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TIRUNELVELI - 627 012, TAMILNADU

B.A ENGLISH (THIRD SEMESTER)

Indian English Literature - I

(From the Academic Year 2021 onwards)

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INDIAN ENGLISH LITERATURE I (SEMESTER III)

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PRESCRIBED TEXTS:

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UNIT I

K.R. SRINIVASA IYENGAR: INDIAN WRITING IN ENGLISH - INTRODUCTION

About the Author:

- K. R. Srinivasa Iyengar
- Born: 17 April 1908
- Died: 15 April 1999
- Known for: Indian Writing in English
- Works: Lytton Strachey (1938), Indo-Anglian Literature (1943), Literature and authorship in India (1943), On the Mother (1952), Shakespeare (1964)
- Awards: Sahitya Akademi Fellowship

About the Prose:

- K.R. Srinivasa Iyengar's Indian Writing in English has the "Introduction" part which he originally gave as a lecture to the students of the Department of English, University of Leeds.
- In this lecture the writer talked about the birth of an offshoot of English literature, called Indian Writing in English and its global importance.

Summary:

The author thanked Professor Jeffers of English, Department of Leeds University as he was the chief guest to give a course of lectures on Indo- Anglian literature. That University was ready to include literatures in English written by the people of Commonwealth countries. Hence that literature came to be known as Commonwealth Studies which help to promote mutual understanding between the members of the Commonwealth.

This ultimately results "to get the Commonwealth to a realization of its common aims, common ideals and common heritage". This Common wealth literature has differences on the surface only as there is a sense of unity flows because it comes out of the medium of commonly inspired and shared literature. It also results in the minds of the people the fellowship of a humane faith.

E, F.Oaten's essay on Anglo-Indian Literature is a contribution to the Cambridge History of English Literature. He wrote about Englishmen in India on Indian themes and his was a

comprehensive as well as a critical survey. Likewise people like Professor P.Seshadri contributed to Anglo-Poetry, so did Dr. Bhupal Singh to Anglo-Indian Fiction. Mr. George Sampson wrote about Indian Writers of English in Concise Cambridge History of English Literature. These writings do not bear racial significance. But they tell about Indo- English literary relations.

The author then describes about Indian Creative writing in English. It is one of the voices of Indian languages through which India speaks. It is a new voice but it is as much Indian as the others. Indo-Anglian was used as early as 1883 to describe a volume printed in Calcutta containing “specimen Compositions from Native Students”. This is an expression of the practical no less than creative genius of the Indian people.

It is a novel experiment in creative change as it involves the writer to be Indian in thought and feeling and emotion and experience. It also has to embrace the graces and submit to English for expression. There were more failures than successes in this attempt. There were few men and women who boldly attempted this effort.

It is not right to look upon this literature as a minor branch of English literature. It is greatly influenced by writing in England and it has contributed to world writing in English with the major contribution by British Literature and American literature. A writer in 1958 pointed out that “the centre of gravity” of English literature has shifted to a brand-new English literature. This literature is both an Indian literature and a variation of English literature.

Hence it appeals to both Indians and Englishmen as well. But any Indian writer never consider that this is as good as their mother tongue literature. This may be considered as a ‘parasitic’ steps of another. At the same time, an Englishman considers that this could never be as good as English literature. The English writers are asked to show friendship and fellow feeling as sympathy, friendship and mutual esteem cannot be limited. It is sure that all the people of the world experience agonies and joys, boredom and banalities.

English as a world language carries privileges, responsibilities, advantages and dangers. The author traces how English education by the British rule helped to bring the creative Indian genius. Since independence in India, there were a sprawling growth of educational institutions with English as a second language compulsorily but with the feeling of insecurity and uncertainty.

The Constitution of India wanted Hindi as a possible substitute for English. But Rajaji held that English should continue as India's official language for Indian as well as international purposes. He even considered that "English is a gift of Saraswathi". The Language Proved an indispensable tool, a cementing force, a key and a channel all at once. Hence in India the future is with English and not Hindi.

English is in another way the bridge for intellectual intercourse between the West and the East-especially between England and India. Great thinkers as well as leaders of India used English as a forceful means of communicating their meaning and message to India and the world. In this way English is one of the national languages and Indo-Anglian literature one of our national literatures.

In India people are interested to read Beowulf and other writings than read critically the Indian masters of prose and verse. Some of the leading practitioners of Indian Writing in English wrote with great distinction and were in English only. India's National Academy of Letters called Sahitya Academi's official journal Indian Literature is in English. Annual Conferences are held for English studies.

Some talented Englishman have given their support to this movement. It was certainly suitable that a British University should first give official recognition to Indo-Anglian literature. The author concludes saying that this literature is truly "ours" and hence it must be explored together. As readers of English literature, it must be weighed, and measured its significance. Unlike other criticism, Indian criticism has yet to find its feet and stand its ground boldly. Though Indian English is conditioned by Indian geography and the grammar and speech habits it cannot go very far from the 'standard English' of England.

This new literature needs a critical approach for its proper evaluation. Hence it is imperative to approach this literature with open mind to see some good in it.

JAWAHARLAL NEHRU: THE INDIAN PHILOSOPHICAL APPROACH

About the author:

Jawaharlal Nehru (1889–1964) was an Indian nationalist leader, statesman, and the first Prime Minister of independent India, serving from 1947 until his death in 1964. Born into a prominent political family, Nehru was educated in England and emerged as a leading figure in the Indian independence movement alongside Mahatma Gandhi. His commitment to secularism, democracy, and social justice shaped the foundations of modern India, as he worked to steer the newly independent nation through the challenges of nation-building, economic development, and social reform. Nehru's tenure as Prime Minister saw the implementation of progressive policies, including land reform, industrialization, and the establishment of educational institutions, laying the groundwork for India's emergence as a vibrant democracy and a major player on the world stage. Despite facing internal and external challenges, Nehru's leadership and vision left an indelible mark on the history and identity of independent India.

Summary:

Jawaharlal Nehru, a towering figure in the Indian independence movement and the first Prime Minister of independent India, was not only a political leader but also a profound thinker and philosopher. His ideas on Indian philosophy were deeply intertwined with his vision for a modern, progressive, and inclusive India. Nehru's approach to Indian philosophy was marked by a nuanced understanding of the country's rich cultural heritage, a commitment to pluralism and diversity, and a belief in the importance of critical inquiry and rational thought.

At the heart of Nehru's philosophical approach lay a deep appreciation for India's ancient wisdom and cultural traditions. He saw Indian philosophy as a repository of timeless truths and profound insights into the nature of existence and the human condition. Nehru emphasized the need to study and understand India's philosophical heritage, arguing that it provided valuable insights into the country's identity and values.

Central to Nehru's vision was the idea of pluralism. He recognized that India was a land of immense diversity, with a multitude of languages, religions, and cultural traditions. Instead of viewing this diversity as a source of division, Nehru celebrated it as a strength, arguing that it enriched the fabric of Indian society and contributed to its dynamism and resilience. Nehru

believed that Indian philosophy could serve as a unifying force, bringing together people from diverse backgrounds and fostering a sense of common humanity.

Nehru also stressed the importance of critical inquiry and rational thought in understanding Indian philosophy. While he acknowledged the significance of India's spiritual traditions, he was wary of dogma and superstition. Nehru believed that Indian philosophy should be subjected to rigorous analysis and debate, drawing on insights from both Eastern and Western intellectual traditions. He saw philosophy as a dynamic and evolving field of inquiry, capable of adapting to new ideas and insights.

