

Masters of English

(M.A.)

ENGLISH (MA-303)

Indian Writing in English (Part-I)



Directorate of Distance Education

Guru Jambheshwar University of Science & Technology

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Subject: English	
Course Code: ENG-303	Lesson No: 01
Author: <i>Dr. Devender Singh</i>	
Sri Aurobindo (1872 – 1950) - Savitri	

Lesson Structure

-  Introduction
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  References /Suggested Reading

Learning Objectives

-  Possess the ability to read.
-  To improve one's ability to reading, writing, speaking, and listening in English.
-  To need a thorough comprehension of the content.
-  To comprehend the text and read it fluently.
-  To learn new vocabulary and subject-specific terminology.
-  To increase vocabulary and have fun with writing and reading.

Introduction

Sri Aurobindo (1872 – 1950) - Savitri

An influential leader in the early campaign for Indian Independence was Sri Aurobindo (1872–1951). After a profound spiritual experience in prison, the Britishers took him into custody on sedition-related charges, and he later quit politics to follow a life of spiritual exploration. In Pondicherry where he established an ashram, Sri Aurobindo became a poet, spiritual philosopher, and teacher. His magnum opus titled as *The Life Divine* and his epic poem *Savitri* both are considered as his best works.



Sri Aurobindo Ghose was born on August 15, 1872 in India. He moved to England at an early age to attend St Paul. Due to his high academic standing, he was awarded a scholarship to study classics at King's College Cambridge. He grew interested in the fledgling Indian independence movement as a student. He purposefully failed when allowed to join the civil services because he wanted to do something other than the works for the British Empire.

After receiving his degree, he decided to return to India where he started a job as a teacher. He relates his first and the most profound spiritual experience after returning to India. He describes how, upon returning to Indian land, he had an overwhelming sense of tranquility. He wasn't looking for this experience, but at the same time, he kept growing closer to the Indian independence causes. He was one of the first Indian politicians to publicly demand total independence for India; although at that time, the Indian Congress only desired partial autonomy. Later he was charged with involvement in 1908 Alipore bomb plot which resulted in the deaths of two individuals. As a result, he was imprisoned while waiting for his case to be heard.

Aurobindo had a transformative and profound spiritual experience while he was incarcerated. Swami Vivekananda and Sri Krishna gave him spiritual guidance inside as he started to meditate exceptionally intensively. He observed that Brahmins or God inhabited the universe from the confines of the British jail. There was not even a single thing that was not a part of God's existence. He recognized God or Vasudev in even the darkest criminal's heart.

Sri Aurobindo got an inner directive to renounce politics and devote his life to spirituality and the ascent of a new spiritual awareness during his spiritual change. Additionally, he was assured that he would be exonerated entirely in his upcoming trial. Thanks to his efforts, C.R. Das worked nonstop till Aurobindo was freed and found not guilty. He chose to go to the French colony of Pondicherry, where he started to practice meditation and other spiritual practices because the Britishers were still quite wary of him. He also began to draw many aspiring spiritualists who wanted to

accept Sri Aurobindo as their Guru to Pondicherry. A few years later French mystic named Mirra Richards (born in Alfassa), who had lived in Pondicherry for several years paid a visit there. Sri Aurobindo recognized her similarity to him. Later, he claims that he and the mother (Mirra Richards) were essentially one soul inhabiting two bodies. Following the mother's arrival in the ashram in 1920, he gradually withdrew to allow himself more time for reflection and writing. She was left in charge of managing the Ashram's operations.

Sri Aurobindo was a prolific author who produced some of the most in depth speeches on spiritual development. He claimed that his inner pilot, a higher source, inspired him for his writing. He wrote a lot, but he is mostly known for his lengthy letters in which he painstakingly addressed the issues and queries of his pupils. He would respond to even the tiniest questions with tremendous care, attention, and with excellent humor. Notably, he regularly declined attempts to resume his role as a movement leader, turned down offers to write for esteemed publications and journals, and refused to speak at famous conferences. He was the seer poet also with finest caliber. A testament to his spiritual practices is represented in his epic *Savitri*. He continuously worked on this mantric poetry output for more than 20 years—one of his spiritual consciousness's most potent testimonials developed from it.

Summary

Savitri: A Summary of Sri Aurobindo's Epic Poem

One of the most influential people in India today is Sri Aurobindo Ghosh. He is a genius with several talents. He was a brilliant thinker and a prolific writer. He was primarily a patriot, yogi, guru, scholar, philosopher, and, most importantly, a wonderful poet. He obtained a profound understanding of Indian culture and civilization. He found inspiration and creativity in his yoga practice. Political activism was how he got his start in the public eye. He was the one who campaigned for India's complete independence from British domination. He was among India's most illustrious spiritual figures. He spread his ideas on spiritual growth and human advancement as a spiritual reformer.

The Drama of Integral Self-Realisation—the Spiritual Message of Savitri

The epic poem *Savitri* by Sri Aurobindo poses a significant spiritual challenge by presenting yoga, divine union, or self-realization goals. Its spiritual thought is so comprehensive and integrative that it creates a power that makes life on earth a life of religious activity rather than one that leads to escape from it. The epic is a mantric portrayal of this great seer-sage's inner triumphs and discoveries, culminating in his prophecy of an age of truth-consciousness and immortality. Living theater depicts the daring climb of a king-soul via highly developed states of consciousness to Nirvanic heights and beyond to heights never reached. The poet writes of his encounter with the Divine Mother whom he refers to as the Presence of God's Consciousness, Power, and Bliss, at the heights of meditation, when one is at one with God, and many give up seeking. The author describes the descent of this Creatrix of limitless Love and Wisdom- Splendor to transform Darkness into Light, the Unreal into the Real, and Death into Immortality.

The well-known Mahabharata epic '*Savitri and Satyavan*,' the story of 'Love Conquers Death,' found in chapters 291–297 of the Aranyaka Parva, serves as the primary symbol of this mystic literature of 'Divine Life on Earth.' According to folklore, the virtuous and noble King Aswapati performed several penances to appease God and get a child to uphold his reign. The Divine Creator's spouse, the goddess Savitri, emerges from the sacrificial flames after an 18-year hiatus and swears to the king that she will bear him a daughter who will shine with the spiritual light of the universe.

The newborn is given the name Savitri. She is endowed with godlike attributes and develops 'like unto the Goddess of Beauty' herself. When she is an adult, kings, and princess are terrified by her heavenly qualities and are afraid to ask her for her hand. To find her own master, her father sends her on her way.

Savitri finds her father talking with the revered heavenly philosopher Narada

as she arrives to express her love to him. Narada, who overhears Savitri's remarks, predicts Satyavan will die in a year despite having all the great qualities and dignity unshakable as the Pole Star. The princess has a modest marriage and a tranquil existence in the woodland. With her kind service, selflessness, even temper, skill, gentle words, and devotion to Satyavan, she wins the hearts of everybody.

However, Narada's prophecy is constantly in her thoughts, even though she keeps them to herself and avoids mentioning them to others. To view the flowering forests that Satyavan travels through daily, Savitri asks for permission to accompany her husband into the woods on the day of his death. Savitri fasts and prays as the set time for his death draws near. She granted her request, which she had never petitioned for anything, and she soon arrives where she stops to get wood for the house fire.

Satyavan receives few smacks before becoming distraught and collapsing to the ground. With him, Savitri cradles his head in her lap while she sits there, stricken with melancholy. The deity of death, Yama, is visible as she looks up and holds a noose. She gets to her feet and wonders why he came straight instead of sending out one of his messengers like he always did. Yama then transports the spirit of Satyavan as he moves south. Savitri pursues him without giving up. Yama makes many attempts to stop her but with her astute and persuading words, he is forced to grant blessing after blessing and maintain the life in his hands. She continues to follow him even after he enters his cave, and it is only because of her undying dedication, unrivaled love, and wisdom that Yama is eventually persuaded to restore Satyavan's soul. Savitri hastily travels to the woodland where her lord's body is found and charms the ghost into regaining awareness. The blessings Yama promised them to materialize as they return to their home together.

King Aswapathy's self-denial and asceticism were turned by Sri Aurobindo into the tapasya, or conscious spiritualization, of an ambitious human soul by employing this story as a metaphor for a profound living spiritual experience. In addition to being a goddess in human form, Savitri is also an expression of Divine Grace. The union of Savitri and Satyavan is a heavenly union that unites their lives in a way that elevates the planet and humanity toward God and brings God to the earth, transforming it into a haven of heavenly Delight.

In the beginning of Book 1, Canto 1, Sri Aurobindo gives a general outline of the characters and significant occasions of the historic day of the Divine Conquest as a metaphor for the beginning of the epic by painting a picture of the day when Satyavan's death was unavoidable in the epic's dramatic start. It contrasts how Savitri is affected as she prepares for her epic fight with Death and how people with 'time-born eyes' perceive this glorious dawn. Inspiring poetry unlocks the secret to understanding the root of Savitri's capacity to go over her loneliness and the things that troubled her mind. Her godlike qualities and sensitive nature are on display, and they make it clear where she got her strength and determination from when she faced

death.

In canto 2, Savitri mentally prepares as the significant day of death draws near. She is portrayed grappling with the burden of her karmic history and pleading with her will-bear self to help her reject the struggles and legacy of former selves that were 'a block on the immortal road.' As she thinks back on her life, she describes her first year as the lovely precursor to this day, spent in the solitary grandeur of the woods where there was "deep room for thoughts of God."

An account of Aswapathy's spiritual preparations for his soul's deliverance is given in the first half of the third canto, which continues the poet's overview of the epic's tremendous moments. We see how with the aid of inner focus and a firm will; he could put 'his frail mud-engine to heaven use' and maintain his consciousness within his super nature. His goal is to liberate himself from his ego, its limitations, and the boundaries of his intellect and "the lines of safety reason draw". When one is not being drugged by matter, what a conscious slumber delivers and what powers emerge are tied to the spiritual romance.

