beginning.

Over seeing Prakriti utter these words, her mother is taken aback and becomes certain that a spell has been placed over her. She is amazed by the fact that she would engage in conversations about humanism, caste, and the requirements of the monk. Prakriti is resistant to her mother’s advice and is resolute in her pursuit of bringing the monk back, regardless of the means required. She believes that she might achieve this by enchanting him and summoning him to her residence. We simply agitate the sediment; his power surpasses hers significantly, and she can commit a significant offence by enchanting him; the mother expresses dissatisfaction and opposes this idea.

The mother feels a strong urge to recite the magic spells because she deeply desires to have the monk standing with her, and because she is her only beloved daughter. She instructs her to gather all necessary resources to fortify the words, providing her with an enchanted mirror and cautioning her to closely observe the path Anand would go to arrive at this location. Although Anand arrived to her house without any hesitation, his luminosity diminished, the brilliance, purity, and exquisite glow all vanished, faded, and disintegrated completely. Remarkably, her incantations functioned, albeit with a distinct outcome. Confronted with the daunting task of overpowering an awe-inspiring individual, her mother was fatigued and prostrate on the ground,

tallying her final inhalations. At this juncture, Prakriti gained consciousness of her wrongdoing and was absolved for the second time. She was liberated from the vanity and egoism that had led her to forget that love does not require ownership, but rather bestows freedom. Furthermore, the Buddha's talents restore the holy monk to his previous state.

Tagore's Portrayal of Prakriti:

Rabindranath Tagore has made an enduring impact on literature through his innovative concepts and profound comprehension of human sentiments. One of his notable works, Chandalika, narrates the tale of Prakriti, a young girl who is born into a disadvantaged caste that is stigmatised as 'chandal'. The name 'chandal' denotes a caste group in India that has historically experienced significant social prejudice and exclusion. Traditionally, they were involved with duties that were deemed unsanitary or contaminating. This essay examines Tagore's depiction of Prakriti, who liberates herself from the constraints imposed by society and establishes her own individuality as a human being.

Breaking Free from Societal Shackles:

Ananda, a Buddhist monk, visits Prakriti's village as part of a pilgrimage in the drama. He requests water from a person named Prakriti who belongs to the chandal community. Prakriti discloses to Ananda that she is considered an untouchable because to her status as a 'chandal'. The Buddhist monk responds by stating, "Since I am a human being, you are also a human being, and all water is pure..." He also advises Prakriti not to demean or belittle oneself. Ananda empowers Prakriti by urging her to fight self-humiliation, enabling her to embrace her authentic identity and challenge the harsh societal norms placed on her. As a result, Prakriti has acquired a renewed vigour from her relationship with Ananda. She declares, "My social class was submerged, and my origin purged." Her fearlessness is shown when she confidently declares to her mother, "I no longer have any fears." This demonstrates the chandal's egalitarian and empowering representation.

Prakriti's Quest for Identity:

Prakriti's central pursuit in Chandalika is to establish her own identity, separate from the given title. She yearns for affection, acknowledgement, and liberation from the limitations imposed by her social class. During the course of the story, Prakriti comes across Ananda, a benevolent monk who treats her with respect and kindness, regardless of her position in society.

This interaction sparks a feeling of personal value and the ability to take action within her, resulting in a profound process of exploring and understanding oneself.

Throughout the play, Prakriti undergoes a process of self-discovery and forms her own sense of identity. She asserts that “Many slaves are born into noble lineage”, but she herself is not enslaved. She asserts that there are many individuals from Brahmin households who are born as chandals, but she herself is not one. Prakriti rejects the label of being an untouchable and liberates herself from the constraints imposed by society. She forges a fresh persona, embodying fearlessness and strength.

Tagore’s Prakriti Challenges the System:

When Prakriti’s mother inquires about her lack of regard for religion, she responds, “A religion that denigrates is an invalid religion.” She recognises that her religion restricts and silences her, compelling her to adhere to a collection of arbitrary regulations that fail to uphold her true potential. Additionally, it is evident that she declines to show respect to anyone who do not show respect to her, since she believes in reciprocating respect: “I respect those who respect me.” Prakriti expresses her desire to possess Ananda by stating, “I wish to have him.” She beseeches her mother to enchant the monk with a spell. As a result, when her mother warns her about any potential curse that could happen to her, she confidently declares, “I have been under a curse my entire life.” The fact that she disregards her mother’s warning indicates a strong and resilient nature, enabling her to confront challenges directly. She firmly believes that the only way to counteract poison is with more poison, demonstrating her resolute conviction in seizing control of her own fate.

Conclusion:

In Chandalika, Tagore depicts Prakriti’s pursuit of self-identity beyond the constraints of societal categorizations. The play endures as a timeless piece of literature, motivating audiences to challenge established social conventions and work towards a society that is more inclusive and fair.

Analysis:

This little theatrical performance is derived on the subsequent Buddhist myth. Ananda, a renowned follower of the Buddha, was once on his way back from a visit when he experienced

hunger. Spotting a well along his path, he approached a chandalika, a girl belonging to the lowest untouchable caste, and requested water. The girl bestowed water upon him and developed a deep affection for the exquisite monk. Compelled by her own lack of self-control, she coerced her mother, who possessed the knowledge of sorcery, into casting a spell on him. Ananda's will was overpowered by the potent spell, causing the enchanted monk to appear at their residence throughout the night. However, upon witnessing the girl preparing the bed for him, he was overwhelmed with feelings of humiliation and regret. Inwardly, he fervently beseeched his lord for deliverance. Upon hearing the prayer, the Buddha nullified the enchantment, causing Ananda to go in a state of purity, just as he had arrived.

The poet has reimagined the original plot of the well-known tale, which depicts the Buddha's psychic ability rescuing his follower from the desires of a chandal girl, into a profound psychological drama centred around a fierce spiritual struggle. The story does not revolve around a morally corrupt girl who is sexually attracted to the monk solely based on his physical appearance. Instead, it centres on a highly perceptive girl who, due to her low social status, is condemned by her birth. However, her awakening occurs when she encounters a compassionate disciple of the Buddha who accepts water from her hand. Through this encounter, she learns to evaluate herself not based on the societal norms associated with her birth, but rather on her ability to love and serve others.

This is a profound epiphany for her, which she refers to as a rebirth; as she is purged of her own debasement and emerges as a complete being with the entitlement to love and to bestow. As she can only offer her own self, she believes that the bhikshu who has redeemed her is the most deserving recipient of her surrender. Therefore, she strongly desires to give herself to him. However, Ananda, who is disengaged from worldly concerns and deeply engrossed in his inner being, is oblivious to all of this and proceeds without acknowledging her.

She feels deeply embarrassed and hurt, as her newfound sensitivity is affected. She resolves to make the monk abandon his prideful decision to renounce worldly desires and instead succumb to his longing for her. She no longer possesses any religious scruples or fears, as her only connection to religion was her shame. A religion that engages in derogatory remarks is an invalid faith. Collectively, individuals coerced me into adhering to a belief system that obscures the truth and restricts my freedom of expression. However, since that day, something prevents

me from conforming any further. I am currently devoid of any fear. She compels her mother to utilise her magical abilities on Ananda. She describes it as the ancient incantation, the incantation of the ground, which is much more powerful than the inexperienced spiritual practice of the monks.

The irresistible power of the earth's enchantment compels Ananda to approach their door, his face contorted with anguish and humiliation. Upon witnessing her saviour, before distinguished and radiant, now terribly altered and debased, she is appalled by the egotistical and ruinous essence of her longing. The individual to whom she longed to devote herself was not this being, who was unable to see clearly due to intense desire and was filled with feelings of disgrace, but rather Ananda, who possessed a luminous appearance and had bestowed upon her the opportunity for a fresh start, while also unveiling her genuine nature as a human being. Overwhelmed by regret, she berates herself and prostrates at his feet, pleading for absolution. The mother cancels the spell and gladly accepts the consequence of this cancellation, which is death. Therefore, the chandalika is once again saved, cleansed of the arrogance and self-centeredness that caused her to forget that love does not seek ownership, but grants liberation.

Chandalika is a tragic play that explores the consequences of excessive self-awareness. To a certain extent, self-consciousness is essential for personal growth. Without recognising the importance of one's own role or purpose, it is impossible to fully contribute to the world. Devoid of rights, responsibilities cease to exist, and when service and virtue are compelled, they become indicators of enslavement. However, self-consciousness, like to fine wine, has a tendency to intoxicate, making it challenging to regulate the amount and achieve the desired level. Excessive self-importance and arrogance often prevail, causing individuals to frequently infringe upon the rights of others.

This is the account of what occurred to the protagonist. Prakriti, in her enthusiasm to provide, overlooked the fact that Ananda was not obligated to accept; her dedication became so intense that she could not relinquish herself without first acquiring. However, it was unavoidable that this would happen, as a newly awakened awareness, following centuries of being suppressed, is becoming dominant, and one can only acquire self-control through experiencing hardship. Therefore, the occurrence is considered a tragedy. The devoted mother, who reluctantly cast the magic to satisfy her persistent daughter, and voluntarily reversed it to rescue Ananda,

perishes in the course of doing so. Despite the daughter's chastening and enlightenment via suffering, she has endured significant consequences. This is because wisdom does not equate to happiness, and renouncing desires does not lead to contentment.