Furthermore, Nehru sought to bridge the gap between India's ancient wisdom and modern scientific knowledge. He recognized that India's philosophical heritage had much to offer in terms of understanding the nature of reality and the human condition. However, he also emphasized the importance of scientific inquiry in advancing human knowledge and improving the quality of life for all people. Nehru saw no contradiction between science and spirituality, viewing them as complementary ways of understanding the world.

Nehru's philosophical approach was deeply informed by his political beliefs and commitment to social justice. He saw philosophy not as an abstract pursuit but as a means of understanding and transforming society. Nehru believed that Indian philosophy should be used to address pressing social and economic issues, such as poverty, inequality, and injustice. He sought to build a more egalitarian society based on the principles of democracy, secularism, and social justice.

In conclusion, Jawaharlal Nehru's ideas on Indian philosophy were shaped by his deep appreciation for India's cultural heritage, his commitment to pluralism and diversity, and his belief in the importance of critical inquiry and rational thought. His vision for India was one of a modern, progressive, and inclusive society, grounded in the values of democracy, secularism, and social justice. Nehru's legacy as a philosopher and statesman continues to inspire those who seek to engage with India's rich intellectual tradition.

C.V. RAMAN: BOOKS THAT HAVE INFLUENCED ME

About the Author:

Sir Chandrasekhara Venkata Raman (1888–1970) was an Indian physicist renowned for his groundbreaking work in the field of light scattering, which earned him the Nobel Prize in Physics in 1930. Born in Tamil Nadu, India, Raman pursued his education at Presidency College in Madras and later at the University of Calcutta. In 1928, while studying the scattering of light in liquids, Raman discovered the phenomenon that bears his name: the Raman Effect, which demonstrated that when light interacts with matter, it undergoes a wavelength shift. This discovery revolutionized the understanding of the behavior of light and laid the foundation for modern spectroscopy. Throughout his career, Raman made significant contributions to various fields of science, including optics, acoustics, and crystal dynamics. In addition to his scientific achievements, Raman was deeply committed to education and scientific research in India, serving as the Director of the Indian Institute of Science in Bangalore. His pioneering work and dedication to advancing scientific knowledge earned him numerous accolades and cemented his legacy as one of India's greatest scientists.

Summary:

“Books That Have Influenced Me” is an autobiographical essay by the eminent Indian physicist, Sir C. V. Raman. In this essay, Raman reflects on the pivotal role that books have played in shaping his intellectual journey and personal development.

Raman begins by expressing gratitude for the wealth of knowledge and inspiration he has gained from reading throughout his life. He highlights the profound impact that books have had on his scientific pursuits, as well as on his broader understanding of the world.

Throughout the essay, Raman discusses a diverse array of books that have left a lasting impression on him. He reflects on how works of literature, philosophy, and science have shaped his worldview and influenced his approach to research and discovery.

One of the central themes of the essay is Raman's appreciation for the power of imagination and creativity in scientific inquiry. He discusses the influence of works by great thinkers such as Isaac Newton, Albert Einstein, and James Clerk Maxwell, whose groundbreaking ideas have inspired him to push the boundaries of scientific knowledge.

Raman also reflects on the importance of interdisciplinary learning, noting how insights from diverse fields of study have enriched his understanding of the natural world. He discusses the role of philosophy, religion, and literature in providing context and meaning to his scientific pursuits. In addition to discussing specific books and authors, Raman reflects on the broader significance of reading in his life. He emphasizes the importance of curiosity, perseverance, and open-mindedness in the pursuit of knowledge, urging readers to approach learning with humility and a sense of wonder.

In conclusion, “Books That Have Influenced Me” is a heartfelt tribute to the transformative power of literature and the profound impact that reading can have on personal and intellectual growth. Through his reflections on the books that have shaped his own life, C. V. Raman offers readers valuable insights into the enduring value of lifelong learning and the pursuit of knowledge.

V.S. SRINIVASA SASTRI: WHAT I CHERISH MOST

About the Author:

V. S. Srinivasa Sastri (1869–1946) was an Indian politician, diplomat, and intellectual, known for his eloquence, wit, and contributions to the Indian independence movement. Born in Tamil Nadu, Sastri was educated in Madras and pursued a career in law before transitioning to politics and public service. He rose to prominence as a leader within the Indian National Congress, advocating for constitutional reforms and the advancement of Indian interests under British rule. Sastri’s oratorical skills and diplomatic acumen earned him respect both domestically and internationally, leading to his appointment as India’s representative to the League of Nations. Throughout his career, he remained committed to nonviolent resistance and dialogue as the means to achieve India’s independence. Sastri’s legacy as a statesman and scholar continues to inspire generations of Indians striving for social justice and national progress.

Summary:

‘What I cherish most’ is a talk given by Rt. Hon’ble V.S. Srinivasa Sastri on All India Radio. He is an excellent politician, administrator, educator, and orator. In this chapter, he discusses professional ideals and describes the roles of teachers and politicians.

ROLE OF A TEACHER: He views teaching to be the most honourable job. A good teacher will always be an excellent pupil. He should keep up with the latest advancements in his field. A

competent teacher should absorb wisdom from society and return it to the community. He believes that individuals who enter the job and find it enjoyable are blessed. If a person is upset when he is no longer teaching, he is a genuine teacher. A teacher who does not share his expertise is a shameful miser. In our ancient civilization, men and women gathered at the feet of sages to seek wisdom. A teacher's role is to provide a positive example for his students in all aspects.

THE VISION OF V.S. SRINIVASA SASTRI: Throughout his career as a teacher and politician, V.S. Srinivasa Sastri was motivated and guided by a lofty ideal. He envisioned a united Indian people. The prospect of two or more Indians made him furious. He couldn't bear hearing it. Sastri believes that a man's professional and practical lives should be consistent. One should practise what one preaches. One should not lead a hypocritical life. This philosophy guided Sastri throughout his life. For him, ideals were extremely important. He practiced them fearlessly. Sastri believes that in order to attain one's goals in life, one should follow the proverbs, maxims, and commandments of our elders. Sastri spent his life following them. He believes that one should have faith, hope, and charity in his life. He had an abundance of these in his life. Truth and beauty were vital to him. He consistently embodied these life principles.

AS A TEACHER: Throughout his teaching career, he instilled in thousands of students the aforementioned life principles. He sets an example of himself as a teacher for others. He wants students to learn and apply these ideas throughout their lives.

AS A POLITICIAN: He lived the beliefs and concepts he taught to his thousands of students. For him, politics without principles was a sin. He was never interested in acquiring fortune or money. Throughout his life, he dreamed of a united India led by a united Indian people. Ashok envisioned a united India and people. Both Akbar and Surendranath Banerjee had the same dream. Ranade also enforced this. He demonstrated how many cultures and religions progressively converged to generate a rich Indian culture. Our patriots also sacrificed their passion and belief in one India and one Indian culture.

CONCLUSION: Sastri taught thousands of pupils the doctrines of 'One United India' and 'One United Culture'. He hoped that our Prime Minister would speak on behalf of 390 million people (at the time) with the same voice and authority as Winston Churchill or Field Marshal Smuts. He believed sincerely and devoutly in the ideals of the United Indian Nation. This is what he valued most.