Then it is explained how 'these wide-poised uplifting,' whose tranquility the 'restless nether members tire of,' are made to endure. It also explains how the power of the spirit gradually transforms the more sinister aspects of a person, even the cells in their bodies, and gives them the desire and motivation to change so 'the purpose of this immense creation may not fail.' Here, it is explained what he must examine as he passes through the gates of his mind carrying 'forged signatures of the gods,' what his being's silences disclose, and what rare treasures he discovers as his being is transfigured in the deep subconscious.

The secret knowledge that follows (canto 4) explains the lofty significance of our lives, the story of the god-spark's ascent through the world of the earth to God head, how the Spirit-guardians of the Silence of the Truth function in the highs and lows of our lives, the true origins of our beings, the identities of the cosmic managers, and how the secret God within manifests himself in our lives. Aswapathy must enter 'unplumbed infinitudes' to comprehend the oneness that was the unique quality of being, understand how to bring back 'what is now parted, opposed, and twain,' and find solutions to insurmountable problems.

As a result, in canto 5, Awapathy embraces the freedom and majesty of his Spirit, dares 'to live when breath and thought were still,' and enters the magical world where all is elf-known and the universe's mystery 'grew plain' and 'lost its catch obscure.' As he climbs, he leaves the mountains of earth-nature at his feet, and the poetry is lovely. The awe, power, and sweetness of God's mystic spirit are palpable for us to experience as he is drawn from his alone into God's embrace. As he ascends, his vision discovers a succession of graded kingdoms between the poles of life through which the souls pass. He ascends this staircase of universes and moves into a different

realm and time. Aswapathy (Book 2, Canto 1) takes us on a voyage while teaching us about the traits of these spheres and their godheads. With the clarity of language that can only come from experience, Sri Aurobindo discloses the esoteric cosmogony in this paragraph in grandiose and dazzling detail. A greater awareness comes from learning about these interior states of ourselves and the overarching pattern that can be seen within, below, without, and above.

Aswapathy leaves the domain of coarse material things and enters the world of subtle material things, where the patterns of human shapes are located. From there, Aswapathy travels to planes of unadulterated life force, where the lower regions—described as ‘an unhappy corner of eternity’—are inhabited by a variety of more inferior vital beings, whereas the higher areas—which are inhabited by more heightened emotions, desires, and aspirations—are home to beings and kings who have not yet attained their objectives. Then, alongside this explorer, we go into the dangerous depths of ignorance—a place where a horde of hatred and greed dwells—in quest of the causes of the desire-worlds’ inability to satisfy their wants. There, we can see the natural curves. We go further into Hell with this warrior-adventurer who still has ‘a prayer upon his lips’ and the mighty ‘Name’ to protect him from its terrors and demoniacal horrors. What horrifying images, yet such terrible majesty! This spirit-soul dives down into the hidden heart of Night, where there is a complete denial of truth and being, where the ‘hypocrite blooms,’ a ‘spiritless hollow,’ the realm of the dark powers, ‘a studio of creative Death,’ and a terrible zone of suffering. After enduring the agony of its darkest abyss and “treasuring between his hands his flickering soul,” Aswapathy discovers that the grandest secrets are shrouded in these horrible depths.

As we soar into the paradises of the Gods of Life and Hope, the richness and joy of this situation become evident to us. The Immortal One, who offers all he could want and more, is only discovered when he quickly moves on from this as well, looking for something greater—than which unifies all beings—because he understands that remaining inside the boundaries of desire’s satisfactions delays his discovery of the Immortal One. He then arrives at the brighter planes of Greater Mind where there aren’t many visitors. It’s motivational to read the phrases that depict what would be possible for us if we were to open the doors to this beautiful maze of Mind.

Aswapathy then soars up to the idyllic sky of the Ideal, where our spiritual yearnings originate, where we may hear ‘the flutings of the Infinite’ that awaken the soul from its depths. He leaves this lovely domain, where the dazzling flower children of the mind reside, and enters the silence, the hidden home of the self of mind, the witness Lord of nature. Aswapathy studies the motive thoughts of this thinker, but he only sees a finder in this firmament of abstract ideas—neither a Knower nor a Lover.

The king-soul enters the Soul of the World through a brilliant aperture while

being carried by an enigmatic sound in quest of a way out of these restrictions. Thus, the poet speaks of cosmic consciousness as possessing universal harmonies, sympathies, and wisdom, which is the home of souls in spiritual sleep between lives on earth. We discover how souls prepare for future adventures in this ‘fashioning chamber of the Worlds.’ The spiritual traveler’s observing eye recognizes his soul there. After becoming soul-aware, they learn about the ‘Two-in-One,’ the Cosmic Father and Mother, who are lost in intense creative delight. Knowing he is getting close to the core of things; he falls in awe before this Goddess which has been revealed. ‘Where all are different, and all are one’ is where our hero-soul enters a place of endless quiet. The depths of wisdom discovered there are laid out before us.

A formless form of self is all that remains after this persistent seeker reaches the heights of creation (book 3). As the Godhead of the entire manifests with ‘his feet firm-based on Life’s stupendous wings,’ it is forcedly made clear that this God is entirely alone, silent, and enigmatic, rejecting the world and soul from itself. However, he was unsatisfied by this ‘Consciousness of Unheard Bliss.’ He searched for ‘the Absolute Power’ amid this total silence because he was aware that a mass extinction was not the apex of the Self’s purpose, the Self’s power, or the importance of this vast, perplexing cosmos. The great soul that desires Nirvana as his end of existence is challenged in the verses.

The poet then begins to speak in passages rife with profound significance as he describes how the Divine Presence—that glowing heart that Aswapathy has been yearning for with all his heart—behind the Godhead is moving closer. God, the Divine Mother, was in full glory at this place. His prayer to the Mighty Mother, which he said after ripping desire ‘from its bleeding roots and offering the vacant place to the gods,’ is soul-stirring. Aswapathy undergoes a metamorphosis as the Divine Mother touches his heart, and the poet explains his vision of the new creation, which would usher in a harmony of all differences, in his description of this transition. Beautiful prophecy chapters! To warn him not to awaken too soon from the infinite plunge and to unveil her wondrous capabilities, the Divine Mother suddenly rises within him and whispers in the chambers of his heart. But Aswapathy, who has now seen this wonderful Mother, begs, ‘Incarnate the white passion of thy Force’ (book 4), his heart brimming with love for everyone. One of the most incredible mantric sections of the epic is the beautiful immortal’s agreement and pledge to descend to earth. Savitri is therefore created to reverse nature’s fate. In book 9, exquisite poetry describes her early years, the slow emergence of the flame inside her, the summons to her heavenly mission, and the encounter between the two young lovers.

The celestial master Narada then speaks to us in book 6, explaining Karma, fate, pain, and the mystery of why great beings endure. Aswapathy, the father of Savitri, is informed by Narada about Satyavan’s intended destiny. Savitri’s yoga (book 7) and her union with God are found on the sorrow of learning of Satyavan’s death and her heart’s grief, much like Arjuna’s desperation in the Bhagavad Gita. We

watch as the poet struggles against the senses, desire, and the restless mind, as well as elements of indifference and inertia. He works with both the poisonous truth and the frailty of the heart. She received a powerful spiritual reaction as she prayed, “Speak to my depths, O great and deathless voice, for I am here to do thy will.”

Then, Savitri shows us a picture of what she discovers as she probes her soul and investigates herself. When people are persuaded to take more accessible routes to the all-negating absolute to avoid the struggle with life and reach Nirvana, serpents of all types of constraints and temptations block the entrance to the God inside. She is rumored to respond to and dismiss them once she describes her numerous contributions to society. A chant about Savitri discovering her secret deity marks the poem’s conclusion.

A little time after the foreboding yet optimistic day of Satyavan’s birth, the terrible day of his death is described in lyrical terms in Book 8. The mystic lotus in Savitri’s brain, “a thousand-petal led home of power and light,” is where she goes after she dies (book 9). From there, she confronts the terrible God, the never-ending denial of all existence. Conflict exists between the Universal Death of God and Woman. Savitri loses her sheaths and sinks into her soul’s trance, as depicted in the poem, to be with Satyavan. In the stillness beyond, Satyavan is also seen escorted by Death. Death tells not to go on and describes his enormous, dark home and the helplessness of everyone under his authority. Savitri answers to what she perceives as a black lie of the night after his scathing remark by asserting that the power of her spirit can defeat him. After that, she challenges Death to fulfill Satyavan’s lifelong longing for his parents. Death acquiesces joyfully yet she must return to the earth or be destroyed. Savitri, however, vehemently insists that she possesses talents that, like fire, can put an end to him. Death sneers, “I am the Creator and Disposer of all things,” in contemptuous phrases.

The ghost of Savitri is still fighting Death and jeering at his use of logic. She is compelled to seek knowledge via death since it obliterates love. She answers right way by noting that love is the source of wisdom. We hear them continue arguing as they pit all of life’s opposites against one-another and float beside them. She challenges Death to forge a greater God to enrapture her soul as she displays what her God of Love has achieved and will continue to do to his scary music. Death mockingly interprets her remarks as mental hallucinations, delivers a sermon on cognitive illusions, and elevates unconsciousness to the position of supreme importance. Savitri responds in Death’s terms, referring to him as the universe’s dark-browed sophist who creates divinity via his dance of death. She sings out the occult mystery of God’s works growing from a bit of seed in exquisite poetry, and later, in words of majesty and strength, she tells of her certain victory and how her love is more vital than his ties of death.

The Dark King, who is still trying to discourage her, makes a sarcastic allusion

to her vision of the truth when he says that the truth is as brutal as stone. The words in the argument jangle back and forth. Death appeals to Savitri, who has been given twilight ideas and a heart of truth, uses cunning reasoning to show the futility of God's power and arming himself with all of man's futile endeavors, constricting spiritual goals, and his exaggerated and flawed knowledge of truth. However, Savitri succumbs to Death's charms.

Death asks her to demonstrate a body of living Truth since he believes her to be the mother of the God in human form and questions if the matter has ever been able to contain Truth. When Death touches the physical manifestation of Truth supreme, Savitri identifies him as Death, informs him that he will no longer exist, and then discloses that she is one with God. Death, still doubtful, makes one more defense of his blind power and challenges Savitri to show off the Divine's might since many individuals have access to the Truth, but who can radiate it? Death is seen progressively fading away until being vanquished and consumed by light.