SILENCE, THE COURT IS IN SESSION BY VIJAY TENDULKAR

About the Author:

Tendulkar was a contemporary Marathi dramatist and screenwriter for television and film. He made significant contributions as a political writer and social critic for over fifty years until his death on May 19, 2008. The majority of his plays, predominantly written in Marathi, are characterised by their unorthodox themes and presentation, which might be described as harsh. He used numerous real-life events into his work, illuminating the harsh truths of the world. He authored numerous plays, but the play that gained the highest popularity is The Marathi film "Shantata! Court Chalu Aahe". The Play is translated into English as *Silence!the Court is in Session*, was written in 1963 for 'Rangayan', a Mumbai-based theatre organisation, in the Marathi language. However, it was not performed on stage until 1967. In addition to English, it is translated into fifteen other languages. The English version of the film, directed by renowned Indian theatre director Satyadev Dubey, was broadcasted on BBC. The drama was helmed by Arvind Deshpande and Sulabha Deshpande as the main protagonists in Marathi, and by Om Shivapuri in Hindi. This drama has made history throughout India by attracting legendary artists of the period. The assertion that Tendulkar's writing style revolutionised the narrative of contemporary Marathi theatre is widely held by critics and authors, and remains valid even today when we revisit this play over six decades later.

The theatrical production is titled "Silence! the Court is in Session" is derived from Tendulkar's personal encounter with a dialogue among a troupe of actors that he had overheard while commuting on a local train to Mumbai for his participation in a simulated trial. In addition to this, it is likely that the playwright drew influence from Swiss dramatist Fredrich Durrenmatt's novel *Die Panne* (1956) and its English version entitled *Traps* while crafting the plot of this highly popular play. The play garnered a positive response from the audience, and the playwright was honoured with esteemed accolades in 1970, including the Sangeet Natak Akademi award and the Karmaladevi Chattopadhyia Award for drama. This drama in Maharashtra has been

performed over 6000 times to date, making it rather remarkable. This evidence substantiates the play's popularity and its contemporary relevance. The play was successfully converted into a film in 1971, which opened up new prospects for the playwright and garnered widespread attention, reaching all segments of society.

Summary:

The play is structured into three acts. The playwright conveys information to the reader through the notes included in the text. The reader must diligently follow this crucial element of the play in the absence of its actual execution. It provides information and establishes the context for the subsequent action, establishing connections between characters, events, and their interrelationships. At the start of the play, the playwright provides a description of an aged and compact village hall. The hall is used for various purposes, including social gatherings, cultural events, and group activities such as bhajans and dramatic plays. The author emphasises that this hall serves as the sole venue for these activities in the village.

ACT-I

The scene of Act-I is a vacant hall including a small elevated platform resembling a stage, a limited number of chairs, and photographs of prominent national figures on the walls. Additionally, there is a depiction of Lord Ganesha on the door. Samant enters the hall by unlocking the door, while carrying a book and a toy parrot. He greets Miss Benare as she enters the hall and informs her that the hall has been cleaned in preparation for today's performance. As Miss Benare was opening the door, her finger became trapped in the bolt. Samant recommends sucking the injured finger as a way to alleviate the pain.

Miss Benare expresses her gratitude and states that she is currently experiencing a high level of well-being. Additionally, she asserts that it was advantageous for them to go hastily, surpassing everyone else. She admires Samant for his genuine and virtuous nature, considering him to be a morally upright individual. Samant displays some initial hesitancy. While examining the hall, Samant not only praises the location but also describes its versatile usage. During the conversation, Miss Benare asks if Mrs. Samant participates in the Bhajan group at the nearby location. Mr. Samant clarifies that he is single and the toy parrot is intended for his nephew. In addition, he asserts that he unfailingly attends the programmes held in the hall. Meanwhile, when Miss Benare approaches him closely during conversation, he becomes unsettled. Miss Benare

then ponders the whereabouts of the other members. As a teacher, she asserts that she is highly punctual in her work and never falls behind in delivering her lessons. This particular scene in the play elicits numerous uncertainties regarding the conduct of both Miss Benare and Mr. Samant.

In addition, Miss Benare emphasises her punctuality as a teacher and expresses her commitment to continue working diligently until the end of her life. However, she once again doubts herself in relation to the investigation and the possibility of being dismissed from her position at the school. Others are unaware of the current situation. Occasionally, she places her palm on her abdomen and indicates that something is amiss in her life. This instills uncertainty for the next trial in the following act. Miss Benare proceeds to sing an English song. Upon halting, she inquires of Samant of their plans for the day. Samant responds, stating that it is a simulated court designed to imitate real legal proceedings.

Samant is unaware of the topic, so Miss Benare proceeds to explain to him about the fictitious court they are going to enact. Samant is knowledgeable about the programme and its objective of disseminating awareness regarding socially significant issues and promoting enlightenment. During the conversation between Miss Benare and Samant, we learn about additional characters such as Mr. and Mrs. Kashikar, their inability to have children, and their so-called adopted son Balu Rokde. According to Miss Benare, they have educated him and nearly turned him into a slave. Benare introduces the characters on stage by engaging in a debate about their professional details before they really appear physically. Samant is completely unaware of the trial. Miss Benare informs him that the trial concerns President Johnson, who is being accused of manufacturing nuclear weapons. Samant is astonished upon discovering the subject matter of the Mock-Law court that they are going to engage in. Miss Benare and Samant conceal themselves upon hearing the approaching commotion of others. They abruptly leap, causing Sukhatme, another member of the group, to become afraid. He accuses Miss Benare of lacking maturity, especially at her current age. Benare justifies herself by asserting that she exhibits a high level of seriousness in a classroom setting, but struggles to sustain the same level of intensity in this particular context.

Meanwhile, another member named Ponkshe appears. Sukhatme remarks that the individual's stage presence is remarkable, despite the fact that we are unaware of the fact that he had to make two appearances for his Inter-Science examination and currently holds a position as

a clerk in a Telegraph Office. Ponkshe is irritated by this comment and emphasises that he has not engaged in any fraudulent activities with his father's money, unlike some others. Consequently, the intensity of the cold war escalates even before the protagonists begin their work, allowing us to gain insight into their personalities and passions.

During this talk, Karnik, an avant-garde theatre activist, makes an entrance. He lacks comprehension of the subject matter being discussed. Sukhatme commends Benare for her musical performance. Benare inquires about the whereabouts of Mr. and Mrs. Kashikar from Karnik. Karnik discloses that Mr. Kashikar intended to acquire a veni (garland) for his spouse. Upon their arrival, Mrs. Kashikar discloses her intention to purchase a veni for Miss Benare as well. Benare declines, stating her dislike for veni. She possesses autonomy and, if she desires, she has the ability to purchase a veni for herself. She has been employed as an educator at a school for the past eight years. She claims to diligently perform her tasks with integrity and derives pleasure from doing so. In addition, she alludes to the possibility of facing slander and the potential loss of her work. Meanwhile, she places her hand on her abdomen, an atypical move.

Balu Rokde is a subordinate who carries out tasks for the Kashikars. He is frequently intimidated by the Kashikars. In this section, the characters' discourse reveals that the Kashikars symbolise middle-aged couples from the 1960s and 1970s, during a time when women were prohibited from receiving an education. Girls are married once they have received instruction in domestic tasks. Mr. Kashikar's purchase of a garland for Mrs. Kashikar serves as an illustration of the patriarchal tradition in which men adhere to courtship norms of the time. Miss Benare's refusal of flowers and assertion of economic autonomy allude to the shifting era and evolving choices of women.

Ultimately, once all the characters have assembled, they discover that Damle is not present and another individual from their group, named Rawte, will also be missing for the mock-trial performance. Miss. Benare displays signs of discomfort upon hearing the word Damle and feigns engagement in a conversation with Ponkshe. Mr. Kashikar assigns Samant the post previously held by Mr. Rawte. Balu Rokde expresses interest in the position, however, Mr. Kashikar consistently disregards him and proceeds with the activity. Mr. Samant lacks any acting skills and is unfamiliar with the court room. He openly acknowledges his lack of competence.

The members unanimously agree to participate in a mock-trial for Samant, with the intention of familiarising him with the courtroom environment.

Therefore, by the conclusion of Act-I, we gain insight into the hidden tensions and dynamics between the characters. Each individual possesses their own sources of annoyance. Miss Benare derides everyone. Balu Rokde is frequently subjected to disdain by Mr. and Mrs. Kashikar initially, and subsequently by others. Finally, Karnik discloses that Rokde has instructed him to inform Ponkshe about Miss Benare. Mr. Kashikar willingly embraces this unconventional challenge. Tendulkar emphasises the notion that when a woman is subjected to examination, the circumstances change. Multiple erroneous and illogical inquiries and prejudices arise sequentially. Miss Benare stands charged of the offence of infanticide. Benare undergoes a transformation from being confident and cheerful at the beginning of this act to a different state by the end of the same act. Benare has lost command and control of the situation due to a plot. Samant is the only character who does not participate in this conspiracy.

ACT-II

In Act-II, Miss Benare encounters difficulties, which is a departure from her situation in Act-I. She is the individual who acquaints us with several other characters from the outset. She is now a defendant. She is being subjected to scrutiny and judgement by the other characters in the mock-trial. Miss Benare is deeply affected and astounded by the accusations made against her by fellow members. During the trial, she refutes the accusation of infanticide. Mr. Sukhatme further elaborates on his argument, which centres around the exaltation of motherhood within the Indian cultural framework. Mr. Kashikar further enhances the argument by citing Sanskrit texts, highlighting the esteemed position of mothers and motherhood within the Indian cultural framework.

They also attempt to establish the elevated position of women by highlighting their significant role in India's fight for independence. This section of the play prompts the audience to question whether there are mothers like the ones portrayed in the play, through a process of examination and conversation. There is no genuine portrayal of a mother throughout the play, except for the mention of Samant's sister-in-law. Miss Benare regards the celebration of womanhood and motherhood in this trial as useless.

During the trial, the court ultimately determines that the role of a mother is highly revered and proceeds to interrogate Miss Benare regarding the claims against her. Samant is completely unaware of the meaning of infanticide. Consequently, when others assist him in comprehending the definition of the word, another occurrence arises involving a widow from his village, who was accused of the same offence a few years ago. Therefore, this event during the trial serves as an introduction to the history of women's struggle in Maharashtra.