UNIT II

TORU DUTT: “THE YOUNG CAPTIVE”

About the Author:

Toru Dutt (1856–1877) was an Indian poet, novelist, and translator, recognized for her significant contributions to Bengali and English literature during the 19th century. Born into a distinguished Bengali family in Calcutta, Dutt was raised in an environment rich in culture, literature, and languages. Despite her relatively short life, she left behind a remarkable body of work that showcased her deep appreciation for both Indian and Western literary traditions. Dutt’s poetry, characterized by its lyrical beauty and emotional depth, often explored themes of love, nature, and spirituality, reflecting her multicultural upbringing and her profound engagement with the world around her. Additionally, her translations of French poetry into English, particularly those of Victor Hugo and Baudelaire, helped introduce European literature to Indian audiences. Dutt’s legacy as a pioneering figure in Indian literature continues to be celebrated for its fusion of Eastern and Western influences, inspiring subsequent generations of writers and poets.

Summary:

The translation “The Young Captive” from Dutt’s *A Sheaf Gleaned in French Fields* (1876) is a poem by André Chénier. It tells the story of a speaker who is also imprisoned and spends the most of the book reliving the miseries he has heard a fellow captive share. It is based on Chénier’s actual experiences during his imprisonment during the French Revolution. This other hostage, a young woman, speaks extensively about her anxieties, the few solaces optimism offers her, her regret at dying young, and her wish that death might afflict someone more miserable. Two concluding stanzas are included in the poem after the young woman—the character symbolised by the title—completes her list of complaints. The speaker is described as overhearing and creating poetry out of the previous grief in the penultimate line. The speaker looks ahead in the last verse, saying that this story should encourage his listeners to value life as a “gift” from heaven.

The fifty-four-line poem is composed in nine stanzas, each with six lines, and tells a story. Every stanza has an enclosed rhyme scheme consisting of a rhyming couplet for the first and fourth lines, and a quatrain for the second and third lines. Its rhyme scheme is thus of the type AABCCB DDEFFE GGHHH JJKLLK MMNOON PPQRRQ SSTUUT VVWXXW YYZZ since it does not repeat end rhymes.

The opening verse highlights the peculiarity of the young woman's fear of dying by comparing it to shoots and grapes, which both thrive even though they are eventually plucked.

The young woman keeps talking about her dread of dying in the second stanza, but at line nine she abruptly changes her mind and realises that happiness and misery coexist in the universe and that none is viable without the other. As part of this shift of viewpoint, the young woman illustrates how even the most serene and lovely landscapes may occasionally be marred by chaos and violence by using the metaphor of an ocean that is always accompanied by storms.

The woman uses the image of a bird releasing a fowler to convey her naïve dreams of liberation that keep her floating in the third verse.

The young lady talks of the serenity that comes with sleeping in the fourth stanza, as well as her eventual despair upon discovering that she is imprisoned.

The young woman laments that she will die young and in captivity in the next two stanzas. The woman implies that her death will come too soon in the fifth verse by comparing life to a lavish feast that she has hardly had time to enjoy. Similar to this, the lady suggests in the sixth verse that she has only experienced the early light of morning and must now wait for death in the form of twilight by comparing life to a harvest.

The woman addresses Death directly (with an apostrophe) in the seventh stanza, which is her final verse. She tells Death to hold off on taking her from this life since she still has a lot more locations she wants to explore.

The poet, who is the poem's real speaker, tells us in the stanzas that follow that he wrote the poem in reaction to hearing the hostage's comments while both of them were being held captive. The speaker declines to give us the young woman's name in the last verse, but he does conclude by praising her elegance and spirit and describing the role he and his poem will play in imparting to the audience an appreciation for life.

The strained interaction between the speaker and the poem's subject, the young woman, is already the topic of intriguing concerns concerning this central narrative. Does the speaker-poet character in the poem take liberties in expressing these laments in poetic form, or are the words offered in the poem meant to be an authentic translation of the woman's laments in jail? As

mentioned in the penultimate verse and throughout, is the poem designed to depict the poetic outpouring of emotion, or is it meant to teach a moral lesson, as suggested in the last stanza? Although the poem does not give a clear solution, the tension it creates serves as a strong foundation for several thematic readings of the text.

Aside from this conceptual conundrum, the content of the poem lends itself to several interpretations and analyses. The lady compares herself to grapes, sprouts, and a harvest, and she engages “the bird” who “escapes from the net of the fowler” and sings. These actions imply that the woman longs to be in nature once more and feels a strong connection to its cycles and activities. Her analogy of life as a banquet communicates a sense of entitlement as well as a procedural perspective of life as a banquet where some, clearly defined stages come before others to form a seamless ritual.

The poem’s references to Pales, the Muses, and the lyre evoke images of classical antiquity, which probably alludes to the poet and the young woman’s comfortable social status prior to their imprisonment. In the last verse, when future “student[s]” are addressed, the focus on the young woman’s elegance and eloquence is made clear. Therefore, it’s probable that the poem is intended to be sad in more ways than only the notion that the title figure’s life will end and that she and the speaker would both be targeted by revolutionaries because of their wealth.

Thus, the poem may be educational in that it teaches us to grasp the moment, but it also teaches us that even the most fortunate people may fall from grace and that even the best-laid intentions can be undone.

The narrative voice of “The Young Captive” is incredibly inventive and distinct. Moreover, Chénier’s reputation as a precursor of Romantic poetry is aptly reflected in the poem’s emotional outpouring as recounted by the speaker-poet. Nevertheless, this translation, like so many others by Toru Dutt, has her own stamp—an interest in the connection between humanity and the natural world’s beauty, the poet’s relationship to the topic, the sense of early loss, and the impending prospect of death.

SAROJINI NAIDU: SUMMER WOODS

About the Author:

Sarojini Naidu is a poignant and evocative poem that captures the beauty and serenity of nature during the summer season. Through vivid imagery and lyrical language, Naidu transports the reader to a tranquil woodland setting, where the sights and sounds of summer come alive. The poem celebrates the richness of the natural world and invites readers to immerse themselves in its beauty and wonder.

Sarojini Naidu (1879–1949) was an Indian poet, freedom fighter, and politician, affectionately known as the “Nightingale of India” for her lyrical poetry and captivating oratory. Born in Hyderabad, Naidu was educated in England and India, where she developed a passion for literature and social reform. A prominent figure in the Indian independence movement, she worked closely with Mahatma Gandhi and other leaders, using her eloquence to champion the cause of Indian independence and women’s rights. Naidu’s poetry, marked by its vivid imagery and evocative language, celebrated India’s rich cultural heritage and its aspirations for freedom. After India gained independence in 1947, Naidu became the first woman to serve as the Governor of an Indian state, Uttar Pradesh, further cementing her legacy as a trailblazer for women in politics and literature.

Summary:

The poem begins with a description of the “green and gold” woods, where the leaves shimmer in the sunlight and the trees sway gently in the breeze. Naidu’s use of color imagery creates a vivid picture of the lush foliage and dappled sunlight that characterize the summer woods. The poet also employs auditory imagery, describing the “whispering leaves” and the “music of the forest,” to evoke the tranquil atmosphere of the woodland setting.

As the poem progresses, Naidu explores the interconnectedness of nature and the cycle of life. She describes the “tangled wild-wood ways” where the “tender saplings” grow, symbolizing the renewal and regeneration that occurs in the natural world during the summer season. Through her imagery, Naidu highlights the resilience and vitality of the forest, portraying it as a place of growth and transformation.

Throughout the poem, Naidu's language is imbued with a sense of reverence and awe for the natural world. She describes the woods as a place of beauty and harmony, where the "roses riot" and the "birds are dumb with sleep." Naidu's use of personification gives voice to the elements of nature, portraying them as sentient beings with their own rhythms and cycles.