Savitri and Satyavan were the only two in the silences of the beyond (book 11). They joyfully wander in the spirit's lanes. Even there, though, voices tempt them to leave their struggles behind and come to a happy abode, but Savitri once more proves her fortitude. She responds in sunny tones by saying that she was put in this world to dare the impossible and that being flawed is a thrill that not everyone can experience. After singing the last ecstatic chorus of the divine change that would take place on earth, God sends Satyavan, his Soul, and Savitri, his power, back to the planet to transform this life on earth into a life divine. At this point, Savitri is entirely at one with his diamond heart.

In chapter 12, Savitri falls to the earth like a star while Satyavan, who is being drawn covertly, soars past her. They eventually cross paths on Earth, and the epic concludes by making known the carefully concealed promise of a better dawn that has been dormant in the stillness for eons.

Keywords

- 📖 Avatarhood
- 📖 Satyavan
- 📖 Symbolism
- 📖 Allegory
- 📖 Humanity

Self-Assessment Questions (SAQs)

Que.1. What is the central theme of Aurobindo Savitri?

Ans. Through realms of supramental and over mind reality, Savitri provides a glimpse of the truth that transcends the ordinary mind. Because of this, Savitri cannot be adequately articulated by logic alone; instead, it must be felt, experienced, and realized. The human experience and the soul's journey over the celestial levels serve as the basis for Savitri.

Que.2. What is the critical appreciation of Savitri by Sri Aurobindo?

Ans. She represents the mother god's Avatarhood. She is an incarnation constrained by the body's physical properties. Savitri is not unaware of her divinity while taking on a human body, in keeping with Sri Aurobindo's notion of Avatarhood. Her heavenly abilities are something she is aware of.

Que.3. What is the symbolic significance of Savitri?

Ans. Underlying behavioral patterns for a life that is spiritually individuated are contained in the poem Savitri. It is a prophecy of the earth's history, encapsulating the completion of man's life on the planet. The epic poem Savitri by Sri Aurobindo is a symbolic narrative that satisfies a strong demand in modern thought.

Que.1. What is the story of Savitri?

Que.2. What is the role of Yama in the poem Savitri?

Que.3. What is the excellent quality of Savitri?

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Subject: English	
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Author: <i>Dr. Devender Singh</i>	
COOLIE: Mulk Raj Anand	

Lesson Structure

-  Introduction
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  References /Suggested Reading

Learning Objectives

-  To have the skill of reading.
-  To develop reading, writing, speaking, and listening skills in the English language.
-  To invite a profound and detailed understanding of the text.
-  To understand the passage and to read fluently.
-  To acquire new vocabulary and content words.
-  To enrich their vocabulary and enjoy reading and writing.

Introduction

Coolie: Mulk Raj Anand



Indian author Mulk Raj Anand is well-known for his English-language literary creations. He provides the life of the lower caste in conventional Indian society in his works. Anand was born on December 12th, 1905, in Peshawar, NWFP (now in Khyber Pakhtunkhwa, Pakistan), British India. Along with R.K.Narayan, he pioneered Indo-English literature. Ahmad Ali, Raja Rao, and Narayan were among the first Indian authors of English literature to gain recognition and readers abroad. He specialized in realistic fiction. Mulk Ji is well recognized for his literary works, which have become contemporary Indian English literature classics and are renowned across the globe for giving readers a glimpse into the lives of the downtrodden and for accurately capturing poverty, exploitation, and suffering. He received much attention for the influential protest book titled as *Untouchable* (1935). After this, he released *Coolie* (1936) and *Two Leaves and a Bud* (1937), his other two books that told the tale of a destitute Indian culture. He became famous as one of the first authors when incorporating Punjabi and Hindustani idioms into his distinctive English writing style.

Early Life and Education

Anand Ji was born in Peshawar (now in Pakistan). His parents were Ishwar Kaur and Lal Chand. In 1924, he graduated from Khalsa College in Amritsar with honors. After that, he relocated to England and was accepted as an undergraduate at University College London. He also had a job there, working at a restaurant to support himself. He later earned his Ph.D. in philosophy from Cambridge University in 1929. The other members of the Bloomsbury Group became his buddies at this time. One of his buddies, Picasso, gave him a painting as well. Additionally, Mulk Raj delivered lectures at the Geneva-based International Committee on Intellectual Cooperation of the League of Nations.

Following a family tragedy caused by the rigidity of India's caste system, Mulk Raj Anand entered the area of literature. In his first article, he addressed the suicide of an aunt whose family had shunned her for dining with a Muslim lady. In England, he began writing by penning a few brief reviews in *Criterion*, a publication by Eliot. He actively participated in politics in the 1930s and 1940s and often spoke at Indian League meetings.

His first book, '*Untouchable*' which highlights the negative aspects of India's untouchable caste system, was released in 1935. The tale is well written, employing

English idioms from Hindi and Punjabi. By capturing the ingenuity of the local dialect, this attempt earned Mr. Anand the distinction of being India's Charles Dickens. Along with other authors, Sajjad Zaheer and Ahmed Ali, he created the Progressive Authors' Association in the same year.

Anand Ji enlisted in the International Brigade in 1937 to fight in the Spanish Civil War. He authored many essays and articles on many political topics at this time. He started giving lectures on literature and philosophy at the Workers' Educational Association and the London County Council Adult Education Schools in 1939. He devoted his attention to Indian and London politics in the 1930s and 1940s. He participated actively in the British Labor Party and the Indian National Congress.

Mulk Raj was a screenwriter and broadcaster for BBC London's film section during World War I. He started the fine arts publication *Marg* in 1946, primarily supported by JRD Tata, and eventually received funding from the Tata Group. Anand Ji returned to India in 1947.

He was a professor at numerous colleges between 1948 and 1966. He was a professor of Literature and Fine Arts at the University of Punjab in the 1960s. Mr. Anand presided over the Lalit Kala Akademi's fine art department from 1965 to 1970. He also became the president of the Lokayata Trust in 1970, and as a result, he established a community and cultural center in the Delhi neighborhood of Hauz Khas. The same year, he joined the International Progress Organization (IPO) to work on global cultural self-awareness concerns.

Personal Life and Legacy

Mulk Raj Ji wed Kathleen VAR Gelder, an English actress, and socialist, in London in 1938. Susheila was their daughter together. However, their marriage fell apart, and they got a divorce in 1948.

Later that year, he wed Shirin Vajibdar, a Persian classical dancer, in Bombay. At 98, Mr. Anand died from pneumonia in 2004 at the Jahangir Hospital in Pune, Maharashtra, India.

Political Life

Mr. Anand has been a socialist in his whole life. His books are literary classics and important social critiques of British colonialism and many aspects of India's socioeconomic system. Politics and writings are closely interwoven, according to Anand. He contributed to creating the Progressive Writers' Association's manifesto as one of its founding members.

Major Works

Novels

-  *Untouchable* (1935)
-  *Kali ka ladai* (1939)
-  *Coolie* (1936)
-  *Two Leaves and a Bud* (1937)

- 📖 *The Village* (1939)
- 📖 *Across the Black Waters* (1939),
- 📖 *The Big Heart* (1945)
- 📖 *The Lost Child* (1934)
- 📖 *Seven Summers: A Memoir* (1951)
- 📖 *The Road* (1961)
- 📖 *The Death of a Hero* (1964)
- 📖 Others

📖 **Short Story Collections**

- 📖 *The Lost Child and Other Stories* (1934)
- 📖 *The Power of Darkness and Other Stories* (1959)
- 📖 *Lajwanti and Other Stories* (1966)
- 📖 *Between Tears and Laughter* (1973)
- 📖 *Indian Fairy Tales* (1946)
- 📖 *More Indian Fairy Tales* (1961)
- 📖 Others

📖 **Autobiographies**

- 📖 *Seven Summers* (1951)
- 📖 *Morning Face* (1971)
- 📖 *Pilpali Sahab* (1985)

📖 **Other Notable Works**

- 📖 *The Golden Breath: Studies in five poets of the new India* (1933)
- 📖 *Introduction to Indian art*(1956)
- 📖 *Kama Kala*(1958)
- 📖 Others

🏆 **Awards and Honors**

- 🏆 In 1953, Mr. Anand won the *International Peace Prize* given by World Peace Council.
- 🏆 In 1968, he was awarded *Padma Bhushan* by the Government of India for his extraordinary contribution to literature and education.
- 🏆 In 1971, he received the *Sahitya Akademi Award* for his trendy novel *The Morning Face* (1968).
- 🏆 He was honored as *India's Charles Dickens* for his memorable work in the novel '*Untouchable*'.

Summary

Munoo was a boy of fourteen living in the village of Kangra district. His parents had died when he was only a tiny boy, and he was living with his uncle and aunt. He was studying in the fifth class in the village school, and now his uncle and aunt decided that the time had come when Munoo should start earning his livelihood. Daya Ram worked as a peon in the Imperial Bank in Sham Nagar, many miles from the village. They were always unkind in their behavior with the boy and often scolded him.

In Sham Nagar, he was employed as a domestic servant in the house of Babu Nathoo Ram. The mistress, known as Bibiji, was very abusive and ill-treated him. She always gave one or the other work to Munoo, and he could not rest. He had to work all the time from morning till late at night. Munoo needed to gain household work experience, so he made mistakes. This infuriated Bibiji, and she abused him badly. Munoo's life in the home as a servant became unbearable and miserable.

In Nathoo Ram's family, Prem Chand, Babu's younger brother, often encouraged Munoo and supported him. Another source of comfort for Munoo in this household was Sheila, Nathoo Ram's daughter, who enjoyed playing with him despite her mother often forbidding it. He began dancing like a monkey one day. Nathoo Ram afterward asked his officer Mr. England to his house for tea. He accidentally dropped the tea tray and smashed the whole set of china since he was an illiterate rural lad. Mr. England left, and Bibiji harshly reprimanded Munoo. At another time, he amused Sheila by dancing like a monkey and having fun biting her on the cheek. Nathoo Ram brutally battered and tormented him. He protested his uncle, who also beat him. He was unable to continue serving the family as a result. One day, he snuck out of the home and sought refuge in a train car at the station.