As the act progresses, we see that the other characters' responses towards Miss Benare are filled with animosity, and they all desire and strive to discredit her. Based on unsubstantiated evidence, she has been charged with the offence of infanticide. The majority of individuals in the courtroom are engaged in the discussion over matters pertaining to Miss Benare's personal life. The reader witnesses a transition in the court-room setting, as the focus shifts from a debate on the topic of infanticide to delving into Miss Benare's personal life and her connection with Damle.

Even Samant, who is known for his simplicity and directness, joins in denouncing Benare as a woman without morals or character, who manipulates every male she encounters. Everyone in attendance derives immense vicarious satisfaction from causing her distress. Mr. Kashikar, portraying the character of a judge, interjects and proposes, "The court-room should refrain from discussing Benare's personal life." Sukhatme, portraying the role of a counsel, overrides his decision. Furthermore, it is evident that Kashikar derives pleasure from and has a keen interest in the trial. The revelation of the protagonist's personal secret in Act II is the culmination of the drama that we are witnessing.

The playwright, based on his understanding, connects the issue of suffering to the concept of aggression. He merely reveals the inherent propensity for human aggression, which is evident in various manifestations. All the male characters in the play accuse Miss Benare of being a criminal, and Mr. Kashikar permits them to do so. Benare exits the hall and begins crying uncontrollably. Kashikar and others analyse the contaminated fabric of society. Upon Benare's return to retrieve her luggage and pocketbook in order to permanently depart from the hall, she discovers that the door is closed and inaccessible from the outside. The one exit is obstructed, symbolising the torment of a lady encircled by formidable adversaries. She had no alternative but to be present, enduring the malicious use of words against her until the conclusion of Act-II.

ACT-III

The third act in the play is titled “Silence...!” The third act, “The Court is in Session,” is longer and more solemn in comparison to the preceding two acts. Upon discovering the door to be closed from the outside with no means of escape, Miss Benare remains still. She disregards the statements and court orders that require her to appear in the witness box. Miss Kashikar forcefully escorts her to the witness box. Miss Benare is subjected to merciless trial in this act. The cross-examination consistently unsettles her, even without her providing answers to the queries. Despite the repeated references by the other characters to the cross-examination as a mock-trial, nobody takes the initiative to intervene and offer comfort to Miss. Benare, who was their friend and companion. Instead, the public is compelled to focus on the cross-examination. The other characters have become callous and see Benare’s silence as a display of disrespect towards the court. Only Samant, who was not an active part of the courtroom, spoke in her behalf. He has never participated in the game. Only a few of his previous comments and spontaneous references served as proof that other characters used to implicate Miss Benare as a criminal.

Benare is repeatedly asked these questions in order to uncover the truth in this section of the play. The fake trial deliberately inquires about her name, age, and marital status, with the purpose of using this information to build a case against her. In this inquiry conducted by Miss Benare, we observe the presence of only insignificant biases and the limited options that women are constrained by in our culture. There is a lack of conclusive proof. Instead, they possess a deep understanding of the subject matter and deliberately avoid addressing the specific moral and behavioural guidelines imposed on women in our culture. The playwright presents a challenge to us all, urging us to scrutinise the societal thinking regarding double standards. There are gender differences between women and men. The drama demonstrates how those in positions of power exploit their control over the vulnerable, as exemplified by the character of Benare.

Additionally, in this same act, it is revealed that Benare has made numerous attempts to communicate with several individuals in her quest for a suitable spouse. She desired to enter into matrimony due to her current pregnancy. Maybe she is seeking a suitable father for her unborn child. She is attempting to protect her child from being labelled as illegitimate. Her unmarried status has been stigmatised as problematic. Contrary to popular belief, she is not engaging in

feticide. Instead, she is safeguarding her child's well-being, both physically and morally, by endeavouring to bestow upon them a name in this narrow-minded society. The guys she has solicited to collaborate with her are either unsuitable or lacking the same level of audacity as Benare in these affairs. They only ridicule it and actively participate in exaggerated rumours about her. Both Miss Benare's maternal uncle and Prof. Damle, a professor and father of five children, have exploited her, with the former doing so when she was only 14 years old. Additionally, the president of her school, who is aware of her current situation, has also displayed hypocrisy by failing to provide support and assistance to a woman in need. Even individuals such as Sukhatme, Ponkshe, and Mr. Kashikar, who frequently extol the virtues of a mother's sacrifices, behave like predatory birds, eagerly observing their innocent victims for the sake of their own trivial biases and egos. Miss Benare is currently in a defensive position in the play.

Miss Benare came close to losing her struggle in the mock trial. Her utterances, whether expressed through soliloquy or otherwise, remain unheard by others. They intentionally refrain from listening to her. Individuals who are deaf and unable to speak, with their emotionally cold demeanour, isolate her and show a particular fascination in revealing her status as a mother. Ultimately, as the pretend trial concludes, Mr. Kashikar's decision pronouncing Miss Benare as guilty prompts her to collapse, resting her head on the table. She documents her resolute determination, prioritising the well-being of her child, at this very location. The door, previously secured by a bolt from the exterior, is now unfastened. The remaining characters are taking action to prepare for the evening performance.

They all feign consolation by referring to it as a mere mock-trial with no further implications. Benare stands still in the hall, overwhelmed by the hostility and cruelty of her fellow students. She exerts effort to move, but it is futile. There is no one present to provide support for her. She experiences unemployment, a tarnished professional image as an educator, and, significantly, a diminished level of esteem within society as an individual. Samant arrives at the location and places the toy parrot he was carrying on the table designated for Miss Benare. Both the toy-bird and Miss Benare are immobile and stationary. The play concludes, leaving the audience to speculate on whether Benare will survive and remain in her role. The question of

whether society requires Benare is a significant inquiry that is presented to the audience at the conclusion.

Analysis:

“*Silence! the Court is in Session*” is a contemporary play composed of three acts, as previously mentioned. The play features Miss Leena Benare, an eccentric woman who serves as its protagonist. The choices she took and her life experiences posed a challenge to the moral code and conduct of her community. Moreover, her mere presence poses a dilemma because she is rendered voiceless throughout the progression of the play. The play revolves around individuals of diverse backgrounds residing in a town. The individuals in question are, in fact, affiliated with an organisation known as “The Sonar Moti Tenements Progressive Association (Bombay).” This organisation is dedicated to disseminating information and raising awareness about numerous significant societal concerns. A group assembles to stage a courtroom scenario, performing a simulated trial as a form of protest against President Johnson’s manufacturing of nuclear weapons.

The dramatist has adeptly utilised the concept of a mock trial to captivate the audience throughout its enactment. In order to do this, the dramatist carefully selects an institution that embodies and protects individual rights through its institutional ideals. The dramatist demonstrates throughout the mock trial that the characters both violate and ridicule the same principle. When analysing the play, it is important to examine and compare if the court shown in the play truly preserves and defends the sacredness of the institution in real life. The selected location is a hall. The one hall depicted in the play serves as a venue for various activities inside the town. All three acts take place in the same location. While reading, it is important to investigate whether the setting contributes in any manner to maintaining a seamless flow of events. A meticulous examination is necessary to uncover numerous concealed elements that aid in discerning the uninterrupted progression of events inside the play. Hence, the internal realm of the theatrical production mirrors the external realm of our reality. Some individuals exhibit poor behaviour yet attempt to conceal their misconduct. The playwright exposes the pettiness of middle-class individuals.

UNIT IV

THE ESSENCE OF POETRY, STYLE AND SUBSTANCE (FROM 'THE FUTURE POETRY') BY SRI AUROBINDO

About the Author:

Sri Aurobindo was born in Calcutta on August 15, 1872. He was sent to England for education when he was seven years old. He received his education at St. Paul's School in London and King's College in Cambridge. Upon his return to India in 1893, he dedicated the following thirteen years to serving the Maharaja in the Princely State of Baroda, while also holding a professorship at Baroda College. During this time, he also became a member of a revolutionary organisation and played a prominent role in covert activities aimed at organising a rebellion against the British Government in India.

In 1906, shortly after the division of Bengal, Sri Aurobindo resigned from his position in Baroda and relocated to Calcutta, where he swiftly emerged as a prominent figure in the Nationalist movement. He was the inaugural political figure in India to openly propose, through his journal *Bande Mataram*, the concept of absolute autonomy for the nation. Having faced two prosecutions for sedition and one for conspiracy, he was subsequently discharged on each occasion due to insufficient evidence.

Sri Aurobindo commenced the practice of Yoga in 1905 in Baroda. In 1908, he experienced the initial occurrence of multiple profound spiritual insights. In 1910, he disengaged from political activities and relocated to Pondicherry with the sole purpose of dedicating himself totally to his inward spiritual journey and endeavours. Over the course of his four-decade stay in Pondicherry, he developed a novel approach to spiritual practice, which he referred to as the Integral Yoga. The objective is to achieve a spiritual realisation that not only frees an individual's consciousness but also fundamentally changes their inherent qualities. In 1926, he established the Sri Aurobindo Ashram with the assistance of his spiritual companion, the Mother. Some of his notable works include *The Life Divine*, *The Synthesis of Yoga*, and *Savitri*. Sri Aurobindo passed away on 5 December 1950.

Summary:

This text provides a concise overview of Aurobindo's life and explores the themes that are evident in his works, with a particular focus on *The Future Poetry*. The key principles of the poet's thought can be grasped by referring to the many chapters in his landmark book on poetry. In this research, Aurobindo guided his readers from the rationale behind poetry to the outcome of poetry, from the inception of poetry to its ultimate purpose.

Introduction:

Sri Aurobindo was born in the year 1872 and passed away in 1950. He possessed skills in multiple languages and was proficient in various forms of writing, including poetry, essays, literary criticism, and playwriting. However, these are only incomplete introductions to Sri Aurobindo. He possessed the qualities of being a nationalist, a mystic, a political activist, and was regarded as one of the most eminent intellectuals in modern India. After finishing his elementary schooling in England, he returned to India at the age of 21. Upon his return to India, he imparted instruction in Bengali, his native language. In addition to English and Bengali, he possessed knowledge in Gujarati, Sanskrit, French, and Italian.