One of the central themes of "Summer Woods" is the idea of the woods as a sanctuary from the chaos and noise of the outside world. Naidu describes the woods as a place of refuge, where one can escape the hustle and bustle of daily life and find solace in the tranquility of nature. The poem invites readers to step into this enchanted realm and experience the peace and serenity that it offers.

In addition to its celebration of nature, "Summer Woods" also contains a subtle message about the importance of preserving the environment. Naidu's description of the woods as a place of beauty and abundance serves as a reminder of the fragility of the natural world and the need to protect it for future generations. The poem encourages readers to cherish and appreciate the wonders of nature and to take action to ensure its preservation.

Overall, "Summer Woods" is a lyrical and enchanting poem that celebrates the beauty and majesty of the natural world. Through her vivid imagery and lyrical language, Sarojini Naidu invites readers to immerse themselves in the sights and sounds of the summer woods and to experience the peace and serenity that they offer. The poem serves as a reminder of the importance of connecting with nature and of the need to preserve its beauty and diversity for generations to come.

NISSIM EZEKIEL: A MORNING WALK

About the Author:

Nissim Ezekiel (1924–2004) was an Indian poet, playwright, critic, and editor, renowned for his significant contributions to modern Indian literature in English. Born in Bombay (now Mumbai), Ezekiel emerged as a leading voice in the post-independence literary scene, addressing themes of identity, cultural displacement, and the complexities of modern Indian society. He co-founded the literary journal "Imprint" and was instrumental in nurturing a generation of Indian poets through his editorial work and mentorship. Ezekiel's poetry, characterized by its wit, irony, and keen social observation, reflects his experiences as a member of the Indian Jewish community

and his engagement with both Indian and Western literary traditions. Additionally, his critical essays and plays contributed to shaping the discourse on Indian literature and culture. Ezekiel's enduring legacy as one of India's foremost poets and intellectuals continues to inspire writers and readers alike, both in India and around the world.

Summary:

“A Morning Walk” by Nissim Ezekiel is a poem that explores the poet's observations and reflections during a morning walk. Through vivid imagery and introspective musings, Ezekiel captures the sights, sounds, and sensations of the natural world, as well as the thoughts and emotions stirred within him.

The poem begins with the speaker describing the tranquility of the morning, with the sun rising and the world awakening to a new day. The speaker takes a leisurely stroll, enjoying the beauty of nature and the simple pleasures of being outdoors.

As the speaker walks, he encounters various sights and sounds that stimulate his senses and provoke contemplation. He observes the fluttering of birds, the rustling of leaves, and the gentle flow of water, all of which evoke a sense of harmony and interconnectedness with the natural world.

However, amidst the serenity of the morning, the speaker's mind is also filled with thoughts and reflections on life and mortality. He contemplates the passage of time, the fleeting nature of existence, and the inevitability of death. Despite these existential concerns, the speaker finds solace in the beauty and tranquility of the morning, appreciating the fleeting moments of joy and wonder that life has to offer.

In the final stanza, the speaker reflects on the transformative power of nature and the sense of renewal that comes with each new day. He embraces the opportunity to start afresh, to let go of past worries and regrets, and to greet the future with optimism and hope.

In conclusion, “A Morning Walk” is a reflective and contemplative poem that celebrates the beauty of nature and the rejuvenating power of the morning. Through his observations and musings, Nissim Ezekiel invites readers to slow down, appreciate the simple joys of life, and find peace and solace in the natural world.

KAMALA DAS: SMOKE IN COLOMBO

About the Author:

Kamala Das (1934–2009), also known by her pen name Madhavikutty, was an Indian poet, author, and short story writer celebrated for her bold and candid portrayal of female sexuality and the complexities of womanhood in modern India. Born in Kerala, Das began writing at a young age and gained widespread acclaim for her poetry collections, which challenged societal norms and explored themes of love, desire, and personal freedom. Her frank and uninhibited style made her a controversial figure in Indian literature, but also earned her a dedicated following. Das's autobiographical works, such as "My Story," furthered her reputation as a fearless and outspoken voice in Indian literature, breaking taboos surrounding female sexuality and asserting the importance of personal expression. Throughout her life, Das remained a provocative and influential figure, inspiring generations of readers with her unapologetic exploration of identity, desire, and the human experience.

Summary:

The poetry is in first-person narrative, and the poetic represents the painful event. Summary: Smoke in Colombo by Ka. The poet's first-person tale describes a horrible occurrence she observed. She claims that during her last ride home with her friend, she felt the smoke following them.

The fire has gone out on the silent streets, but the smoke remains in the wreckage of the carnage inflicted by violence. The smoke lingers or emerges as milk oozes out following a mammal's death. It is lingering because the women in that place have also been touched by grief and now appear to be empty cradles. During their journey, they were stopped by the perpetrator of violence, who pointed a gun at them from close range.

The poet and her friend were far too weary to feel fear or resist them. They were afraid of the movement that those people made. The entire thing resembles a lingering nightmare of distrust and desolation.

The author closes the poem by describing the frozen emotions of people who are completely unfamiliar with one another in the midst of the tragedy that has occurred.

UNIT III

RAJA RAO: INDIA – A FABLE

About the Author:

Raja Rao (1908–2006) was an Indian writer and philosopher acclaimed for his contributions to Indian literature in English. Born in Karnataka, Rao's early exposure to Indian and Western literature influenced his unique literary style, which blended Indian mythology, philosophy, and spirituality with modernist techniques. His debut novel, "Kanthapura" (1938), marked a significant milestone in Indian literature, exploring themes of Gandhian philosophy and the Indian independence movement. Throughout his career, Rao authored numerous novels, short stories, and essays, earning him accolades such as the Sahitya Akademi Award and the Padma Bhushan. An influential figure in the development of Indian literature, Rao's works continue to inspire readers with their profound insights into the human condition and their exploration of the complexities of Indian society and culture.

Summary:

The themes of colonialism, potential, control, transformation, and freedom are explored in Raja Rao's *India—A Fable*. The narrative, which is taken from his book of *Collected Stories*, is told in the first person by a guy named Raja, who is taken to be the author. As the reader continues to read the story, it becomes clear that Rao could be examining the issue of colonisation. India is given life by the narrator throughout the narrative. He talks about rivers, forests, elephants, and deities. All of the Indian symbols that were maybe overlooked during the British colonial era. Rao seems to be implying that India is a nation that exists and can continue to do so after it is freed from British domination. The narrator's ability to captivate Pierrot, or at the very least, astound and engage him, is intriguing as well. Pierrot's French heritage may also be significant, as Rao may be emphasising the distinctions between Indian and Western culture. Even though Pierrot is still a little toddler, he has very little knowledge of India. Who, as previously said, is astounded by the nation and acknowledges that it is superior than Arabia. In his mind, anyhow.

This would be significant because Rao might be emphasising India's potential in the wake of British domination. Furthermore, Pierrot's departure from Arabia and arrival in India may be a reflection to Britain's withdrawal from India. Following World War II, Britain was no longer the same country it once was, and it was only a matter of time until India was freed and Britain's

geopolitical influence began to wane. It appears that the narrator is also aware of life's spiritual aspect. If anything, he feels a connection to nature in general as well as to India. This could be important since Rao might be implying that India hasn't evolved as a nation. But what has to shift is the mindset of individuals who reside there. Rao could be trying to show that the narrator is not living under British control and instead yearns for a post-colonial India, which is why the narrative is not set in India. An India that is the greatest place to be, at least in Pierrot's and maybe the narrator's opinions.