Munoo entered a compartment, and the train soon started. He hid himself and the room was so crowded that nobody noticed him. In that crowd, there was Prabha, a businessman with his partner Ganpat. They were going to Daulatpur. Prabha had no child of his own, and when he noticed Munoo hiding under the seat, he became interested in him at once. He brought Munoo out and decided to take him to Daulatpur with him as a worker in his factory. His partner Ganpat did not like it, but he remained silent. Munoo began working at Prabha Dayal's pickle factory in Daulatpur, along with numerous other slaves, including Tulsi. The factory's image was gloomy. Munoo was delighted with Prabha and his wife since they were very friendly to the child. However, Ganpat was a stern and grumpy guy who mistreated every employee. Due to Prabha's intense dislike for Munoo, he had a specific bias toward him. The relationships between Ganpat and his neighbors were equally tense. One day, in a dispute with Sir Todar Mal, his wife, and his son, Ganpat was severely beaten. Prabha stepped in to rescue him and asked Sir Todar Mal for forgiveness. Munoo once

consumed so many unripe mangoes that he had aching eyes. When Ganpat realized Munoo had taken uncooked mangoes from the pile, he severely thrashed him. He received considerate care. The manner Ganpat dealt with Munoo, and the other servants did not suit well with Prabha. Later, Ganpat went to collect money from the parties. He wasted all that money on a dancing girl and was left only with fifty rupees. Prabha needed money, so he borrowed from Todar Mal and many others. When Prabha asks for money, he loses his temper and abuses Prabha very severely. Prabha tried to appease him, but he was highly misbehaving with him. Now he left the factory and threatened to teach him a lesson. With fifty rupees left, he started his factory and spread the rumor that Prabha had become bankrupt. It became impossible for Prabha to pay the creditors; consequently, they crowded at his door. Now Prabha was utterly ruined. Todar Mal's son Ram Nath had become Sub-inspector now and took Prabha to the police station. He was not only abused and humiliated at the police station but was also severely beaten. Consequently, he fell ill and had to leave Daulatpur on the doctor's advice that he should go to the hills to regain health, and thus Munoo was now left alone in Daulatpur.

He did not know what to do and where to go. He tried to earn his living by working as a coolie in the Grain Market and then in the Vegetable market. He also worked as a coolie at the railway station. But he found that there were already so many coolies, and because he had no license, the policeman made him run away. The work was very difficult for him in the grain market, and his earning in the vegetable market needed to be more significant.

Munoo then decided to visit Bombay. He had heard a lot about Bombay's illustrious past. Munoo travelled to Bombay while concealed in a cargo train with the aid of a circus elephant driver performing in Daulatpur. On the same train, the circus group was traveling to Bombay. When Munoo arrived in Bombay, he was alone in the enormous metropolis he had never seen before. He was utterly perplexed and lost. He accidentally crossed paths with Hari Har and his family. He was an employee of the textile mill. Munoo had prevented his kid from dying in the busy street's heavy traffic. Hari had gone to his village with his family and was returning. Along with his wife Lakshmi and their two kids, he went back to Bombay. Munoo had put his life in danger to save the infant. Hari hoped that he would soon return to the workplace and that his wife and kids would have jobs. Hari promised Munoo that he would try to get him a position at the plant. Like hundreds of other coolies and labourers in the city that night, Hari Har, his family, and Munoo slept on the sidewalk that following day; Hari drove his family and Munoo to Sir George White Cotton Mills, where he asked Jimmie Thomas, also known as Chimta Sahib, an Englishman, to hire them as laborers. Hari informed him that in addition to his wife and children, Munoo also needs employment. Chimta Sahib finally consented to engage all four of them under specific terms after much flattery. He demanded a set commission in exchange for giving them the work, lent them some money at a high-interest rate, and forced them to rent his hut. He imposed all his conditions on the impoverished guy. Munoo now

began his employment in the mill. Even though he had no prior experience with this kind of job, he had no trouble picking it up. Munoo needed to move the handle as machines handled most of the job. On the first day, Munoo's life was fortunately rescued from being trapped in a device by a co-worker called Ratan. Ratan was a powerful wrestler. Munoo eventually became highly close to Ratan, who assisted Hari and him in every way imaginable. He prevented the English plant foreman from abusing and abusing them. He also protected them from the Pathan, stationed at the factory's entrance, to prevent unauthorized entry. Due to his lack of training and expertise, Hari's kid was hurt while working on a machine on the first day. Hari lost his half-day salary due to hurrying his kid to the hospital. Hari had to rush his son to the hospital and thus lost his half-dosages.

Hari and his family had been provided with some accommodation. The foreman, Chimta Sahib, owned all these huts and earned extra money by forcibly renting them out to the workmen. However, when heavy rains poorly damaged this hut, Hari, his family, and Munoo were taken by Ratan to the chawl. He had a room there. He got some accommodation for them there though it needed to be more adequate and comfortable. Life for all of them was callous there. Their income was meager, and they had to work and live in difficult conditions. One day Ratan took Munoo to the place of a prostitute. Munoo felt very excited and returned home from there very restless. That night Hari was not at home, and Lakshmi was waiting for him alone. Seeing him in a state of agitation, she told him they all belonged to the suffering class. She took him in her arms, pressed him, and took him close to her with a peculiar passion that created a desire in his heart. That night Munoo forgot everything in the pleasure of making love to Lakshmi, who had taken the initiative in all this activity.

Ratan usually acted defiantly against the boss since he was a guy of independence and great pride in his physical prowess. Chimta Sahib had become very resentful of him since he intervened with him whenever he tormented, insulted, and took advantage of the laborers. He was so fired from his job at the workplace one day Ratan brought the issue up with his trade union, of which he was a member, but they showed little concern, so the Communist Union took up his cause. The mill's management decided to restrict the number of days employees worked in the interim to save money on wages since the mill was operating at a significant loss. Because of the intense market rivalry, the mill's profit was falling. Ratan belonged to the All-India Trade Union Congress as well. The communist officials gave Ratan the choice to seek their protection rather than worry about the union to which he belonged. They said that the block had little concern for the well-being of its members. The employees were quite unhappy when the mill management announced its plan to reduce the number of working days. Their income was already low, and now it was further reduced. The Communist Union was known as Red Flag Union. They fought against the management not only on this issue but on behalf of the workers and their other problems. One of the union leaders, Sauda, told a large gathering of workers

that his union had drafted a charter of demands on behalf of the workers and that this charter would be submitted to the management for necessary action. A Congress leader, Omkar Nath, wanted the workers to exercise restraint, but Sauda urged the workers to start a strike in the mill the next day. It was their protest the management's decision to curtail the working days and thus reduce their wages. They also protested the dismissal of Ratan and certain other coolies of the mill.

The management immediately spread a rumor that Muhammadans had abducted confident Hindu children in the city and that the Muslims, particularly the Pathans, had decided to attack and kill the Hindus on a large scale after learning that the workers had been encouraged to go on strike by the communist leaders. The gathering Sauda was addressing significantly disrupted by this rumor. He asked the workers to go home and not to get agitated after seeing immediately that the management was attempting to stir up trouble and split the employees on the grounds of common interest. He assured the employees that his union would investigate the allegation of the abduction of the Hindu children and that, in the meantime, they should strike at the mill to pressure the management to agree to the requests they would present to them. But the trouble had already begun, along with rioting and bloodshed was occurring throughout the city.

Before Sauda had completed speaking, scuffles broke out between Hindu and Muhammadan worker groups within the gathering. Munoo attempted to leave the community because of concern that some extremist Muhammadans could assault him. Ratan also addressed the group briefly and requested that the employees leave for the day. He disclosed his membership in the Red Flag Union. Munoo was unaware of Hari's current whereabouts. The employees were chanting their anthems, both Hindu and Muslim. Munoo was suddenly accosted by a Muhammadan and struck with a stick. He very barely avoided dying.

Now, other parts of the city were experiencing violence. Pathan tribes have started attacking and killing Hindus wherever they might be located. Hindu leaders urged their followers to prepare for battle if they wished to save the honor of their ladies. Already, there had been several homicides. Munoo spent the night in a derelict empty wagon that had been left parked on the side of the road. He emerged from the wagon the following day after waking up from his slumber. A fast-moving automobile slammed him to the ground as he stood there admiring the surroundings. Now violence had spread to certain other localities of the city. Groups of Pathans had begun to attack Hindu homes and killed them wherever they found any. Hindu leaders were calling upon the Hindus to prepare for the fight if they wanted to save the honor of their women. Many murders had already taken place. Munoo spent that night in an empty wagon that was in damaged condition and had been parked by the side of the road. The following day, waking up from sleep, he exited the wagon. As he stood surveying the scene around him, he was knocked down by a motor car passing with great speed.

Mrs. Mainwaring, an Anglo-Indian woman, was a passenger in the automobile that struck Munoo inadvertently. He was injured and lost consciousness. Munoo was to be lifted off the road and placed into the vehicle per Mrs. Mainwaring's instructions to the driver. The driver informed her that the youngster was a waif who probably attracted no attention from anybody, so she took the wounded boy with her as she travelled to Simla. On the way, Munoo regained consciousness, and she questioned him about his identity. Munoo gave her a quick account of his hardships. Munoo was now sent to Simla, where he was made his servant. He was one of the four coolies that drew the rickshaw in addition to his responsibilities at home. In the rickshaw, Mrs. Mainwaring made trips to several locations. She wanted to assist Munoo in any way she could. She was always kind to him, particularly considering that she was a lady of loose morals who had been married several times and had many boyfriends. She now believed Munoo might prove to be a strong boyfriend for her. But she was putting Munoo under much stress by forcing him to pull rickshaws, something she was unaware of. Munoo had developed close relationships with several other rickshaw drivers, including Mohan. Munoo was pleased working for Mrs. Mainwaring, but he was unaware of how much labor he was putting in and how it was destroying him.

Because of his excessive effort, Munoo had severe consuming problems. Only after the illness had progressed significantly, the treatment was no longer conceivable. Mohan informed him about this illness when he first learned of it. Munoo's health had become exceedingly critical one day. Mrs. Mainwaring phoned Dr. Merchant, the health officer, to have him examined. This doctor was Mrs. Mainwaring's lover at the time. He informed her that the youngster had consumption and warned her against seeing him too often since there was a severe risk of infection. Munoo passed away after a few days. He hadn't even turned sixteen yet.