The Future Poetry is a highly significant text in the theory of poetry and Indian poetic thought. Certain sections of this book discuss English poems, while the latter portion serves as a manifesto for mystic poetry. He authored multiple writings that documented his distinct perspective and concept of portrayal.

The Future Poetry, authored by him, serves as both a contemporary approach to poetry and a form of expressive language used for analysing and evaluating 20th century Indian literature. His perspective on poetry also demonstrates his function as a recipient of World Literature. His extensive understanding of World and Indian Literature is evident in his detailed and analytical writing on literary criticism and the concept of poetry. His essays are inherently comparing.

Style and Substance:

The Sanskrit literary theorist consistently emphasises the significance of style as a poetic aspect. Dandin, Bhamaha, Bamana, and other theorists also formulated distinct poetic styles. Sri Aurobindo considers style and movement to be crucial elements in the formation of poetry.

The Essence of Poetry:

The discourse of poetry can be divided into two elements: the instrumental or external aspect, and the true or spiritual aspect. In addition to this, it is crucial to characterise emotion. In poetry, a poet not only conveys the feeling but also captures the essence of that emotion's soul. Thus, poets also acknowledge and embrace the emotional experience. Poets also strive to express the essence of life or the essence of nature through their words. Furthermore, he embraced the notion that the statement "truth is beauty and beauty is truth" is an eternal source of joy for the soul, as it allows us to uncover profound truths about ourselves.

Conclusion:

Aurobindo has amalgamated the concepts discovered in the poetry musings of both Eastern and Western cultures throughout many time periods. We have briefly attempted to explain the fundamental aspects of Aurobindo's poetic ideology. Aurobindo, a distinguished scholar, eloquently expressed his ideas on poetry by thoroughly analysing its various aspects, ranging from logical reasoning to the ultimate outcome, from the depiction of truth to profound spirituality, and from the aesthetic beauty of poetry to its relevance to national affairs. His perspective on poetry is transcultural, encompassing the fundamental ideas of both Eastern and Western poetic traditions. *The Future Poetry* serves as an epistemological exploration of the nature of poetry. He assimilated and integrated the concepts derived from religious scriptures, spirituality, literature, philosophy, and aesthetics, using them as a framework to comprehend poetry.

Analysis:

Poetry, as I comprehend it, is a careful and intentional manifestation of emotion. It represents the flawless fusion, almost a predetermined harmony, of deep meaning with articulate poetry. This combination results in an experience marked by either the merging of significant subject matter with exceptional poetry, eliciting deep and exalted emotions, or the interaction of exquisite content with eloquent language, evoking more gentle and sensitive feelings. The complex interconnection, as explained by Sri Aurobindo, leads to the formation of authentic poetry.

When exploring the world of poetry, one discovers a unique style of literary communication. The focus lies on the skillful manifestation of emotions, concepts, fantasies,

occurrences, and locations through the intentional use of particular rhymes and rhythms. Poetic discourse transcends simple communication; it is an art that elevates ordinary words into intriguing vessels for the expression of subtle emotions. The process of poetic discourse entails a captivating journey that begins from various origins, travels through the realms of cognitive processes and insights, and culminates in the creation of a sophisticated artistic output - poetry.

Upon closer analysis, the study of poetic diction, within a limited scope, exposes its connection to words that are primarily or exclusively utilised in the realm of poetry. These terms frequently acquire meanings that diverge from their customary usage in written communication. Nevertheless, adopting a more expansive viewpoint expands the range of poetic language. It includes not only specialised vocabulary but also the phonetic features, the organised patterns of sound determined by metrical rules, and the grammatical differences shown in the intentional choice of morphological forms and syntactic structures. The depth and intricacy of lyrical language are highlighted by this full comprehension. The unique characteristics that differentiate poetic discourse from other modes of communication cannot be fully determined by the mere presence or absence of certain linguistic events. What genuinely characterises poetic discourse is the comparative frequency of certain language characteristics in relation to prose. Essentially, the sphere of poetic expression is not determined solely by the presence or absence of specific language features, but rather by the intricate interaction and prominence of these aspects.

Poetic discourse, inherently, functions as an occasional form of communication. The poet's conversational or writing style is not fully represented by it; instead, it is an intentional creation that is selectively employed on specific times. Unlike casual chats or ordinary writings, the creation of poetry expression is characterised by a heightened feeling of purpose, frequently stemming from the poet's intention to provoke specific emotions, convey important ideas, or exhibit vivid imagery.

Although poetic expression may be sporadic, it remains connected to the poet's typical linguistic patterns. There is a significant contribution from their usual and mostly automatic language usage. The input originates from the poet's inherent linguistic tendencies and forms the basis for the deliberate and imaginative process of poetic speech. Put simply, poets use deliberate innovation when crafting their poems, and this process is closely connected to their established linguistic patterns.

Nevertheless, a significant obstacle emerges when analysing literary expression. If there are no other ways to portray a poet's unique linguistic style or habits, there is a significant chance of misinterpretation. The risk arises when one confuses the poet's usual language patterns, which have been acquired through years of conversation, with the distinct linguistic characteristics that are inherent in the specific poetry style they are currently using.

The presence of possible uncertainty highlights the necessity for a subtle and detailed approach to the examination of poetic communication. To fully comprehend the subject, one must acknowledge the simultaneous impact of two factors: the deliberate and imaginative endeavour to create poetry, and the ingrained linguistic patterns that stem from everyday interactions. Furthermore, it is important for scholars and fans to exercise caution when attributing all linguistic peculiarities seen in poetry works only to the deliberate creative process, as some of these may also be indicative of the poet's inherent language preferences.

Aurobindo is a notable figure in Indo-Anglian literature, representing a fresh poetic awareness that aims to provide a more sophisticated means of conveying innovative views and experiences. Aurobindo Ghose, often known as Sri Aurobindo, is widely regarded as one of the most brilliant intellectuals of the twentieth century, mostly due to the distinctive rhythm and language found in his poetry. Aurobindo is a polymath who effortlessly assumes multiple roles, including being a mahayogi, philosopher, poet, interpreter of Indian thought, critic, and radical politician. His versatile contributions have made a lasting impact in various disciplines.

Sri Aurobindo's comprehensive writings on aesthetics, poetics, and his interpretation of the Veda and Upanishad firmly establish him as a poet, critic, aesthetician, and translator of great importance in the Twentieth Century. Throughout his life, he demonstrated an extraordinary level of productivity in a wide range of fields, including poetry, philosophy, psychology, philology, sociology, politics, culture, and translation. What distinguishes his work is the integration it encompasses, skillfully intertwining the ideas and traditions of the East and the West. This achievement was not solely attained by academic study, but also via a deep spiritual consciousness that emerged in his early years. Sri Aurobindo, a yogi and seer-poet (Kavi), held the unique capacity to visualise and manifest his spiritual abilities, effectively bridging two distinct cultural traditions.

This study examines the fundamental concepts of “vision,” “experience,” “experiment,” “aesthetics,” and “aesthesis” in order to analyse the development of Sri Aurobindo’s poetry style. The central focus of this examination is the crucial concept of “vision,” which Sri Aurobindo identifies as the defining ability of a poet.

The chapter explores the important role of Sri Aurobindo’s concept of vision, which connects his ideas of experience, experiment, aesthetics, and aesthesis. The study’s chapters reveal a deep interrelationship between vision, experience, and experiment, demonstrating how Sri Aurobindo’s bigger views and experiences influence the complexities of his literary pursuits. It highlights his position not only as a visionary poet but also as an experimenter, consistently pushing the limits of artistic expression. The artistic elements used in his work are a direct result of his visionary approach, enhanced by the profoundness of his experiences and the audacity of his attempts.

Sri Aurobindo is not only a literary figure, but also a guiding force whose profound insights, spiritual awareness, and poetic talent come together to form a distinctive tapestry of thinking. In this chapter, his poetics are examined as a manifestation of a visionary mind exploring the worlds of experience and experimentation. Ultimately, his poetics shape the aesthetics that define his unmatched contribution to the literary landscape of the twentieth century.

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

About the Author:

Dr. Avul Pakir Jainulabdeen Abdul Kalam, also known as A.P.J. Abdul Kalam, was a renowned Indian aerospace scientist and politician. He held the position of the 11th President of India from 2002 to 2007. He was born on October 15, 1931, in Rameswaram, Tamil Nadu. Despite starting from a modest background, he achieved great success and is widely respected in the country. He is often called the “Missile Man of India” due to his significant contributions to India’s civilian space programme and military missile development. He pursued his academic path and eventually enrolled at the Madras Institute of Technology, focusing on aircraft engineering. Dr. Kalam made significant contributions to India’s defence and space initiatives

over the years, specifically in the construction of the Polar Satellite Launch Vehicle (PSLV) and the Agni missiles. In addition to his scientific achievements, Dr. Kalam was a fervent proponent of education and the empowerment of young people, captivating millions with his oratory, presentations, and literary works. “Wings of Fire,” his autobiography, encompasses his life narrative, challenges, and achievements, acting as an inspiring guide for ambitious persons worldwide.

Summary:

Wings of Fire is the memoir of Dr. Abdul Kalam, the ex-President of India. Kalam’s journey took him from a modest upbringing in South India to spearheading the development of India’s nuclear arsenal and eventually ascending to the position of President. This autobiography provides the reader with a little insight into India before the division. Kalam also acquaints readers with the principles of positive thinking and thoughts that contributed to his remarkable accomplishment. This narrative chronicles Kalam’s ascent from a state of being unknown and his challenges both in his personal life and career. Additionally, it chronicles India’s endeavour to achieve technological self-reliance and defensive independence in the post-independence era.