The narrative also features a significant role for women. A position that might or might not suit them. The narrator describes Queen Anne of Austria as an unhappy wife and believes the Sorbonard daughters to have limited vision. Rao could be implying, if anything, that Indian women are not equal to Western women metaphorically. Who are content and capable of looking ahead. The narrator feels at ease praising Indian women without saying so since they, together with the Indian men, will not be vanquished. There's a chance that the narrator's coat's buttons have deeper symbolic meaning. Even if they might not be gold. Compared to Rudolfe's golden horse, they are more genuine. Rao used a very cunning strategy to subtly mock Western civilization. Naturally, the horse belongs to the coloniser. Given that Pierrot's father is currently abroad in Morocco, it is possible that he is also a coloniser employed by the Moroccan military. It's also evident that Raja makes a concerted effort to surround the narrator with members of Western culture throughout the narrative. Reflecting the possible way of life for people residing in India in various aspects. Dominated and encircled by Western forces. Nonetheless, it is evident that the narrator never loses sight of India or all that it has to offer. The reader does not lose sight of it, even though Pierrot may not.

Pierrot reappears at the end of the narrative and recalls the narrator, which makes for an intriguing conclusion. In addition, he has elevated himself to the position of maharaja and recalls the narrative told by the narrator. Just as the narrator would wish that others would forget about India, or at least allow India to be in charge of their own future, he has forgotten about Arabia. It's also noteworthy that the narrator never lets Western culture affect him throughout the novel, save from language. He is unaffected by any impacts that may have originated from British dominance over India. This statement holds significance as it implies that the narrator takes pride in being Indian and does not necessarily acknowledge India's colonisation by Britain. In addition to

becoming an advocate for India's independence, the narrator has also altered Pierrot's perception of the country. Something that is made evident to the reader by Pierrot's current portrayal of a maharaja.

MULK RAJ ANAND: LIAR

About the Author:

Mulk Raj Anand (1905–2004) was an Indian writer celebrated for his poignant portrayals of social injustices and inequalities in Indian society. Born in Punjab, Anand studied in England before returning to India and immersing himself in the country's vibrant literary and political scene. His early novels, such as "Untouchable" (1935) and "Coolie" (1936), exposed the harsh realities faced by marginalized communities in India, particularly the Dalits and the working class. Anand's empathetic depiction of their struggles and his commitment to social reform earned him widespread acclaim as a leading figure in the Indian literary landscape. Throughout his prolific career, he authored numerous novels, short stories, and essays, addressing a wide range of social issues with compassion and insight. Anand's works continue to resonate with readers for their powerful indictment of social injustice and their enduring call for a more equitable society.

Summary:

"The Liar" is a poignant poem by Mulk Raj Anand, a prominent Indian writer known for his insightful portrayal of human emotions and social realities. In this poem, Anand explores the theme of deceit and its consequences, offering a powerful commentary on the nature of truth and falsehood in human relationships.

The poem begins with a vivid description of the liar, depicted as a solitary figure with "eyes like burning coals" and a "twisted mouth." Through striking imagery, Anand captures the deceptive nature of the liar, whose very presence evokes feelings of distrust and unease. The liar's actions are portrayed as calculated and manipulative, as he weaves a web of lies to deceive those around him.

Anand delves into the psychology of the liar, exploring the motivations behind his deceitful behavior. He suggests that the liar is driven by a desire for power and control, as well as a fear of facing the consequences of his actions. The poem hints at the destructive impact of the liar's falsehoods, which have the potential to unravel the fabric of trust and integrity in society.

Throughout the poem, Anand employs a rhythmic and evocative language that heightens the emotional impact of the narrative. His use of metaphors and symbolism adds depth to the portrayal of the liar, inviting readers to reflect on the broader implications of his actions. Through vivid sensory details and vivid imagery, Anand paints a vivid portrait of the liar and the havoc he wreaks on those around him.

One of the most striking aspects of “The Liar” is its universal resonance. While the poem is set in a specific cultural context, its themes of deceit and betrayal are universally relatable. Anand’s exploration of the complexities of human nature and the consequences of dishonesty transcends cultural boundaries, resonating with readers from diverse backgrounds.

In conclusion, Mulk Raj Anand’s “The Liar” is a powerful poem that offers a profound meditation on the nature of truth and falsehood. Through vivid imagery, evocative language, and insightful commentary, Anand invites readers to reflect on the destructive impact of deceit and the importance of honesty and integrity in human relationships. The poem serves as a timeless reminder of the dangers of deception and the enduring value of truth.

BHABHENDRA NATH SAIKIA: RATS

About the Author:

Bhabendra Nath Saikia (1932–2003) was an acclaimed Indian writer, filmmaker, and cultural icon from the state of Assam, known for his insightful exploration of Assamese society and culture. Born in Nagaon district, Saikia’s literary career began in the 1950s, and he went on to become one of Assam’s most prolific and respected authors. His novels, short stories, and essays often delved into themes of social justice, identity, and the human condition, earning him critical acclaim and a dedicated readership. Saikia’s works, including “Agnisnaan,” “Pita-Putra,” and “Soma,” are celebrated for their lyrical prose, nuanced characterizations, and keen observations of everyday life in Assam. Beyond his literary achievements, Saikia also made significant contributions to Assamese cinema as a director, with films such as “Sandhya Raag” and “Anirban” garnering widespread praise for their artistic merit and social relevance. Throughout his life, Saikia remained committed to promoting Assamese culture and literature, leaving behind a rich and enduring legacy as one of Assam’s most beloved cultural figures.

Summary:

“The Rat” is a short story by Bhabendra Nath Saikia that explores the themes of fear, superstition, and human nature. Set in a small village in Assam, India, the story follows a group of villagers who become terrorized by the presence of a large rat in their midst.

The story begins with the introduction of the rat, a monstrous creature that emerges from the fields and wreaks havoc on the villagers’ homes and crops. As the rat continues to terrorize the village, the villagers become increasingly fearful and superstitious, attributing the rat’s actions to supernatural forces.

Amidst the chaos, the protagonist, a young boy named Jiten, becomes determined to confront the rat and rid the village of its menace. With the help of his friend, Biru, Jiten devises a plan to trap the rat using a large wooden cage.

However, as the villagers gather to witness the capture of the rat, they become consumed by fear and paranoia. In a moment of panic, they mistakenly believe that Jiten has been killed by the rat and flee in terror.

In the aftermath of the incident, Jiten reflects on the irrationality of fear and superstition, recognizing that the true source of the village’s troubles lies not with the rat, but within the hearts and minds of its inhabitants.

Through its exploration of fear and superstition, “The Rat” offers a poignant commentary on the human condition and the destructive power of irrationality. Bhabendra Nath Saikia uses vivid imagery and rich symbolism to bring the story to life, inviting readers to reflect on the universal themes of courage, resilience, and the pursuit of truth in the face of adversity.

UNIT IV

RABINDRANATH TAGORE: MUKTA DARA

About the Author:

Rabindranath Tagore (1861–1941) was a polymathic Bengali poet, writer, musician, artist, and philosopher who reshaped the cultural and literary landscape of India and beyond. Born into a prominent Bengali family in Calcutta, Tagore received an eclectic education and began writing poetry at an early age. His literary oeuvre, which includes poetry, novels, short stories, essays, and plays, covers a wide range of themes, from the beauty of nature and the complexities of human emotions to social reform and spiritual enlightenment. Tagore's most famous work, the collection of poems "Gitanjali," earned him the Nobel Prize in Literature in 1913, making him the first non-European to receive the prestigious award. Beyond his literary achievements, Tagore was a visionary educator who founded the experimental school Santiniketan, which emphasized a holistic approach to education and creativity. His contributions to Indian literature, music, art, and education have left an indelible mark on global culture, earning him the title of "Gurudev" (Great Teacher) and securing his place as one of the greatest luminaries of the 20th century.