Mulk Raj Anand's Coolie

Chapterwise:

Chapter - 1

Munoo, a Hill-Boy, and His Friends

Munro is a hill boy who lives with his uncle and aunt. He is happily living in the village of Bilaspur's idyllic surroundings despite his uncle and aunt's ill-treatment. He has been playing and grazing his cattle with the other boys on the banks of the Beas River in the Kangra hills. Among his many friends, one is Jay Singh, son of the village landlord who is Munoo's rival for the leadership of the village boys. Bishan is a fat boy who takes the side of Munoo in a dispute with Jay Singh. Bishambar is the other fiery little friend of Munoo. Munoo's uncle is a peon in Imperial Bank, Sham

Nagar. He wants to take the boy to the town to earn. His aunt goes on calling for him. Jai Singh points out to Munoo to hear his aunt and makes fun of him. Munoo is deliberately ignoring both.

Munoo's Future Plan

Munoo ignores the call from his aunt; the fact is that he is made to accompany his uncle to leave for town, where his uncle has arranged a servant's job for him in a sub-accountant named Babu Nathu Ram's house. Munoo has heard of the people who have gone to the city and have brought back beautiful stories about life there. However, Munoo is particularly interested in machines, which he had read in his schoolbooks. He wants to see the new world and wants to go to the city after passing all his examinations. While grazing his cattle and playing in the field, Munoo hears the call for him his aunt, and he reluctantly decides that he should not delay anymore. So, gather his cattle and leaves for his hut to get ready to go to town.

Chapter - 2

Munoo's Journey to the Town

Munoo's uncle Daya Ram took him along to the town. He is constantly urging the boy to walk at a quicker pace. The boy is tired enough to stride with the long steps of his uncle as they have already covered the distance of ten miles, and his feet are blistered. His bare feet have become sore and weary after an exhausting journey. His eyes are strained. Despite his worse condition, his uncle is not in a condition to allow him to rest since he is afraid of being late for his office. Just then, a cart passed by. The passing cart driver offered a lift, but Daya Ram rejected it, saying the driver would ask for money. The cart driver asked him to get on the cart, but his obstinacy and arrogance made them lose the opportunity to go by the coach. During the

journey, Munoo undergoes some exciting experiences. He gaped in awe as he saw the wonders of various carriages, including two-wheeled bamboo boxes and tongas, black-bodied phat parties that looked unusual as they raced down the main road without horses. He is astounded to see a railroad car that resembles a black camel carrying a colossal group of brown buildings in its wake. He also asks, "Uncle, where are the fields these people plow, and where are the livestock these people graze? His uncle informs him that these folks lack both farms and livestock." To meet their needs, they only have money in their possession. He is startled by the sweets in the sweet store and the food smells in the cook shops. He perceives a phonogram to be a guy singing in a wooden box and expresses the same excitement when seeing one. While the city may seem charming, it is also upsetting to see the same hill people lugging such heavy loads.

Munoo's Condition in Babu Nathoo Ram's Home

After covering the extended distance from the village Bilaspur to Sham Nagar, Munoo is introduced to Babu Nathoo Ram as the nephew of Daya Ram. Babu's wife, Bibiji, takes charge of Munoo. Babu's house is situated at the end of a long lane in the suburban part of the city. There is a nameplate outside his house announcing the owner's name as Babu Nathoo Ram, sub-accountant, Imperial Bank, Sham Nagar. The Bibiji is a dark-faced woman of a severe quarrelsome nature. She abuses and ill-treats him time and again at the trifles.

younger brother Doctor Prem Babu are in the house. Prem Babu, also known as Chota Babu, a doctor by profession, treats Munoo nicely.

Munoo's Daily Work

Munoo is working as a domestic servant in Babu Nathoo Ram's house. His work includes cleaning utensils and fetching water from the public tap. This position is restricted to the kitchen only because Bibiji is very critical of him, and she is always scolding and finding fault with him. She does not know hygiene principles, but on the other hand, she teaches the lesson of cleanliness. When sometimes, Munoo goes in the company of Babu and talks to him; she gets angry at him and reminds him of his position in the house. However, he is glad to see the gramophone and the record played on it by Chota Babu. He wants to mix with their children and dance with them, but Bibiji makes him keep away from mixing with her children. The hard life in their house of hers conceives in his mind that, in contrast with Bibiji, his aunt now appears to be a kind woman. He sometimes feels very restless at heart and dramatically misses the free life of the village. On the other hand, he is fascinated to see the clothes, especially Babu's shoes. It raised his vision of becoming a Babu someday, and he resolved to work like a model servant.

W.P. England's Visit to Babu Nathoo Ram's House

Babu Nathoo Ram had urged W.P. England many times to visit his house. One afternoon W.P. England calls his home for a tea party because of persistent requests of the former. Mr. England did not like the walk to Nathoo Ram's house because he had to pass through narrow, dirty streets which are lined by crowded places, and he had also to face the embarrassment of being stared at by many people.

The tea party proves a fiasco since Mr. England refused to take any sticky Indian sweets, pakoras, and English-made pastries because of the hot weather. He only asked for a cup of tea. Munoo is ordered to bring in the tea tray, and he scurries, and the tea tray falls from his hands, and the precious China crockery breaks into pieces.

Munoo is slapped after Bibiji leaves the visitor, and she would have beaten him mercilessly if Chota Babu had not intervened to save him. One day Munoo has a half-holiday. He expresses his desire to go to his uncle to take homemade rice and dal. He

leaves the house without a meal. He reaches to his uncle when he has taken his dinner, and he is in a vicious mood, rebuking the boy for having bought him a bad name by breaking Babu's tea set. When Munoo requests some money from his uncle, he refuses to give him money and beats him mercilessly. He tells him, "I have neither sympathy nor food for you!".

More Misfortunes in Munoo's Life

While in service of Babu Nathoo Ram's house as a domestic servant, Munoo used to fetch water from a public tap, and there he fought with two other servants named Varma and Lenu. Varma is a servant of a judge who makes fun of the hill boy and cuts jokes about his mistress. One day, Varma does not allow Munoo to fill his pitcher at the pump, which he has been monopolizing for a long time. Along with Lenu, Varma begins to beat Munoo. Munoo is also infuriated and fights back spiritedly, but one of his opponents gives him a fatal blow to the face with a heavy wooden stick. This causes a wound, and it bleeds from it. Doctor Prem Babu gives him better treatment for his injury, and he rests in the kitchen corner. The damage he received has been so painful that it gives him a high fever from which he suffers for several days. After recovering from the madness, he gets another setback that irrecoverably disgraces him. Once Sheila and her friends practice dance, he rushes into the room and begins playing his monkey dance. Sheila keeps him away since her mother does not want him to play with the children. She pulls his ear, and as the other girls laugh, she hurts Munoo's ear harder and harder. Munoo gets infuriated and bites her on the cheek. The girl begins to cry, Babuji and Bibiji rush to the spot, and the former kicks him, beats him mercilessly, and pays no attention to the poor boy's requests. When Munoo is left alone in the house, he runs away from the home and down the hill. He manages to approach the railway godown. Seeing some railway carriages, he jumps into one through the window. He hides under a seat in the vacant compartment, soon filled with people. And the train starts a little later out of Sham Nagar, taking Munoo to some unknown place.

Chapter - 3

Munoo in Daulatpur: His New Employees

Munoo learns that the train is taking him to Daulatpur. Meanwhile, he comes across Seth Prabha Dayal, who belongs to Kangra and is now running a pickle factory in Daulatpur. His co-partner, Ganpat, accompanies him. Prabha Dayal is childless and wishes to adopt the child as his son; on the other hand, Ganpat agrees to take Munoo along with them to make him work as an unpaid laborer.

Munoo is received heartily in Prabha's home. His wife treats him very tenderly, and he is given a most sumptuous meal. The next day he is taken to the pickle factory,

where he finds workers making pickles and essence. He meets a worker named Maharaj, who lifts Munoo through the window over the wall into the factory by a worker. He is a massive shapeless man with a thick animal face. He then meets with Bonga, the other worker, who is a boy of short stature and deaf and dumb. Tulsi is the other worker who seems to be their immediate superior. Here Munoo finds Prabha Dayal, a kind and generous man, whereas Ganpat, a cruel and heartless man. Munoo is assigned here to do various odd jobs in the factory and deliver goods to multiple shops in the city.

One day, Prabha Dayal takes him to the market to introduce him to the shopkeepers. Munoo finds Daulatpur an exciting place compared to Sham Nagar. He amused himself by reading the signboards outside the shops. Munoo recalls reading about Daulatpur in one of his schoolbooks. Prabha Dayal then tells the shopkeepers that the boy will deliver essences to them in the future.

Dispute with Prabha's Neighbours

Rai Bahadur Sir Todar Mals are the next-door neighbors of Prabha Dayal. The ovens in the factory emit a foul smell which causes a nuisance to his neighbors. Rai Bahadur is a lawyer by profession and a member of the City Municipal Committee. The wife of Rai Bahadur shouts abusive language at the factory owner for the nuisance the smoke causes her. Ganpat no more bears her, and he answers her back rudely.

The Rai Bahadur's son, who is Sub-Inspector in the British Raj, happens to beat Ganpat and causes him to fall into the gutter. However, Prabha Dayal apologizes to the Todar Mals and cools down the lady by sending her a gift of two pots of pickle and jam. Sir Todar Mal writes a pompous complaint to the City Health Officer, and some days later, Health Officer visits the site. However, no action is taken on Sir Todarmal's criticism as the matter is resolved when Prabha presents some jam to Lady Todar Mal.

Munoo's Sickness

Munoo works in the pickle factory. One day he eats many unripe mangoes brought to the factory for pickling. He falls sick. Ganpat guesses that he has been stealing mangoes and eating them. Therefore, he slaps him. Ganpat takes him into the house. Prabha's wife takes care of him with great tenderness and affection. After his recovery, he is treated kindly and given only light work. Munoo feels more obliged to Prabha for his wife's heart.