1: Kalam’s Upbringing:

Kalam commences the book by recounting the events that transpired during the early stages of his existence. He was born in Rameswaram, India, to a financially stable middle-class Tamil family. His father possessed a boat, which is indicative of affluence. Rameswaram provided an excellent upbringing due to its close-knit society, where mutual help was prevalent. Individuals exhibited a willingness to engage in open and candid discussions regarding matters of religion and spirituality. Since his early years, Kalam cultivated a profound admiration for diverse religious beliefs. In addition, his father served as an Imam at the nearby mosque. Kalam developed the belief that faith is a fundamental aspect of human existence as he matured.

Kalam had support and motivation from all his family members to exert effort and achieve academic excellence. Kalam’s family engaged in extensive discussions during supper regarding the most recent scientific advancements and revolutionary literary works. These discussions laid the groundwork for the intense enthusiasm for academia that Kalam cultivated. Kalam had a strong bond with his parents and regarded his mother as a companion rather than a traditional parental figure. In addition, he acquaints the readers with his closest companion,

Ahmed Jalaluddin. Kalam's academic and spiritual growth was accelerated at a young age due to the significant age difference of almost 15 years between him and Ahmed. They often attended the mosque as a group and engaged in discussions about Islam.

2: Learning Difficult Lessons at High School:

In pursuit of his aspiration to acquire knowledge about cutting-edge technology and science, Kalam departed from his place of origin to enrol at Schwartz High School in Ramanathapuram. Initially, Kalam derived immense pleasure from his experience at school. Nevertheless, a new teacher arrived one day. Rameswaram Shastry, the teacher, observed Kalam seated by a Hindu pupil. He informed Kalam that this action was prohibited and made the decision to relocate Kalam to the rear of the classroom. This served as an early manifestation of the ideologies that individuals adhered to during the partition of India. Following this encounter, Kalam made the decision to halt the dissemination of bigotry, rather than perpetuating it himself. Throughout his life, he maintained an unwavering openness to all religions, even during and after the partition of India. During his youth, Kalam engaged in the sale of newspapers in order to alleviate his brother's financial hardships. Kalam extols the importance of the demands and support of friends and family as the fundamental basis for his achievements in life.

3: Kalam's First Experiences with Engineering:

Kalam consistently demonstrated exceptional performance throughout high school and had a strong passion for science. Upon the completion of his Bachelor of Science degree in physics, Abdul Kalam realised that he needed to pursue engineering in order to actualize his aspirations. Therefore, he made the decision to submit an application for enrollment in an engineering programme at the Madras Institute of Technology. However, even though he came from a somewhat affluent household, the cost of entry was still prohibitively exorbitant for him. Fortunately, his older sister recognised his capabilities and was eager to assist him in securing a position. She provided financial support for him throughout the initial phase of his tenure at the Madras Institute of Technology.

4: Learning to Fly:

Kalam was motivated by this act of compassion to exert maximum effort in order to secure a scholarship. Through his diligent efforts, he ultimately achieved success and alleviated some of the financial responsibilities from his older sister. In addition to achieving scholastic

excellence, Kalam was actively pursuing the realisation of his ambition. He had always aspired to pilot an aircraft. Therefore, it is logical that Kalam opted for aviation engineering as his primary field of study in university.

Kalam offers guidance to prospective engineering students. He specifically states that the crucial factor to consider while selecting a specialisation is whether it aligns with one's inner emotions and ambitions. Kalam chose to pursue aviation engineering due to its alignment with his inclinations. Kalam recommends that prospective engineers, as well as all aspiring professionals, go for a position that corresponds to their aspirations. This is the most crucial component.

5: Looking for Work:

Upon completing his academic education, Kalam was faced with the decision of choosing between two fervent interests. His initial choice was to enlist in the Air Force. His other course of action was to pursue employment in the Directorate of Technical Development and Production. Specifically, the latter would include employment with India's Ministry of Defence. Kalam sought admission into the Air Force in order to fulfil his aspiration of becoming a pilot, but, he was finally denied acceptance.

Kalam was originally discouraged. Feeling a strong sense of letdown, he journeyed to the adjacent town of Rishikesh, where he encountered Swami Sivananda, a revered spiritual mentor, accomplished writer, and expert in the practice of yoga. Kalam regards this meeting as a pivotal occurrence in his life. Sivananda instructed him to embrace his predetermined fate and go resolutely with his life. Reflecting excessively on past events is not worthwhile. However, Kalam made a wiser decision by going ahead. Kalam precisely accomplished this. He could apply his interest for aviation engineering by working as a Senior Scientific Assistant for the Directorate of Technical Development and Production.

During his time in this position, Kalam encountered notable obstacles. He greatly relished the autonomy he had to create his aeroplane. He created a Hovercraft named Nandi that is native to the region. Kalam exerted diligent effort and employed ingenuity to conceive and develop this hovercraft. The newly established ministry declined his proposal for imported hovercrafts. In essence, Kalam had received feedback indicating that his work did not meet the required

standard. Once again, his aspirations in the field of aeronautics had been crushed, but Kalam maintained an optimistic outlook. He recalled the teachings of Sivananda, emphasising that there are certain circumstances in life that are beyond one's control and should not be interpreted as personal affronts.

6: Kalam's Destiny Changes:

Despite the initial rejection of Kalam's design, Nandi, its journey did not come to an end. The design had already generated intrigue and excitement. Subsequently, the Indian Committee for Space Research extended an invitation to Kalam for an interview, seemingly as if fate had intervened. They were planning to have an interview with him for the position of Rocket Engineer. During this interview, he encountered Prof. Sarabhai, who is widely regarded as the progenitor of the Indian Space Programme. Kalam successfully secured the position and dedicated numerous years to his profession as a Rocket Engineer. A significant portion of this section of the book is dedicated to schooling.

Kalam provides an overview of the several space stations and organisations located in India. Following his initial failure, Kalam demonstrated exceptional proficiency in the field of rocket science. He was awarded the Padma Bhushan after the successful launch of SLV-3, one of his rockets. The Padma Bhushan is the second most prestigious civilian honour bestowed by the Republic of India. Subsequently, he transitioned to the field of rocketry inside the Defence Research and Development Organisation. Kalam effectively initiated the Integrated Guided Missile Development Programme to facilitate the advancement of five distinct missiles. Kalam was awarded the Padma Vibhushan for his achievements in India's missile programme. Kalam viewed failures as catalysts for acquiring knowledge and had the belief that India has the potential to become a frontrunner in technology, despite encountering numerous setbacks.

On addition, he acquired numerous significant insights on business and leadership from Prof. Sarabhai. During the initial phase of his work, Kalam believed that promoting an open and unrestricted exchange of opinions was preferable to providing explicit guidance. Kalam also discovered that leaders can be found at all levels.

7: Kalam's Approach to Work:

Kalam adhered to a rigorous timetable, despite his leadership responsibilities in various initiatives. Initially, he would enter the workplace premises and proceed to tidy up his desk. This enabled Kalam to establish a conducive environment for his efficient work. Upon completing the task of tidying his table, he proceeded to give priority to the papers that need urgent attention. During this activity, he would deliberately exclude all other objects from his field of vision, focusing solely on the papers. His concentration enabled him to promptly take action upon identifying tasks that required attention. This was particularly accurate for time-sensitive tasks that had the potential to create a significant impact or leave a lasting impression.

Kalam possessed a bold and persistent work mentality, striving for perfection. Perfection, in his perspective, necessitates an individual to commit errors in the past and acquire knowledge from them. Thus, he advocated for the inclusion of errors as an integral component of the learning journey. He chose to embrace this strategy due to the inevitability of mistakes, which can typically be handled. Kalam recommends constructing your own education by cultivating the abilities that will rectify your errors. Kalam received India's highest three civilian honours, namely Bharat Ratna in 1997, Padma Vibhushan in 1990, and Padma Bhushan in 1981, in recognition of this guiding principle. In addition, he received honorary degrees from over 30 universities worldwide, further enhancing his reputation.

8: Kalam's Death:

While this book does not discuss it, Kalam's death is consistent with his character. More precisely, Kalam's demise was a result of a sudden stoppage of his heart when he was delivering a lecture to a group of students studying science. He devoted his life to promoting India's scientific and technological knowledge.

9: The Three Mighty Forces:

To succeed in life and achieve results, you must achieve and understand three mighty forces.

1. Desire
2. Belief
3. Expectations

The following were the primary catalysts propelling Kalam towards success. His objective was to effect a significant change in India by means of scientific advancements and technological innovations. Kalam also had faith in his own capabilities and in the guidance of God to help him achieve these aspirations. This conviction was resolute and remained unshaken despite adversities, such as his rejection from the Air Force. Rather of surrendering, Kalam acknowledged that his life was leading him towards an alternative and more harmonious path. Ultimately, Kalam elucidates the necessity of harbouring aspirations for one's existence. Expectations enable you to establish objectives and respond accordingly. Success or failure is contingent upon having expectations. Crucially, expectations enable you to recognise and analyse failure, thereby facilitating learning from these experiences.

Analysis:

The narrative commences with the early years of Kalam's existence. Initially, he acquaints us with his family and endeavours to acquaint us with his birthplace, Rameswaram. During his childhood, he held a deep admiration for his father, Jainulabdeen. He possessed immense intellect and generosity. Additionally, he was closely associated with his father and held the esteemed position of head priest at the Rameswaram Temple. His mother, Ashiamma, was the perfect companion and support for him. In addition, Kalam was influenced by his intimate companion, Ahmed Jalaluddin, who happened to be around 15 years his senior. He engaged in discussions on spiritual topics with his friend. This indicates his belief in spirituality and his faith in God or Khuda. He regularly accompanied his buddies to the shrine of Lord Shiva.