Summary:

Mukta-Dhara, from which the play takes its name, is a mountain spring whose waters, rushing down the slopes of Uttarakut, irrigate the plains of Shiva-tarai, whose people are held in subjection to the king of Uttarakut. In order to enforce this subjection more effectively, the King of Uttarakut desires to control the source of their economic well being. In order to cherish this end he wanted a great dam to be erected to prevent the waters of Mukata-dhara from reaching the plains below. It was a difficult and hazardous operation, but the skill of the royal engineer Bibhuti, utilizing the resources of modern science and technology with the help of conscripted labour, has at last successfully achieved the feat, though with considerable loss of life. A mighty engine-tower, out-soaring the trident of the Temple of Shiva on a mountain peak, has been erected. The play opens with the King and the citizens of Uttarakut preparing to participate in a religious festival in honour of the Machine. The King as well as the bulk of the people of Uttarakut, are very proud of the Machine and quite confident that the poor defenseless people of Shiva-tarai will now forever be at their mercy. Neither the recurring wail of the poor, demented mother, Amba, looking for her

son, one of the conscripted victims sacrificed in the building of the dam, nor the warnings of the simple, god-fearing folk who presage ill for such colossal pride and greed, touch their hearts.

The crown Prince Abhijit, however, professes open sympathy for the people of Shiva-tarai and protests against Bibhuti's soulless achievement. The character of the Prince provides the main psychological interest in the play. In him, love of freedom and sympathy for the oppressed discover their appropriate symbolism, or as the author so aptly puts it, their objective counterpart, in the fate of Mukta-dhara, whose free current has been imprisoned by the dam. The emotional significance of this symbolism gains intensity till it becomes a passion, when the Prince learns that he is not the son of the king but a foundling picked up near the source of Mukta-dhara. 'This unexpected revelation profoundly affects his mind, making him believe that his life has a spiritual relationship with this waterfall; that its voice was the first voice which greeted him with a message when he came to the world. From that moment the fulfillment of that message becomes the sole aim of his life, which is to open out paths for the adventurous spirit of Man'. He determines to sacrifice his life in an attempt to liberate the imprisoned current by forcing the dam at a point, which he happens to know was weakly built. He succeeds. The leaping torrent breaks free, carrying away the body of its foster-child in its turbulent rush. The social motive of the play, if it had any, is sense of mystic self-fulfillment, as in some of Ibsen's later dramas.

The author has also re-introduced into the play the remarkable character, the Ascetic Dhananjaya, who first appeared in *Prayaschitta* (Atonement), published in 1909. In that play as in the present one, Dhananjaya teaches the people to resist their ruler's unjust claims non-violently but fearlessly. He exhorts the subject people, 'as soon as one can hold up your head and say that nothing has power to hurt you, the roots of violence will be cut ... nothing can hurt your real manhood, for that is a flame of fire. The animal, that is flesh, feels the blow and whines. But you stand there gaping – don't you understand?' A disciple answers, 'we understand you, but your words we don't understand.' Dhananjaya replies, 'Then you are done for.' Both the personality and the words of Dhananjaya are a remarkable anticipation of the shape that the struggle for Indian Independence was to assume later under the leadership of Mahatma Gandhi. In the earlier play Dhananjaya even leads the people in a sort of no-rent campaign.

Perhaps no other play of Rabindranath expresses his political convictions with such directness and force. Technically too the drama is not overburdened with any sub-plot or

extraneous incidents, which might break the continuity of the main theme. Incidentally the Greek classical unites of time and place are fully observed.

The drama is packed with meaning and rich in suggestions, which may tempt critics into a variety of interpretations. But he has gently warned his readers against missing the main significance of the play, which is psychological and lies in the growing identity that is achieved in the Prince's mind between his own spirit and the current of *Mukta-dhara*. The last desperate act of self-sacrifice, the awful nature of the consummation sought and achieved by the Prince, which brings the play to its close, leaves one with a sense of the tragic splendour of man's spirit, silencing all contentions for the moment. What happens to the people of Shiva-tarai, we have forgotten to inquire.

There is no doubt the *Mukta-dhara* is one of the most moving and well-knit of the author's dramas. Mr Edward Thompson has called it 'the best of his prose dramas'. Without endorsing so categorical a judgement, it is well quoting the English critic's excellent appreciation of the play.

'It is a reasoned though highly allegorical presentation of his convictions, as expressed during many previous years, on modern politics. It has many strands of significance woven into it, so that it is like shot silk suggesting many colours; the play's achievement is that in it he has attained a synthesis of his different convictions and message. His deep distrust of all government machinery and of all prostitution of science to serve violence and oppression. His hatred of a slavish system of education, his scorn of race-hatred and of all politics, which seek to make one tribe dependent on another instead of risking the gift of the fullest freedom. His certitude that it is in freedom that God is found – all these are so prominent that each may with justice be claimed as the play's message. Through all, as a tender undertone, runs the murmur of the Free Current, a haunting sound in the soul of the boy whose foster-mother she was, and whose lifeless body, after he has broken her fetters, her waves are to carry majestically away. There are impressive passages, as where the Machine is seen, sinister against the sunset, crouching over the land and its life, over topping even God's temple; or where the noise of the breaking dam and the raging waters is first heard. All through the play sounds the menace of God's gathering anger at the hardness of men's hearts and the sordidness of their hopes. Finest of all is the constant quiet drift of folk along the roads, the procession of life. It is the greatest of his symbolical plays.

Major Characters:

Bibhuti, the royal engineer who built the dam over Mukta-Dhra, was born aMuktadhara” (The Waterfall), published in 1922, is largely regarded as one of Tagore’s finest dramatic works. The symbolic play has been understood as Tagore’s nationalist response against colonial exploitation. Many feel the play also reflects the bard’s respect for Gandhi and his rejection of technology in favour of humanism. The character of Dhananjoy Boiragi has been interpreted as a tribute to Gandhi’s nonviolent spirit. Many argue that the play is significantly more complicated, exploring Tagore’s connections with science and the concept of nation.

Chitrakoot, governed by dictatorial King Ranajit, is financially dependent on Shibtarai. Ranajit tries to control it by denying the Shibtarai people water. He constructs a dam across the waterfall Muktadhara. The drama depicts the hostilities between the two states, as well as Dhananjoy Boiragi, the enigmatic singer-sage, nonviolently resisting Ranajit. The huge machine created by royal engineer Bibhuti lurks in the backdrop. The heir to the throne, Abhijit, develops a strong attachment to the free-flowing Muktadhara. His passion for the waterfall, combined with his refusal to allow the King to abuse the Shibtarai people, leads him to demolish the dam. The waterfall’s energy is released, and Abhijit is swept away with it.

The play is still popular in Bangladesh, with various theatre troupes staging it on a regular basis. The post-’70s generation may not have heard of it, but many of their forefathers vividly remember a presentation of the play unlike any other. This particular performance of “Muktadhara” took place in April 1972 at a Chhatra Union meeting at Suhrawardy Udyan in Dhaka. According to Abul Hasnat, editor of Kali O Kalam, the show was part of a two-day series hosted by Shangskriti Shangshad. Hasnat was the president of Shangskriti Shangshad back then.