Ganpat's Betrayal to Prabha Dayal

Ganpat returns from collecting the dues dealers owe to the factory, but in his long absence, Prabha Dayal takes loans from Lady Todar Mal. On his return, Ganpat's behaviour seems to be very strange. Without being asked to Munoo, he

beats him severely when he finds him giving a jar of jam to Lady Todar Mal, although he pleads that he is doing so on his master's instruction. Moreover, Ganpat declares that he has only fifty rupees from the collection. Still, he also admits that he has collected about three hundred rupees which he keeps with him because Prabha has not given him a share of last year's profit. He has collected eight hundred rupees but has spent the amount on a courtesan. Prabha tells him that he has given him instructions earlier that he should be trustful in financial matters. Ganpat abuses Prabha Dayal and strikes at him. He refuses to give any money to his partner and decides then and there to leave him. The partnership gets dissolved. Ganpat spreads the rumor that Prabha Dayal has become bankrupt, so all his creditors begin to pester him. Lady Todar Mal asks him to return her five hundred rupees immediately. Her son is a Police Sub-Inspector and is soon arrested and sent to the police station in great disgrace. He is abused, cursed, and beaten there mercilessly. Ganpat does not come to his rescue. Hence, Prabha Dayal is ruined. He loses his factory and goes back to Kangra again to work as a coolie.

Munoo Works as a Coolie

As their master falls ill and their mistress nurses him, Munoo and Tulsi decide to go to the grain market and try to earn something to make their humble contribution to their master. They see that there is very tough competition in the grain market. Munoo finds it challenging to compete with the more hefty and substantial coolies. However, he gets a job as a coolie, but he cannot lift the heavy sack and stumbles and falls. At his failure, he is cursed by the Lallas. He then works in a vegetable market but gets only scant earnings here. He then goes to the railway station to work as a coolie. But the policeman chases him away, for he has no license. He reaches the Mall Road, boarded with English shops and bungalows on both sides. After that, one day, he is attracted by the beating of a drum, announcing the circus of Tara Bai and the marvelous shows. He makes friends with an elephant driver, shows him the performance, and renders him some odd jobs. The elephant driver brings him to the mega-city, Bombay.

Chapter - 4

Munoo's Life in Bombay

During his traveling from North to South, Munro surveys the scene around him with open-eyed wonder. He yearns to go to Bombay earlier, for he has heard of the city's marvels. On the way, he is fascinated by the desert under the scorching sun, hills capped by forts, plateaus, and many other attractive things. A thought comes to his mind, and he thinks of his childhood in the mountains with his village friends.

When he reaches Bombay City, the elephant driver gives him a good meal and guides him out of the station premises. Munoo finds the town to be strange and complex. He comes across various communities wearing various picturesque dresses. He sees vehicles like Victorias and trams, which he has never seen before. But seeing the worst condition of the coolies here, his dreamland, where memory strewn about in the streets, proves untrue. He then eats the meal and does not find any water anywhere, he enters a restaurant to have a drink of soda water, and he meets his requirement but does not feel happy because the bearer treats him contemptuously.

One day the traffic is found to be heavy Munoo manages to save a girl from being run over by fast-moving vehicles. The girl is the daughter of Hari, a coolie in a cotton factory in Bombay. Thus, Munoo gets acquainted with him and can make a good friendship with him and his wife. He offers Munoo work in the factory.

Munro, Hari, and Ratan: Their Works and Exploitation at the Factory

Hari and Munoo meet the foreman of the cotton factory Jimmie Thomas who agrees to give jobs to Hari and their children and Munoo at a commission for himself. He also advances some money to Hari on high interest. He lets out a hut to them at three rupees a month. The house is in a dilapidated condition. At the factory, Munoo's work consisted of moving the machine's handle with one hand and joining the ends of the thread with knots whenever it broke. He is taught the result by a well-built man named Ratan. Munoo finds his work boring and the working condition oppressive and sickening. On the first day, one of Hari's children meets with a slight accident, and he takes him to the hospital. Sometime later, there is heavy rain, and Hari's hut is washed away. Ratan comes to their rescue and arranges shelter for them. The foreman insults Hari for vacating the room without his permission. He wants to beat Hari for this, but Ratan comes forward and saves him. Ratan then befriends Munoo and relates his story to him. He worked at the Tata Steel Works at Jamshedpur. He had taken an active part in a long and successful strike there. The proprietors could buy some of the leaders when the workers went on another strike. He then left the place in disgust and came to Bombay.

Now it is the time to get the salary. Hari is paid much less because the foreman,

the proud, arrogant, and greedy, extorts money out of them in every way possible. He always charges every worker in the factory a price for the gift of a job; the price increases if there are more men available against the vacancies at the factory. He also runs a money lender's business and gets improper interests from the poor coolies. On the other hand, they are also exploited by the traders from whom they buy provisions.

Further, in the factory, events are moving fast. Ratan has been discharged from service. Ratan complains to the Trade Union office, but only a little heed is paid to him. Some communists form another union and invite the workers to strike, but they are too timid. A few days later, the factory manager, Mr. Little, announces 'short work,' which means there is no work in the factory during the fourth week of every month, and no salary will be paid. It creates resentment among the laborers, who decide to fight for their rights and self-respect.

Strike and Riots

At a trade union meeting, the decision to strike is made. The union head begs for dialogue without a strike on the one hand while complimenting the business owners and outlining their struggles. He is opposed by other speakers, who submit a charter of demands that includes, among other things, the right to work without having to pay bribes and against arbitrary terminations and salary cutbacks.

Meanwhile, a rumor is spread that the Mohammedans kidnap Hindu children, and soon the meeting turns into a communal riot. And within no time, Hindus and Mohammedans start striking blows and killing each other. While Munoo is coming alone through a lane, he is confronted by a mob of Pathans. He receives a stunning impact and then is saved by some social activists. On the way to one place, he catches sight of beautiful boats in the harbor below and is so wrapped up in the company that he does not notice the coming of a car, and he is knocked down. The Chauffeur and the car owner Mrs. Mainwaring come down from the vehicle, and the latter allows the former to put the injured boy in the car. In this way, he is taken to Mrs. Waring's house in Simla, and she appoints him her page-cum-rickshaw puller.

Chapter - 5

Munoo's Life in Simla

By the time Munoo recovers from his injuries, he starts his work as a domestic servant in Mrs. Mainwaring's house under a Mohammadan khansama. Mrs. Mainwaring belongs to an Anglo-Indian family. She is known to be a woman of loose character. She comes to Simla, where her husband has hired a flat for her residence. She likes the young boy the most and treats him very tenderly. And once or twice even she seems to tease him erotically. Besides working as domestic help, he pulls her rickshaw and carries her wherever she likes to visit. He is powerfully attracted by the wares displayed in the English shops in Simla. Mrs. Mainwaring is highly pleased with India because she can get cheap servants and all the luxuries and amenities of the West at a price one can easily afford. She goes out daily by rickshaw, which severely strains his lungs. He coughs frequently, and often blood comes out with his spittle.

Munoo's Illness

One night on returning from his work as a rickshaw puller, Munoo falls ill with a fever. Mrs. Mainwaring shows sympathy towards the boy. She calls in a doctor, Mr. Merchant, the city Health Officer who prescribes medicines; during his illness, he is treated tenderly in her bungalow. In this way, she develops an illegal sexual relationship with the doctor. After recovering from illness, Munoo resumed work, but this time, he had to pull the memsahib and the doctor by rickshaw. He works willingly because of the gratitude he feels towards Memsahib. He does not leave his work despite the suggestions given by the other coolies about his health. He feels he is happy working for her. It has also been hinted in the novel that Mrs. Mainwaring uses him sexually. However, Munoo's health deteriorates; he coughs incessantly and spits blood, which he never reveals to his mistress. He thinks that he has reached the last days of his life. A coolie named Mohan says that he has been suffering from consumption. He gives him suggestions to improve his health and provides a packet of fruits. Munoo wishes to survive and writes a letter to Ratan to ask for his advice in the hour of his misfortune. Ratan replies and invites him to Bombay, where he will work in the union office.

Munoo is No More

One day Munoo coughs blood in Mohan's presence. He informs his mistress of his illness, and the lady comes to see him. She shows great concern for him, and at the doctor's instruction, he is isolated to a hut where the two other coolies suffer from the same disease.

The lady makes visits to him with some present of fruits for him for a few days. Lastly, the doctor forbids her to visit him, or she will contract the same disease.

Mohan comes to him frequently and looks after the ailing boy since there is no improvement in his health. However, he has another spell of good health for a few days, reinforcing his hopes of survival. And one day, in the early hours of the night, he breathed his last.

Keywords

-  Exploitation
-  Coolie
-  Orphan
-  Humanism
-  Underdog
-  Poverty

Self-Assessment Questions (SAQs)

Que.1. What message does Mulk Raj Anand convey through the different roles that Munoo plays in *Coolie*?

Ans. The novel conveys that poverty is the root cause of all evil. Munoo, the main character, faces humiliation and ill-treatment at every point of his life. He is exploited since birth and made to suffer till he encounters premature death. During his lifetime, he is denied all his rights.

Que.2. Bring out the significance of the Shimla episode in *Coolie*.

Ans. The Shimla episode exposes a new form of exploitation. Before the Shimla episode, Munoo is subjected to different forms of exploitation: ... cannot become a consensual sexual partnership. Anand would have us believe that Munoo dies because of the double bind of oppression.

Que.3. Does Munro from Mulk Raj Anand's '*Coolie*' become a victim of class discrimination?

Ans. Munoo was exploited and dehumanized in the house of Nathoo Ram. In Daulatpur coolies like Tulsi, Maharaj, and Bonge, were used and dominated by Ganpat.

Answer the following questions in 200-300 words each:

Que.1. Discuss *coolie* as a social novel.

Que.2. What is the character of Munoo?

Que.3. What is the central theme of the novel *Coolie*?