In the latter portion of the initial chapters, he acquaints the reader with his cousin Samsuddin, his school instructors, and all the others who have perceived any distinction among them. In this passage, the author recounts an incident from his school days with a new teacher who was unable to tolerate a Hindu Priest's kid sitting next to a Muslim boy. Based on the new teacher's perception of our social hierarchy, I was instructed to move to the back row and take a seat. Both I and my parents had profound sadness regarding the situation. Lakshmana Sastry called for the teacher and, in our presence, explicitly instructed the teacher to refrain from propagating the harmful ideas of socioeconomic injustice and communal intolerance among impressionable children.

He received his primary schooling at Rameswaram Elementary School in Rameswaram and thereafter attended Schwartz High School in Ramanathapuram. In 1950, he enrolled in St. Joseph's College Trichi to pursue a B.Sc degree. However, he soon discovered that physics was not his area of interest. Finally, he submitted an application to the Madras Institute of Technology. Neither he nor his family had the financial means to cover the cost of the course at Madras Institute of Technology. Zohara, his sibling, stood by him. When he specialised in a specific branch of aeronautical engineering, he had a defined objective in mind. He made attempts to interact with individuals from various backgrounds.

At Madras Institute of Technology, the individuals that influenced his thinking were Sponder, Kal Pandalai, and Narasingalu Rao. Each individual possessed unique characteristics. The final year at Madras Institute of Technology was a period of significant change that greatly influenced his subsequent life. After completing his studies at Madras Institute of Technology, he joined Hindustan Aeronautics Limited (HAL) in Bangalore as a trainer. He was involved in engine overhauling as a member of a team. He had received training in the operation of radial engines combined with drums. Upon finishing his engineering degree, he submitted applications to join the Air Force and the Directorate of Technical Development and Production (DTP) and PC (Air) of the Ministry of Defence.

However, he was disqualified from joining the Air Force due to his inability to meet the required physical fitness criteria. Subsequently, he was assigned to the positions of senior scientific Assistant in DTP and PC (Air), with a meagre monthly pay of Rs. 250, in 1950. He was required to generate opportunities independently. During this period, he experienced 32 significant years of his life while he was at the beginning of his profession after completing his education.

EMERGING WORLD SOCIETY BY DR. S. RADHAKRISHNAN

About the Author:

Sarvepalli Radhakrishnan (1888-1975) was a highly esteemed and important Indian intellectual in the 20th century, known for his roles as an academic, philosopher, and statesman. Radhakrishnan dedicated his entire and prolific writing career to defining, defending, and spreading his religion. He referred to his religion by other names, including Hinduism, Vedanta, and the religion of the Spirit. He aimed to prove that his Hinduism was both logically consistent and morally feasible. Radhakrishnan's profound understanding of both the Western intellectual and literary traditions, along with his emphasis on personal experience, has established him as a prominent figure in fostering connections between India and the West. He frequently demonstrates a sense of familiarity and comfort in both Indian and Western intellectual environments, and incorporates ideas from both Western and Indian sources in his writing. As a result, Radhakrishnan has been regarded in academic circles as a prominent figure who represents Hinduism to the Western world. His extensive writing career and several published books have had a significant impact in shaping the Western perception and knowledge of Hinduism, India, and the Eastern world.

Summary:

"The Emerging World Society" is an essay from his book, *The Emerging World*, in which he explores the birth of a global society arising from the interconnectedness and unity of the planet. He demonstrates the limited scope of our nationalistic sentiments and the perilous nature of militarism on a global scale. The contributions made by this esteemed philosopher in the realm of education are so commendable that his birthday is honoured as National Teachers' Day in India.

Due to the seriousness and sharpness of his comments on the current situation in the sphere of education and administration in India, his name is conveniently forgotten by authorities, even while considering renowned philosophers. His books have a subject and style that aligns him with esteemed authors like H. G. Wells, George Orwell, Arnold Toynbee, and Aldous Huxley. However, a significant number of individuals prefer to draw comparisons between him and Bertrand Russell.

India formerly possessed eminent philosophers, intellectuals, and writers who served as her national leaders. The internet is mostly responsible for connecting people worldwide. Currently, the situation has undergone an astonishing transformation.

A significant number of India's national leaders, MPs, and ministers have been incarcerated due to corruption. The highest-ranking officials fraudulently trade esteemed national institutions, firms, and industries to the private sector, while hypocritically advocating for the ideas of democracy and socialism.

Analysis:

“The Emerging World Society” is an article from Dr. S. Radhakrishnan's book, *The Emerging World*, in which he explores the birth of a global society resulting from the unity and interconnectedness of the planet. He demonstrates the limited scope of our nationalistic sentiments and the perilous nature of militarism on a global scale.

The global civilization expands within the innermost thoughts and emotions of individuals. The current state of excitement, rage, and violence can be seen as the initial stages of a forthcoming global restructuring. The globe is already unified. The unity of humanity is an established historical reality. We have a shared origin and a shared destiny.

Exclusive nationalism is an antiquated concept. Nationalistic sentiments, found everywhere, often hinder the development of a progressive global perspective. Gandhiji emphasised that by engaging in self-surrender, we strengthen ourselves and allow for the emergence and establishment of a global society. Nation states are insufficiently broad for the contemporary world, in which we have achieved space exploration and travel at speeds beyond that of sound.

UNIT V

TWO LEAVES AND THE BUD BY MULK RAJ ANAND

About the Author:

Mulk Raj Anand is a renowned Indian author who has written numerous novels, short tales, and critical essays in English. He is widely regarded as a pioneer of the English-language Indian novel. He is primarily renowned for his authentic portrayal of the impoverished segments of society in India. He possessed extensive knowledge of the challenges faced by the less affluent segments. Mulk Raj Anand, born on 12 December 1905 in Peshawar, was a notable Indian writer who focused on the plight of the lower caste individuals in Indian culture and depicted their miserable existence. The name of his father was Lal Chand, and his mother was Ishwar Kur. He was one of the Indian English writers who achieved global recognition.

Anand created a diverse range of literary works, including novels and short stories, which are considered classic examples of Modern Indian English literature. These works provide a keen insight into the life of the downtrodden. He pursued his education at Khalsa College, Amritsar and successfully completed his studies in 1924. He later relocated to England and enrolled as an undergraduate at University College London. Subsequently, he pursued a PhD in Philosophy at Cambridge University, which he completed in 1929. Anand cultivated friendships with members of the Bloomsbury Group throughout this period. While in Geneva, he often delivered lectures at the School of Intellectual Cooperation, which was affiliated with the League of Nations. Mulk Raj Anand, the trailblazer of Anglo-Indian fiction, passed away from pneumonia at the age of 98 on 28 September 2004, in Pune.

Summary:

“Two Leaves and a Bud” is a remarkable literary masterpiece authored by Mulk Raj Anand. The primary quote in this work is uttered by Dr. John De Le Havre as he expresses his belief that “There is no greater atrocity in this cosmos than the inhumanity of one person towards another.” Two Leaves and a Bud, written by Mulk Raj Anand, explores the wretched and deplorable condition of the tea plantation labourers. Gangu, the protagonist of the tale, is portrayed as an extraordinary and exaggerated character. He is a farmer in his forties working in his agricultural field in a village near Hoshiarpur, located in the state of Punjab. However, he is

enticed by the deceitful assurances of a tout regarding a prosperous existence on tea estates, prompting him to depart from his hometown in pursuit of fresh opportunities in Assam.

The central character of the tale is Gangu, who relocates from his hometown Punjab to Assam with his family in search of improved economic prospects and financial stability. Gangu brings his wife, Sajni, and their children, Leila and Buddu, along with him to work at the Macpherson Tea Estate. The tea plantation is a distinct and isolated microcosm, separate from the rest of the world. After a week of strenuous work on this Tea Estate, Gangu's entire family receives a meagre sum of fewer than eight annas: three annas for Lalu, two annas for his wife and daughter, and three paises for his toddler.

After Sajani's death, he approaches the estate's administrator, Babu of Shashi Bhushan Bhattacharya, to discuss obtaining a loan from the English-speaking manager, sahib. As the Babu requests a commission for this service, Gangu, in order to persuade him, states: "Babuji, I assure you that I will share a portion of the money that the sahib may give me if you communicate with him in English and help me secure the loan I need..... My wife passed away last night and I have been unwell." I implore you to show compassion towards me. This entices the Babu to reach out to Crone Cooke, the Manager of the tea estate in Assam. Upon hearing his statements, the Manager becomes incensed, physically assaults him, and commands him to leave the premises. Gangu's master exhibited such behaviour.

Analysis:

The fundamental focus of this work is the various forms of exploitation endured by tea labourers under the control of British masters and Indian managers. Masters harbour disdain for servants, utilising them, exploiting them, and subjecting them to physical abuse, while also employing their wives and daughters for personal gratification. The servants typically acquire property for agriculture through the exchange of their wives and daughters with Reggie Hunt, the Assistant Manager. The book adeptly depicts several compassionate individuals in the story, particularly Le Havre and Miss Barbara, who, in stark contrast to the ruthless exploiters from the same background, pledge to offer assistance. Gangu requested the allocation of land that he could cultivate.

He affirms to Gangu: “Indeed, I will fulfil that task.” Undoubtedly, it is imperative for you to acquire land as it is stipulated in the contractual agreement that every labourer is entitled to receive land for cultivating rice upon arrival. I will ensure that the contract is implemented. Many individuals find it difficult to imagine that a British physician would communicate in such a simple and direct way. Anand devised this diagram to delineate positive and negative interpersonal relationships.

Anand comments on him: The doctor has consistently opposed the Anglo-Indian notion in British superiority since he came to our nation. Initially, it may have stemmed from an innate need to distinguish oneself from the rest, to be unique. Subsequently, he relinquished his position in the Imperial Medical Service as a result of his sentimental inclination towards making a courageous act. This act aimed to convince himself that he had genuinely started to view Indians as fellow human beings and firmly believed in their entitlement to self-governance, as well as the eradication of social divisions based on caste, class, and religion.