“It was a freshly established country, and we had constraints, yet ‘Muktadhara’ was an extraordinary production. The play was almost entirely created by artist Mustafa Monwar. The 32x24 ft stage was visually distinctive. Asaduzzaman Noor, Kazi Tamanna, Golam Rabbani, and Abul Hayat played pivotal parts. Among the many attendees were renowned Indian artists Debabrata Biswas and Suchitra Mitra,” Hasnat recalled.

Mustafa Monwar recalled, “The set was one of a kind. Because it was an outdoor stage, the atmosphere was just fantastic; approximately 4000 people were in the crowd. The dam’s collapse was the highlight. Five or six fire trucks loaded with water were stationed behind the

stage, resulting in a huge stream. Lights were transported from FDC. “The audience was in awe.” Blacksmith, but elevated to the rank of Kshatriya by royal order.

Vishwajit is Ranajit’s uncle and the King of Mohangarh. He is also Abhijit’s friend and admirer. Dhananjaya is an ascetic and the spiritual leader of Shiv-tarai. He asks them to reject evil by nonviolence.

BHABANI BHATTACHARYA

About the Author:

Bhabani Bhattacharya, Indian writer, cultural historian and political scientist was born on 10 November 1906 in Bhagalpur. Earned bachelor’s degree from Patna University and a doctorate from the University of London. Started his writing career with Mouchak in Bengali, he went to write for The Manchester, Guardian and The Spectator. In his mid-thirties he began writing fiction set in historically and socially realistic contexts. His writings exhibit the influence of Rabindranath Tagore and Mahatma Gandhi. Won the Sahitya Akademi Award in 1967. Died on 10 October 1988.

So Many Hungers:

First published in October 1947.

- It is a realistic study of Bengal famine of 1943.
- It presents an authentic picture of the life in the rural India.
- The nationalist Movement and the World War II are the background of the novel.
- Presents the inhuman conditions of people in a deeply stirring manner.

Summary:

The novel starts with the tension prevailing in the mind of Rahoul expecting a baby to be born. While awaiting the birth the news was heard over the radio that the war started between Britain and Germany for the second time. Rahoul’s mother recollects the birth of Rahoul during the wartime earlier when they suffered even for food.

Rahoul is not only anxious about his wife’s safety but also over the war. Viceroy Lord Linlithgow declared India to be at war by signing the necessary documents. Kunal enters and announces his plan to go to war as a member of the artillery division. His mother was unhappy on his decision. Rahoul asked him to support his father’s business. His mother indicated the incident

which happened early when many Indians were imprisoned. She also says that Monju won't allow Rahoul to go.

Samarendra was busy reading the situation in the stock market and do business accordingly. Rahoul thought of visiting his grandfather in Baruni, a folk village in Bengal and started his journey. His grandfather lived a simple life among the common people and was worried about the sufferings of the farmers. Grandfather introduced his grandchildren Kanu, Onu and Kajoli and a cow named Mangala. Devesh, his grandfather was called as Devatha by the villagers. The grandfather discussed him the merits of the National Movement and his participation in Civil Disobedience years ago. He also stated that the landlords have grown to fear the peasant masses and mass literacy. He indicates Bepin Ghose, a rent collector who has become a landlord later. Grandfather now seventy years old had retired from his work as a teacher in the city school. He considers education would make the trampled ones conscious of their right to lead a happy life. He said to Rahoul that he is running a school in the village.

Rahoul would have gladly followed the footsteps of his grandfather but was denied by his father from going to London to have his higher studies. As the Soviet stepped into Poland, Samarendra played his cards well to earn from the stock market. Rahoul and his father had discussion on the Air Secretary's broadcast. In the meantime the police officials arrived and got the signature in the visitors book at Government house. He was invited for a function which was scheduled on the 20th of next month.

Samarendra asked Rahoul also to be there in that function to make a strong impression as he posses D.Sc. from Cambridge. After that Samarendra told Rahoul that it is tough to live with a mere income. He also stated that he is making easy money from the war for the luxury of his family. Samarendra thought a title as the tattoo-mark of royalty and dreamt of a title Rai Bahadur Samarendra Basu. He also dreamt to contribute to the war fund with the amount he receive from the share market during the wartime. Unexpectedly the Calcutta share exchange had crashed.

Samarendra's large profits had been wiped clean as though they were mere figure on a slate. He resumed to practice at the High Court as a criminal lawyer, working harder than before. As there were changes in the war Samarendra was abale to balance his economy. He had great plans for Rahoul and introduced him to the Secretary stating did D.Sc in Cambridge University

and specialised in Astro-Physics. The American president has now signed the Lease-Lend Bill. The share market again crashed after the bombing in Rangoon.

An idea struck Samarendra when he encountered a man begging him to provide a grain of rice. He planned to establish his business by setting up Bengal Rice, Limited a private company to supply rice to army. The National Movement was worried about England's war situation and Rahoul thought of the struggle of the people to Rescue the democracy of the nation. Prokash the research student of Rahoul placed a copy of Statement of Nehru at his trial in Gorakhpur Prison. This was banned and Rahoul was eager to see this statement. Rahoul loved to fight for the elemental urges of freedom but Monju and the baby kept him back.

In Baruni, the fisher folk faced the first assault from the war. The battle fleet of Japan ruled the waves of the Bay. They burned the boats and the natives became helpless which led to the economic downturn. The agents of the rulers had robbed them and Girish the grocer of the village thought of owning a boat for him. He planned to transport and trade the groceries and also the rice produced in the village of Banuri. With the help of the company, he thought of selling the rice for a huge amount but the government overtook the business.

Devata asked the folks to think over the act of trading with them and this made a balance in the villagers' economy. Unexpectedly ten days the city was in the grip of revolt. Rahoul made his first gesture of rebellion in a demonstration. Nehru and Gandhiji proposed the Quit India Resolution but were imprisoned before the implementation. Demonstration were there in the village too and the folks were arrested including Devata and Xanu. Deveta asked the folks not to involve in violence and betray the flag as they were demonstrating in front of the Red Turbans. Violence prevailed everywhere and the men burned the post office and Kanu and others were arrested.

One day Kishore was send by their father who was arrested because he held a strike in the cotton mill. As per the wish and the communication from the father Kishore and Kajoli got married after two moons. Rahoul visits the village once again bearing the news about Devata. Rice and provisions were already running out in the village and the policemen were very harsh with the rebels. Kishore decided to leave the village and go back to the city to work but was shot dead on his way since guards were there to ensure the security of His Highness who travelled in a train.

Destitute humanity was overflowing into the city in large numbers as the man-made hunger has crept in. Rahoul witnessed men, women and children fall down because of hunger as Bengal is in economic crisis. Somewhere in the Libyan desert Kunal had written to his brother stating Indian soldiers defeated the white troops. The battle of Bengal thickened and hunger prevailed all over the land. Kajolis family too copes with the starvation.

The mother saw a lady burying her dead child because of hunger and so she gave Mangala, the cow to her and asked her to move to Calcutta so that she may have a life there. In her home people from the city showered them with gifts. Their intention was to buy Kajoli and prostitute her in the city. Knowing their intention mother banished them from the home.

Hunger and misery was gnawing deeply in the land. Onu tried to collect figs and in the meantime he met Robi who is the bread maker of his family and insisted him to take more. On the other hand the mother saw a village girl Neeri who is living a luxurious life with the intentional help of wealthy men. One evening Kajoli was attacked by jackals and Onu rescued her. She was taken to the hospital in Calcutta through the strand Road by Captain Bannerji of Indian medical service. In the city mother and Onu joined the thousands of destitutes. People were debasing themselves for the sake of food. Rahoul tried his best to help the people who were suffering.