References /Suggested Reading

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Subject: English	
Course Code: 303	Lesson No: 03
Author: <i>Dr. Devender Singh</i>	Voices in the City
Voices in the City: Anita Desai	

✎ Lesson Structure

- ☞ Introduction
- ☞ Summary
- ☞ Keywords
- ☞ Self-Assessment Questions (SAQs)
- ☞ References /Suggested Reading

✎ Learning Objectives

- ☞ To enable the students to comprehend the thought and ideas contained in the passage.
- ☞ To develop reading, writing, speaking, and listening skills in the English language.
- ☞ To have the skill of reading.
- ☞ To acquire new vocabulary and content words.
- ☞ To enrich their active and passive vocabulary.
- ☞ To develop the interest of the students in reading.

Introduction

Voices in the City: Anita Desai

Anita Desai, a renowned author of Indian-English literature, was born in 1937. She is undoubtedly one of the most well-known authors of Indian-English fiction. Among modern Indian women authors, she has a unique position. She has significant creative works and a consistently expanding global following.



Twelve of her novels, as well as several other noteworthy literary works, have been published. Regardless of the effects such a rebellion may have on their lives, Anita Desai's female protagonist's rebel against the patriarchal society to realize their potential or live their own lives. To confront and critique the societal norms that restrict them from being autonomous people, they adopt the persona of outsiders. These women use self-selected disengagement as a weapon to survive in a patriarchal society. Desai's women want freedom within the community of men and women since it is the only way they can accomplish their goals. Similar to other of Desai's married female characters, such as Maya in *Cry, The Peacock*, Monisha in *Voices in the City*, Nanda in *Fire in the Mountain*, and Sita in *Where Shall We Go This Summer*, she used Bimala, an unmarried woman, as her inspiration for a free woman in the book '*Clear Light of Day*.' Develop an angry, aggressive, or damaging attitude against oneself.

Anita Desai: Writing Style

Anita Desai's novels are very psychological, exploring the inner lives of her (often female) protagonists. She writes complex and emotional characters that allow the author to investigate the nuances of the human psyche. Desai works with various themes, including isolation, interpersonal relationships, femininity, and identity. Desai has long been an avid reader of poetry, which has also influenced her work, leading to lyrical and poetic prose. She often relies heavily on symbolism and sometimes even includes elements of fantasy.

Anita Desai's Books

Anita Desai is the author of various literary awards and has been named to the Booker Prize shortlist three times for her works *Fasting, Feasting, In Custody, and Clear Light of Day*. *Clear Light of Day* is Desai's autobiographical novel. It is set in Old Delhi and spans the period of partition. The story is split into four sections, beginning post-partition, when the children of the family are adults. The novel then moves back in time to the Dases' adolescence pre-partition, then their childhood, and

finally ends back in the post-partition present day. *Clear Light of Day* is set during Desai's childhood in the neighborhood where she grew up.

In Custody (1984)

In Custody was the second of Desai's novels to be shortlisted for the Booker Prize. The book is set in Delhi and is told from the point of view of a male protagonist. It tells the story of Deven, a professor of Hindi literature with a passion for Urdu poetry.

One day, he has the opportunity to meet a great Urdu poet. Deven imagines that this meeting might lead to an interview or a chance to write the poet's memoirs, and he goes to great lengths to procure a tape recorder for the meeting. However, things do not work out in his favor.

Fasting, Feasting (1999)

Fasting, Feasting was published in 1999 and shortlisted for that year's Booker Prize. It tells the story of an Indian family, focusing on the eldest daughter, Uma, and the youngest son, Arun. The novel is divided into two parts, the first of which follows the story of Uma. She is the eldest of the family and is unmarried. Therefore, she is responsible for caring for her parents, leaving school as a young girl to manage their home.

The novel's second part follows Arun, the family's youngest child. Arun's education is prioritized as a child, and he is sent to a university in Massachusetts. He gets married, and the novel details his new life in the United States.

Other Novels

Anita Desai has written several other novels, including:

- 📖 *Cry, the Peacock* (1963)
- 📖 *Voices in the City* (1965)
- 📖 *Bye-bye Blackbird* (1971)
- 📖 *The Peacock Garden* (1974)
- 📖 *Where Shall We Go This Summer?* (1975)
- 📖 *Cat on a Houseboat* (1976)
- 📖 *Fire on the Mountain* (1977)
- 📖 *Baumgartner's Bombay* (1988)
- 📖 *Journey to Ithaca* (1995)
- 📖 *Scholar and Gypsy* (1996)
- 📖 *The Zigzag Way* (2004)

Anita Desai: Short Stories

Diamond Dust and Other Stories (2000) and *Games at Twilight and Other*

Stories(1978) are two collections of short stories written by Anita Desai. A 2011 book called *The Artist of Disappearance* comprises four interconnected novellas. *The Complete Stories* (2018) is a single volume that more recently compiled the stories from these three collections. Many of Anita Desai's well-known quotes focus on her portrayal of India or showcase her lyrical writing style.

Most of Anita Desai's novels occur in India, often lending much historical and cultural significance. This quote comes from *Clear Light of the Day*, Anita Desai's most autobiographical novel. The book details a time of significant change during the partition of Hindu-majority India and Muslim-majority Pakistan. It uses the birth of modern India as a backdrop for the story of the Dasfamily.

In Custody, the protagonist, Deven, loves literature and poetry. However, he is also disillusioned and dissatisfied with his life. In this quote, he wishes that poetry, and art in general, could be defined and understood as clearly as the sciences. But he also understands that its very indefinability that gives poetry its allure. Anita Desai is known for her lyrical, poetic writing. A sense of place is crucial in her novels; the author's detailed descriptions bring these places to life.

Either they got mad and murdered or commit suicide or kill themselves. The antagonist's women face is not personal but arise from their interactions with their spouses, close relatives, and the complex social context. Desai presents some of her primary characters as single females. Desai advocates no social exclusion or disrespect for the institution of marriage. Her female characters— like Tara in '*Clear Light of Day*'—find satisfaction in their relationships in several of her books. Contrarily, Bimala is a sign of a kind of feminist liberty that involves awakening women to various possibilities rather than preserving them in their preexisting roles. They are liberated from dependency on men by their way of life, which is also energizing. Simon De Beauvoir characterized an independent woman as having personal independence, and Bimala embodies thisidea. She claims in *The Second Sex* that she no longer needs a male intermediary between her and the cosmos because she ceases to be a parasite, and the mechanism supporting her reliance collapses. As Anita Desai puts it, I don't believe that someone's isolation from society can fix any issues. The problem is how to be a part of society while retaining one's unique identity rather than experiencing a lack of community and a sense of belonging.

Cry, the Peacock by Anita Desai is her first work, and it mainly focuses on the psychological challenges of Maya, the heroine. Young Maya wants to love and live. She has a youthful appearance. Her considerably older father, Gautama, is expressed in the ideas she creates. Maya has trouble in sleeping at night since her spouse approaches everything logically. Maya loves Gautama and longs for him to love her in return, but his coldness lets her down. Of course, they weren't hallucinations, but the astrologer and the sneaky magician from my nightmares were. Arjun had shown me evidence of them, but he insisted they were genuine. For years after my marriage,

had he ever said anything to imply that I might have to die brutally and unnaturally or that he ever entertained that notion? This is what the whole book is based around.

She starts to have difficulties with this prophecy in her subconscious. Anita Desai aims to illuminate human beings' many mental states, psychic perceptions, underlying drives, and existential aspirations. She successfully establishes new ground for fictional art among her contemporaries while addressing man's plight and moral and societal conundrums. Desai exposes the existential traits of a man in society, much like Kafka. She observes a person in action to learn what hidden motivations lie under the surface of his apparent conscious thinking.

'*Voices in the City*' is an enthralling tale of a Bohemian brother and his two sisters caught in the countercurrents of shifting societal standards, according to the synopsis. The narrative paints a realistic picture of India's socioeconomic transformation in various aspects. The intriguing book, written by Sahitya Academy Award winner Anita Desai, shows the damaging impact of city living on an Indian family.

Summary

Anita Desai is an Indian author, and *Voices in the City* is her second book. Despite dealing with many of the same topics as her later books, which garnered her worldwide renown and numerous significant prizes in India and abroad, it is regarded as one of the author's best works. *Voices in the City*, first released in 1965, depicts the tale of three brothers who try to understand life in Calcutta, the capital of India. The book is a chronicle of the social changes in a modernizing India and is based on Desai's experience in Calcutta in the early 1960s. It examines what occurs when conventional Indian ways of life clash with new ideas and how this impacts young people.

Throughout the novel, Calcutta is described. The three main characters in the story are seen to be shaped by the city as a force. Desai does not hold back while discussing the drawbacks of living in Calcutta, highlighting the chaos, noise, fast pace, and lack of quiet spaces. The city is also portrayed as where young people experience continual pressure and cannot find pleasure in their lives or careers.

Monisha, Nirode, and Amla are the three siblings featured in *Voices in the City*. Monisha is the eldest and is neurotic, sensitive, and prone to overanalyzing events. She married into a fairly conservative household and portrayed herself as a dedicated and obedient wife on the outside. Nevertheless, she is deeply tormented on the inside due to her ugly circumstances. One of her key responsibilities as a wife is to carry

children. Therefore, she cannot do so, which she sees as a refusal to bring another life into what she perceives as an unpleasant and pointless world. After the book, Monisha kills herself by setting herself on fire in the bathtub. Despite their initial confusion, Monisha's siblings eventually discover a journal that reveals her inner thoughts. Monisha's younger brother Nirode struggles to fit in with life in Calcutta. He has a decent job at a newspaper at the start of the book, but he quickly leaves since he cannot find fulfillment or a means of expression there. Although the affluent widow, who is his mother and lives in the country, offers to assist him in finding a new career, Nirode declines her offer, choosing to attempt and fail on his own.