In this novel, Miss Barbara delves into the astuteness of Europeans. She is a philanthropist. The relationship between the coolie and Miss Barbara was constrained by a considerate and compassionate perspective. Narain, the third companion of humanity, investigates the actuality of the tea farms situated in front of Gangu. The narrator recounts to the newcomer, Gangu, the extreme cruelty inflicted upon the impoverished coolies by the plantation owners. He reveals the truth to Gangu regarding Reggie Hunt.

Throughout the progression of the narrative, Gangu acquires knowledge from Narain on the means by which the coolies can obtain land. He is someone who has a strong inclination towards cultivating positive and empathetic emotions towards others. Gangu urges his fellow labourers to exert themselves diligently, as individuals tend to exhibit superior qualities while engaged in productive work as opposed to being idle. He strongly believes in the vast potential of human beings to bring about significant changes in society. Mulk Raj Anand expresses that the pursuit of truth in human relationships has become the central purpose of his life. If I had not been inspired by the love that Gandhi ignited in me and if I had not possessed a strong desire to portray the beauty, terror, and tenderness in the lives of my characters, I would not have been able to write the numerous novels and hundreds of short tales that I have.

Conclusion:

Mulk Raj Anand skillfully portrays the daily activities of the British overseers and tea plantation labourers with great detail and clarity. *Two Leaves and a Bud* is a compelling portrayal of the exploitation of impoverished and destitute labourers by the affluent bourgeois class. An important characteristic of this work is that the bourgeois class is predominantly composed of British individuals. This novel might be interpreted as a narrative depicting the systematic subjugation and utilisation of Indians by the British. The main theme of the story is not solely focused on the misery of the Indians under British rule, but also on the oppression and exploitation of the working class coolies by the tea planters, who are also Indian.

Despite being outsiders, they strove to assimilate Indians into their own culture, ultimately achieving success. Despite the passage of 75 years, the colonial attitude is firmly ingrained in our minds, persisting despite attempts to eradicate it. Individuals belonging to his ethnic group thrived in many regions across India. We were unable to eradicate them; instead, we succumbed to becoming their mental subjects. Undoubtedly, we possess physical freedom, yet we remain unable to liberate ourselves from the lingering effects of colonial consciousness. In a free country, the relationship between land and roots is just as crucial as the growth of fruits, flowers, and leaves.

RIOT BY SHASHI THAROOR**About the Author:**

Shashi Tharoor had a successful career as a diplomat at the United Nations and was also a highly skilled author. In 2006, he was India's designated candidate to replace Kofi Annan as the secretary-general of the United Nations, and he finished as the runner-up to Ban Ki-moon. Tharoor was born in London in 1956 and later relocated to Bombay with his family during his childhood. In his works, he regularly explores the diversity and cultural identity of India. "I perceive myself as a sentient individual with various reactions to the world that I observe in my surroundings," he expressed to David Huebner in the *Harvard International Review*. "I express certain reactions in my writing and others in my work." I make a conscious effort to clearly separate the two, so, in my writing, I exclusively focus on India, at least up till now. Conversely,

in my work, I address a wide range of subjects, excluding India. Both aspects of my existence are so crucial to my being that neglecting either one would cause a decline in my mentality.

Summary:

Shashi Tharoor's third novel, *Riot*, demonstrates his commitment to originality in his literature. The conspicuous characteristic of his debut novel, *The Great Indian Novel*, was its originality, which focused on Indira Gandhi's infringement upon civil liberties during the Emergency. Tharoor drew comparisons between the emergency situation and the condition depicted in the Indian epic *Mahabharata*. He skillfully merged the two scenarios, effectively turning the epic into a novel that was praised by one reviewer as "epoch-making."

Tharoor's second novel, *Show Business*, explored the dichotomy between the façade and the actuality of the entertainment industry, and it was notable for its unique and original setting. The work was presented in the form of a screenplay, which allowed for a comprehensive exploration of the various elements of the celluloid world, including staging, set design, screenplays, music, makeup-room gossip, bedroom scenes, and so on. Jonathan Leo, a critic from the Sunday Times in London, described it as "a literary coup." Tharoor's pursuit of originality persists in *Riot*, a romance set in the recent tumultuous period of communal tensions in India. In this work, the author employs a combination of narrative techniques, utilising various mediums such as newspaper clippings, diaries, letters, interviews, journals, notebooks, and scrapbooks to convey the story. Nevertheless, it is effective since it enables him to present the character and other aspects without the need for a continuous narrative. Readers find it more convenient to read shorter bits rather than a lengthy, uninterrupted story.

However, setting aside the technical advancements, Tharoor skillfully portrays his characters with empathy and insight, adeptly highlighting the intricacies of a diverse society. Priscilla Hart, a Ph.D. candidate at New York University, travels to India to carry out field study in Zalilgarh, an unremarkable town in Uttar Pradesh. She is a slender, perceptive, and kind woman who is twenty-four years old. She has blue eyes and blond hair. In India, she dedicates her time to a population-control initiative operated by an American organisation named HELP-US. She is sincerely moved by the difficult situation faced by women in India and fully dedicated to promoting their emancipation.

She forms an innate connection with Laxman, a good-looking and well-educated district magistrate, while in Zalilgarh. Laxman informs Priscilla about Indian culture, India's social issues, and its historical sites, which Priscilla finds highly captivating. They visited an ancient haunted mansion named Kotli. Laxman recounts the historical background of the mansion to Priscilla. Laxman rests his hand on Priscilla's shoulder as they navigate the dim corridors of the house using a torch. Although he quickly retracts it, he escorts her to a room located on the higher level of the structure.

The room features a window that overlooks a river and provides a view of the setting sun. Confident in the immense power of the District Magistrate, they observed the river and the sunset and developed a deep affection for one another. Kotli serves as their meeting place. Shortly after, Priscilla discovers her pregnancy and begins to insist that Laxman marry her. However, Laxman is unable to comply due to his existing marriage and his daughter. Furthermore, he is deeply concerned about the potential chaos that could arise within his family and society, as well as the far-reaching consequences that could result from his profession.

Feeling exasperated, she gets ready to go back to America. Meanwhile, acts of violence and civil unrest occur in Jalalgarh due to the Ramjanmabhumi dispute. Prior to her departure, Priscilla revisits Kotli once again, only to meet her demise as she is fatally stabbed by unidentified attackers. Her parents arrive at Zalilgarh to gather information on her murder. They encounter individuals known to Priscilla, but they are only able to gather varying accounts of the incident and speculative theories regarding the potential culprits' identity. Mrs. Hart discovers a letter in which Priscilla explicitly states her affection for someone. She desires to inquire from Laxman about the identity of this individual, but, Laxman seems to be unaware. Laxman's denial of the reality is deeply unsettling for the readers.

The investigation into Priscilla's murderers is happening simultaneously with the search for evidence about the deaths of two local individuals that triggered the violence, as well as the search for historical information regarding the Ram Janmabhoomi-Babri problem. However, in a multicultural and pluralist society, the concept of truth is inherently pluralistic, as emphasised throughout the novel. Riot, in its portrayal of self-righteousness and communal violence, evokes a poignant response that is likely to resonate with both critics and readers.

Analysis:

This novel, written by the acclaimed author of *The Great Indian Novel*, takes place during a riot in India in 1989. It explores themes of love, hate, cultural clash, religious extremism, the control of historical narratives, and the inherent difficulty of discerning the truth. Who was the perpetrator responsible for the death of Priscilla Hart, a young woman aged twenty-four? Why would someone have a motive to kill this very driven and enthusiastic American student who had travelled to India to offer assistance in women's health initiatives? Did her employment turn an enraged husband into a killer? Was her death caused by a xenophobic assault? Was she engaged in an unselective romantic relationship that had become uncontrollable? Was a discontented and intensely envious coworker driven to their breaking point? Or was she only the unwitting casualty of a tumultuous riot that erupted in the fateful year of 1989, pitting Hindus against Muslims?

Shashi Tharoor, a highly regarded author known for his previous works such as *The Great Indian Novel* and *Show Business*, has finally released his much anticipated new novel. *The Independent* (London) has praised Tharoor as "one of the best English novelists of our time," and he continues to impress with his latest work. With great skill in narrative structure, the author adeptly recounts the enigma of Priscilla Hart's demise by presenting the frequently conflicting testimonies of twelve or more individuals, each offering their own perspectives on the circumstances surrounding her murder. Similar to his two previous works, *Riot* delves into and uncovers the abundance of India, and through the utilisation of twelve distinct voices, highlights the intricacy of the political and cultural clashes that are central to his narrative. Shashi Tharoor's novel is an exceptional display of skill in terms of story, writing, and characterisation.

REDEMPTION BY PUTHUMAIPPITTAN

About the Author:

C. Viruthachalam, born on 25 April 1906 and died on 30 June 1948, was a very prominent and revolutionary Tamil fiction writer who used the pseudonym Puthumaipithan (also spelt as Pudumaipithan or Puthumaippiththan). The author's writings were distinguished by their use of social satire, forward-thinking ideas, and bold critique of established norms. Modern writers and critics struggled to embrace his perspectives, resulting in a vehemently hostile

reception of his writings. Both the guy himself and his works have undergone thorough scrutiny and discussion for more than six decades following his demise. The contemporary writers and critics of Tamil fiction have acknowledged and valued his impact. In 2002, the Government of Tamil Nadu took over the ownership and control of the literary works of Pudumaippithan.