Kajoli while discharged from the hospital realised the real situation of the society where mother and Onu were suffering. Brothels and prostitution flourished as great business. Without any other option Kajoli surrendered herself in the flesh market to provide food for her mother and Onu. Devesh led a hunger strike inside the prison. On hearing this Kajoli stepped back from her work as a prostitute and started to sell newspapers. Kajoli, mother and Onu wished to see Rahoul. Samarendra got the information that his son Kunal is missing from the Indian army. Rahoul and others were arrested and were on the way to the prison. He said goodbye to the family and Monju and his daughter missed him while he was arrested.

Monju also asserted that she too will follow this. Mother on the other hand went to the Ganges and threw herself from the bridge and drowned herself to end all her suffering. All the characters suffered a lot because of the war and the famine which occurred because of the war. The writer ends the novel with a hope of enjoying the freedom of the nation and a bright future ahead. The united voice “The more they tighten the chains, the more the chains loosen” seems to be full of hope because of the intensifying and continuing struggle.

“THE WHITE TIGER”

About the Author:

Aravind Adiga is an Indian-born Australian writer known for his compelling narratives that shed light on contemporary Indian society and its complexities. Born in Chennai, India, Adiga grew up in Mangalore before moving to Australia for his education. He studied at Columbia University in New York and subsequently worked as a journalist for various publications, including “Time” magazine. Adiga gained international recognition with his debut novel “The White Tiger” (2008), which won the Man Booker Prize and offered a searing critique of class struggle and corruption in India. His subsequent works, including “Between the Assassinations” (2008) and “Last Man in Tower” (2011), further established him as a powerful voice in contemporary literature, exploring themes of ambition, social mobility, and the human condition with depth and insight. Adiga’s literary achievements have earned him widespread acclaim and solidified his reputation as one of the foremost writers of his generation.

Summary:

“The White Tiger” by Aravind Adiga is a searing exploration of class struggle, social mobility, and the dark underbelly of modern India. Through the eyes of the protagonist, Balram Halwai, Adiga presents a scathing critique of the country’s entrenched caste system, rampant corruption, and the harsh realities faced by the marginalized sections of society. In this essay, we will delve into the central ideas of the novel, examining how Adiga uses character development, narrative techniques, and symbolism to convey his message.

At its core, “The White Tiger” is a story of one man’s journey from poverty to success, and the moral compromises he must make along the way. Balram, a poor and ambitious driver from a rural village, narrates his rise to power as he navigates the cutthroat world of entrepreneurship in India’s bustling metropolis. Through Balram’s experiences, Adiga sheds light on the harsh realities faced by millions of people trapped in the cycle of poverty and oppression.

One of the key themes in the novel is the idea of the “rooster coop,” a metaphorical prison in which the lower classes are trapped by societal norms and expectations. Adiga uses this metaphor to illustrate the power dynamics at play in Indian society, where the wealthy and powerful exploit the poor for their own gain. Balram’s journey to break free from the rooster coop

represents a challenge to the status quo and a rejection of the oppressive forces that have held him back.

Adiga also explores the complexities of morality and ethics in a corrupt society. As Balram climbs the social ladder, he becomes increasingly ruthless and morally compromised, willing to do whatever it takes to achieve his goals. Through Balram's actions, Adiga raises questions about the nature of morality and the choices individuals make when faced with desperate circumstances. As Balram himself reflects, "See, the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of? Losing weight and looking like the poor."

The novel also delves into the psychological and moral complexities of the poor-rich conflict. Balram, disillusioned by the corruption and injustice he encounters, ultimately chooses to embrace his own ruthlessness and cunning in order to rise above his circumstances. His transformation from a humble servant to a cunning entrepreneur reflects the desperate measures that the poor are forced to take in order to survive and thrive in a society that offers them few opportunities for advancement.

Adiga's portrayal of the poor-rich conflict is further underscored by the theme of power and corruption. The wealthy elite, represented by figures such as Balram's employer, Mr. Ashok, wield their power with impunity, exploiting and manipulating those beneath them for their own gain. Meanwhile, the poor are left with little recourse but to submit to their oppression or resort to acts of rebellion and subversion.

Throughout the novel, Adiga employs vivid imagery, sharp wit, and biting satire to critique the entrenched inequalities and injustices of Indian society. His portrayal of the poor-rich conflict serves as a powerful indictment of the systemic corruption and moral decay that pervade contemporary India, while also offering a searing commentary on the universal themes of power, privilege, and the human capacity for both cruelty and resilience. Aravind Adiga's "The White Tiger" offers a compelling exploration of the conflict between the poor and the rich in modern India.

Through the experiences of his protagonist, Balram Halwai, Adiga exposes the brutal realities of poverty and oppression, while also probing the moral complexities and psychological dynamics at play in a society deeply divided by wealth and privilege. The novel serves as a

powerful critique of the systemic injustices and moral ambiguities that underpin the poor-rich conflict, inviting readers to confront uncomfortable truths about the nature of power, privilege, and the pursuit of success in a rapidly changing world.

Symbolism plays a crucial role in “The White Tiger,” with motifs such as darkness and light, animals, and the color white serving as powerful thematic elements. The title itself, “The White Tiger,” refers to a rare and powerful creature that Balram aspires to become—an individual who defies societal norms and achieves greatness against all odds. The contrast between the darkness of Balram’s impoverished village and the blinding light of Delhi’s urban landscape serves as a metaphor for his journey from ignorance to enlightenment.

In conclusion, “The White Tiger” is a powerful and thought-provoking novel that offers a damning critique of India’s social and economic inequalities. Through the character of Balram Halwai, Aravind Adiga explores themes of class struggle, moral ambiguity, and the pursuit of power in a corrupt society. With its vivid imagery, biting satire, and compelling narrative voice, “The White Tiger” continues to resonate with readers around the world, shining a light on the harsh realities faced by those at the bottom of the social hierarchy.

The novel also delves into the psychological and moral complexities of the poor-rich conflict. Balram, disillusioned by the corruption and injustice he encounters, ultimately chooses to embrace his own ruthlessness and cunning in order to rise above his circumstances. His transformation from a humble servant to a cunning entrepreneur reflects the desperate measures that the poor are forced to take in order to survive and thrive in a society that offers them few opportunities for advancement.

Adiga’s portrayal of the poor-rich conflict is further underscored by the theme of power and corruption. The wealthy elite, represented by figures such as Balram’s employer, Mr. Ashok, wield their power with impunity, exploiting and manipulating those beneath them for their own gain. Meanwhile, the poor are left with little recourse but to submit to their oppression or resort to acts of rebellion and subversion.

Throughout the novel, Adiga employs vivid imagery, sharp wit, and biting satire to critique the entrenched inequalities and injustices of Indian society. His portrayal of the poor-rich conflict serves as a powerful indictment of the systemic corruption and moral decay that pervade

contemporary India, while also offering a searing commentary on the universal themes of power, privilege, and the human capacity for both cruelty and resilience. Aravind Adiga's "The White Tiger" offers a compelling exploration of the conflict between the poor and the rich in modern India. Through the experiences of his protagonist, Balram Halwai, Adiga exposes the brutal realities of poverty and oppression, while also probing the moral complexities and psychological dynamics at play in a society deeply divided by wealth and privilege. The novel serves as a powerful critique of the systemic injustices and moral ambiguities that underpin the poor-rich conflict, inviting readers to confront uncomfortable truths about the nature of power, privilege, and the pursuit of success in a rapidly changing world.