Summary:

Ahalya is a legendary figure from the epic Ramayana. She is one of the Panchakanyas, along with Tara, Sita, and Mandodri from the Ramayana, and Draupathi from the Mahabharatha. These five kanyas are devoid of a mother and their birth is considered to be unnatural. These ladies were not conceived in the conventional manner; they were formed from different components of the world, thus confirming their sacredness and purity. Ahalya embodies the element of water, Draupathi signifies the element of fire, Sita symbolises the element of earth, Tara symbolises the element of wind, and Mandodari personifies the element of ether. Their mere titles guarantee deliverance and liberation from all malevolence. Hindus chant a Sanskrit sloka consisting of the names Ahalyā, Draupathi, Sitā, Tarā, and Mandodhari, collectively known as the Panchākanyas, to maintain their spiritual vigour and purity, and to be freed from great sins.

Indian ladies embody the sacred essence of the panchakanyas in their being. Kanyas do not succumb to personal catastrophe. Each individual persists in living their life with confidence and dignity. This is one of the distinguishing features that differentiate the kanyas from other ladies. Ahalya stands out among the five kanyas due to her audacious disposition and the resulting outcome. She made an appearance in Balakanda, which is one of the portions of the Ramayana. Ahalya was created by Lord Brahma to humble Urvashi, the most prominent celestial nymph. She is the wife of Gautama Maharishi. Every deity want to wed her, but, Lord Brahma has proclaimed that only the one who circumnavigates the three realms shall be granted the privilege of marrying Ahalya. Lord Indra believed that he possessed the sole capability to triumph in the test. Without delay, he circumnavigates the globe utilising his extraordinary supernatural abilities.

Nevertheless, Sage Narada asserted that Rishi Gautama emerged victorious in the test by circumambulating the cow as a customary ritual in his daily worship. One day, he encountered a cow that delivered a calf. According to the Vedas, when a cow gives birth to a calf, it is

considered to be as significant as three worlds. Gautam, while praying, traversed across these three realms. Ahalya was wedded to the elder Gautama. Despite Ahalya's marriage to Gautama, Indra never regained his affection for her. Once, Indra deceived Gautama by imitating the sound of a rooster, prompting him to depart from the hermitage in order to take his morning bath. After Gautama departed, he assumed the form of Gautama and indulged his carnal desires with Ahalya in the hermitage.

Upon arriving at the riverbed, Gautama discovered that he had arrived too early for his morning wash. He began to feel that something was amiss. Upon his arrival, he discovered Indra in his dwelling. He mentally reconstructed every event that transpired between Indra and Ahalya. He bestowed upon Indra a curse of having a multitude of vulvas distributed across his body and the loss of his testicles. Meanwhile, Ahalya, who was blameless, was cursed to transform into a stone due to her transgression with her physical form. She would only regain her human form upon receiving the divine touch of Rama's foot, who is one of the incarnations of Lord Vishnu. On their journey to Mithilapuri with Sage Vishwamitra, Rama and Lakshmana encountered the hermitage of Ahalya. The individuals inquired about the hermitage to the sage, who proceeded to recount the sorrowful tale of Ahalya. Rama entered the hermitage and observed the stone.

Rama made contact with the stone using his foot. The stone metamorphosed into a resplendent Ahalya, who had undergone purification and gained awareness of her transgressions, and Rama bestowed his blessings upon her. While the specifics of the curse may differ in different texts, nearly all versions depict Lord Rama as the one who frees Ahalya from her affliction. This study specifically examines Pudumaippittan's two stories, "Ahalikai" and "Sabavimochanam," which are based on the account of Ahalya. Lakshmi Holmstrom translated these two stories. These pieces showcase the author's interpretation of the Ahalya story in two distinct manners. Both legends portray the unfortunate destiny of Ahalya from different perspectives, primarily due to her failure to recognise Indra. The intensity of her affection for her husband is readily apparent.

The previous narrative recounts Gautama's act of forgiving Indra and Ahalya. In the subsequent tale, Ahalya is revived by Rama's touch, however society remains unable to embrace her. Ultimately, she concluded that Rama was not the appropriate individual to bestow salvation onto her, prompting her to revert back into the form of a stone.

Analysis:

The short story “Ahalikai” was released in the year 1934. This narrative recounts the factual occurrence of Indra seducing Ahalya, but it incorporates a peculiar deviation of its own. Gautama grants forgiveness to Ahalya and Indra for their errors.

The scenario features only three characters: Ahalya, Gautama, and Indra. In this work, Pudumaippittan presents Gautama as the main character and a lively young spouse. Indra becomes sexually attracted to Ahalya when he observes her bathing in the river. Ahalya discovered that she was being observed by someone, and she realised that Indra was looking at her with a lascivious gaze. She admonishes him with a penetrating gaze and departs from the location. Ahalya lodged a complaint with her husband regarding Indra’s action. He comforted her by assuring her that it was inconceivable for those who laid eyes on her to be blind. Indra’s desire remained unwavering as he pursued Ahalya that night. He cunningly deceived Gautama by imitating the crowing of a rooster and seduced Ahalya while she was in a drowsy state. She was utterly surprised when she realised that it was Indra. The woman struck him, causing him to writhe and tremble like a worm that has accidentally fallen into a blazing fire.

Upon Gautama’s arrival, Indra remained motionless, displaying a clear manifestation of remorse. He gently collected Ahalya, who was severely injured both physically and emotionally, with great caution. He beseeched Indra to see every woman in the universe as his sibling. He addressed Ahalya and exclaimed, “Kannei!” Ahalya, at that point, did your body transform into an insentient stone?. Gautama comforted Ahalya with a sagacious statement, “Genuine chastity can only be attained through a mind that is pure.” What options does a vulnerable woman have if her body is contaminated by toxins? The reference is from Pudumaippittan’s work published in 2000. He also presents a novel perspective that emotions have the power to transform even God into a beast. The narrative finishes with an enigmatic and open-ended remark from Pudumaippittan, “And what about Ahalya?” The ultimate twist of fate, depicted as the arena where her husband’s tranquilly was tested, unfolded within her heart.

The primary relevance in this brief narrative is in the character of Gautama, who authentically managed the circumstance. The next story to be analysed is “Sabavimochanam”, which was published eleven years after “Ahalikai”. Lakshmi Homström rendered this story into English with the title “Deliverance from the Curse”. The narrative delves into the themes of

isolation and solitude within the legendary tale of Ahalya and Gautama. In contrast to the previous narrative, this one is three times more extensive. It introduces several characters such as Viswamitra, Rama, Sita, Lakshmana, Santhanu, and briefly mentions the presence of Kaikeyi. Additionally, the story spans over a longer period of time.

In the book “Pudumaippittan Sirukathai Kalai,” T. Murugarathinam states that while comparing the two stories, “Akalikai” can be likened to a pond, whereas “Sabavimochanam” can be likened to a river. The Eevargal Parvaiil Ahaligai is at 90. The narrative begins with a preamble including a thought-provoking epigraph that suggests that those familiar with the Ramayana may find this story understandable, but disagreeable. I am indifferent to that matter”. The episode begins by introducing the entire story of Ahalya. Viswamitra succinctly narrates the tale of Ahalya to Rama and Lakshmana. The author effectively conveys Ahalya’s attitude and her subsequent destiny through the character of Viswamitra, who describes her as an innocent girl (peedai) who fell victim to Indra’s deceptive illusion (maayaveesham). Due to her boundless affection for her husband (alavukku adangaada paasattin vila),

In Pudumaippittan’s 2000 novel, the character allowed herself to be tricked and her reputation was tarnished. Viswamitra’s summary of Pudumaippittan’s early story “Akalikai” is nearly accurate. Ahalya was liberated from the curse through the application of the sacred dust from Rama’s feet. Gautama arrived at the scene after a hundred years of intense spiritual discipline; Ahalya, like a young kid, expressed her sensation of hunger. Gautama gathered a selection of fruits from the garden and satisfied her appetite by consuming them. Putumaippittan explored the psychological turmoil experienced by Ahalya and Gautama, as their history continued to haunt them. Even the other ladies in the hermitage gossip about Ahalya’s prior conduct.

This deeply unsettles the couple’s state of mind. After a few days, they rebuild the hermitage in order to receive Rama and his wife Sita upon their ascension to the throne. However, Rama and Sita encountered misfortune at Ayothi. Kaikeyi, the stepmother of Rama, desires for Rama to embark on a fourteen-year exile, while her son Bharathan assumes the role of ruler over the land. Rama has mandated the order of Kaiakai, with Sita and Lakshmana, Rama’s brother, following him. Gautama and Ahalya are disturbed by this. The narrative recounts the historical events involving Gautama’s marriage to the somewhat younger Ahalya,

his circumambulation of the cow with a calf, Indra's betrayal of both Ahalya and Gautama, the subsequent curses bestowed upon Indra and Ahalya, and Ahalya's eventual redemption through the touch of Rama's feet. They also went into exile alongside Rama and Sita. Following a period of fourteen years in exile, Rama returned to Ayothi and assumed the position of king by sitting on the throne.

Rama and Sita fulfilled their commitment to visit Gautama's hermitage after fourteen years. Gautama and Ahalya warmly embraced the pair. During their conversation, Sita disclosed the truth about how Rama had assessed her fidelity through the trial of fire. This episode highlights the contrasting treatment of Ahalya and Rama, suggesting that there is a disparity in the application of the law. While Ahalya unknowingly made a mistake by sleeping with Indra, Sita, on the other hand, maintained her chastity during her time in Lanka. Enraged, Ahalya adamantly declined to emerge from the hermitage upon Rama and Sita's departure. Gautama detected that something untoward has occurred to Ahalya. Upon entering the hermitage, he embraced Ahalya, causing her to perceive his presence as Indra once more, disguised as Gautama. Consequently, she transformed back into a motionless, stone-like state. Gautama embarked on a journey to the Himalayas with the intention of engaging in rigorous self-discipline and meditation. Therefore, the story concludes from a post-colonial perspective, offering a fresh and pertinent interpretation of Ahalya's narrative. Pudumaippittan suggests that Ahalya's true liberation from the ancient curse is to be transformed into stone once again.