Nirode has many business-related initiatives, such as launching his magazine and writing a play. All his efforts, however, come to nothing when his magazine closes, and theatre companies reject his play. Beginning with the goddess Kali, a destroyer of expression and creativity, he compares the city of Calcutta. Nirode tries to live the life of a painter named Dharma, who seems pleased with his life in Calcutta. Still, Dharma is a mysterious figure, and Nirode eventually finds it difficult to understand his motivations. A visit from his mother ultimately ends his dilemma when Nirode dreams about his mother as Kali and realizes that the goddess with destructive powers also can protect what is vital. Amla, the youngest daughter, struggles with many of the same problems as her siblings but is still relatively naive and optimistic at the start of the book. She also meets Dharma, who has a more profound impact on her. Amla is invited into Dharma's social circle of educated, international acquaintances because he views her as the perfect model for his paintings. Amla is initially thrilled, but she quickly loses interest in the cynical artists and loses hope when she learns that Dharma is a philanderer who mistreats his daughter. Nevertheless, the experience also gives her a fresh outlook on life, helping her to accept her uninteresting job and the monotony of living in Calcutta. Her motivation to alter her attitude is further increased by her sister's death, which is a further shock. She discovers something that satisfies her even though her uninteresting work at an advertising firm does not: creating pictures for translating the Panchatantra. She considers this traditional Indian political theory engaging and imaginative in its content and the way it is presented—through stories about animals.

In Anita Desai's literature, people unhappy with their life in contemporary society often appear. Although some books that came after *Voices in the City* are set in Mexico City, London, and other international locales, many include protagonists who are dissatisfied with their lives, bored to death, or experiencing existential crises. Desai examines how individuals seek significance in their lives via her writing. Her characters, like Monisha, sometimes succeed, as Amla does, and occasionally fail.

Keywords

📖 Self-realization

- 📖 Truth
- 📖 Sensibility
- 📖 Alienation
- 📖 Loneliness
- 📖 Explore
- 📖 Despair
- 📖 Character
- 📖 Relationship

Self-Assessment Questions (SAQs)

Que.1. What does the story's voice stand for?

Ans. A phrase, sentence, or paragraph's 'voice' refers to the rhetorical combination of language, tone, point of view, and grammar that gives a work of literature its distinct flow. The narrator's and other characters' voices may be present in novels.

Que. 2. Who is the central character in *Voices in the City*?

Ans. The main character in the book *Voices in the City* is a woman named Monisha. To adapt to living in the experiences of Calcutta, her sister Amla and their brother Nirode, their complexity of life there is symbolized by the city of Calcutta. Monisha, the female heroine, wed Jiban. His family is an established Bengali one.

Answer the following questions in 200-300 words each:

Que.1. What is the summary of *Voices in the City* by Anita Desai?

Que.2. What are the salient features of Anita Desai's writing?

References /Suggested Reading

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Subject: English	
Course Code: ENG-303	Lesson No: 04
Author: <i>Dr. Devender Singh</i>	
Poet, Lover, Birdwatcher: Nissim Ezekiel	

Lesson Structure

-  Introduction
-  Original Text of the Poem
-  Reference to the Context
-  Keywords
-  Self-Assessment Questions (SAQs)
-  References /Suggested Reading

Learning Objectives

-  To develop reading, writing, speaking, and listening skills
-  To enrich the taste of the poem.
-  Enjoy the aesthetic beauty of poems.
-  Know the difference between poetry and prose.
-  Trained in critically analyzing a poem.

Introduction

Poet, Lover, Birdwatcher: Nissim Ezekiel (1924-2004)



The ‘father of post-independence Indian verse in English’ has been dubbed Nissim Ezekiel, an Indian- born poet of Jewish ancestry. He had several poetry collections published, some of which are still taught in some British and Indian schools today, including ‘*The Night of the Scorpion*’ and the anti-jingoism poem ‘*The Patriot*’. He had a diverse career as an English teacher in different countries like India, England, and other. He produced plays aired on Indian radio and authored several insightful essays for journals and newspapers’ literary

sections.

Ezekiel was born in Mumbai in December 1924. The family was a part of the ‘Bene Israel,’ a little Marathi-speaking neighborhood that at the time had about 20,000 residents. This community, in contrast to others throughout the globe, was tranquil and free of any anti-Semitic activity. They were from a relatively well-off family; his mother was the principal of the school she founded, while his father taught botany at Mumbai’s Wilson College.

Nissim was well-educated and fond of poets like T. S. Eliot and Ezra Pound. He was not a big fan of poems written in his native tongue, and as he became older, his work stirred great debate. Many radicals in India viewed it as being too close to the previous colonial influences. After graduating from Wilson College in 1947 with a first-class honours degree in literature, he immediately began working as an English literature teacher.

He had a keen interest in India at the time since it was a political hub, but he quickly decided to take a boat to England. The following three years were spent in extremely subpar housing as he studied philosophy at London’s Birkbeck College. His book *Time to Change*, his debut collection of poetry, contains a significant amount of what he went through at this time. He finished his coursework and then headed back home. He worked his passage on a weapons transport ship headed for Indochina, sweeping decks and performing other menial tasks since he could not afford to pay his fee.

Then came a time when he aired on All-India Radio and wrote for the *Illustrated Weekly of India*. He contributed to several other publications, including the Times of India, where he served as its art critic in the middle of the 1960s. He took visiting professorships in American schools shortly after, and like many others

at the period, he experimented with the mind-bending drug LSD. Regardless of experiencing certain emotions of loneliness because of his ethnic heritage, he constantly returned to Mumbai, irrespective of how much he liked his trips.

He jumped right back into India's literary community after his return. In 1953, he was hired by Illustrated Weekly as an assistant editor. In 1961, he established the academic journal Imprint. He started writing reviews of art for the Times of India. He was India's poetry editor from 1966 to 1967. He wrote plays and published poems throughout his career. In the 1990s, he served as secretary of the Indian branch of the global writers' organization PEN and served as professor of English and reader in American literature at Bombay University. The subsequent generation of poets, including Dom Moraes, Adil Jussawalla, and Gieve Patel, benefited from Ezekiel's guidance. In 1983, Ezekiel was presented with a Sahitya Akademi cultural prize. In 1988 he also earned the Padma-Shri, India's highest civilian honor. Following a protracted fight with Alzheimer's Disease, Ezekiel passed away in 2004. He was regarded as the most well-known and significant Indian poet who wrote in English at the time of his passing.

Ezekiel wrote in English, yet most of his poetry dealt with daily Indian life and its topics. His poetry becomes ever more Indian-focused throughout his career, to the point where they can only be Indian. Due to his Jewish heritage and metropolitan mindset, Ezekiel has previously been accused of not being genuinely Indian. In an article in 1976 titled 'Naipaul's India and Mine,' Ezekiel expresses his disagreement with fellow poet, V.S. Naipaul, speaking of his critical tone when writing about India. Ezekiel writes that although he is not Hindu and his background makes him a natural outsider, "circumstances and decisions relate me to India. In other countries, I am a foreigner. In India, I am an Indian. When a friend asked me what my ambition was when I was eighteen, I replied with the naive modesty of youth", "To do something for India." We can see this attitude at work in Ezekiel's poetry because even when they are, Ezekiel's poetry is uniquely Indian because they are written there. I have not withdrawn from India, as Ezekiel states, "India is simply my environment. A man can do something for and in his environment by being fully who he is, by not withdrawing from it."

It is perhaps no accident that the first blossoms of the birth and growth of modern Indian poetry in English should have come from the pen of a poet who, while very much an Indian, belongs to a community that in India was very small, to begin with, and has in recent years become almost negligible, a veritable drop in the vast ocean, Vinay Lal argued in 1991.

Ezekiel's early attempts at poetry depicted him as a dreamer, but he eventually evolved into someone always looking for the truth. He observed widespread corruption and a disgruntled populace in his nation and sought to draw attention to the issues firmly enough to spur action. However, by the 1970s, he had lost interest and

concluded he could do nothing. He smiled at ‘lofty expectations deflated,’ embracing ‘the ordinariness of most events.’

Nissim Ezekiel’s most notable works include:

- 📖 *Time to Change*
- 📖 *Sixty Poems*
- 📖 *The Third*
- 📖 *The Unfinished Man*
- 📖 *The Exact Name*
- 📖 *The Three Plays*
- 📖 *Hymns In Darkness*
- 📖 *The Night of Scorpion*
- 📖 *The Professor*
- 📖 *Case Study*
- 📖 *Poster Prayers*

Original Text of the Poem

Poet, Lover, Birdwatcher

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

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

Reference to the Context

Paraphrase of Stanza 1:

Those keen interests in observing and studying birds never make any hastiness in their sphere. They never force themselves to go at a fast speed in their task. If they want to observe or study the birds' nature and activities carefully, they must wait longer, but they never become inactive and motionless. They keep on waiting and watching patiently to get favorable results for their purpose. Similarly, those who study and observe women's nature and tendency must wait patiently. They cannot get the best consequences if they remain in a hurry. For them, to be relaxed and inactive means to go very far from the minute observation with best results. The best poet also maintains liberty during their composition of the poem. They are never bound by a specific time. They never force themselves to utilize their particular time in composing poems when they are completely exhausted of the expressive words; they must wait. They always wait for words to come to them. The poetic word appears at the end of this patient's wait, and they start writing. If they do not wait for the terms and force themselves to write simultaneously, their poetry will lose its natural sense and be dull. If a bird watcher searches for a rare bird to observe its nature and activities, he has to wait on a hill so that he can keep the movements of such a bird fluttering its wings in a timid or hesitating manner. A lover has to wait patiently until the woman he loves feels convinced of his love and decides to surrender herself to him. However, she believes that she is taking a risk in a certain amount because she might be mistaken in thinking her lover is a true lover. In these two examples, namely that of the birdwatcher and the lover, the poet would find the right parallels and would be able to draw a lesson for his guidance. He will understand the value of patience, that patience brings reward over time, and he should never start writing a poem until he hears a call.

Paraphrase of Stanza 2:

Indeed, slow movement is of more excellent value than quick movement. Patience brings the best reward in one's sphere. If someone wants the best result for his purpose, he will have to wait. The work done in a great hurry brings only disaster. If a birdwatcher wants to know about a rare bird, he has to go to some deserted places or somewhere near the source of a river or the seashore. It is much more challenging to reach such areas because they are very far, and the birdwatcher has to travel long distances. It is as tricky as probing the human heart's mysterious thing. In this way, the birdwatcher has to take great pains. Hence, he must have patience. A lover has to wait for the positive response of his beloved. With his determination, he cannot win her feelings of love. He cannot force her to accept his love. He pines for her love and waits until she takes his love. The lover, too, must have patience when the woman inclines toward her lover; it is the most significant moment of the lover's happiness. When she responds to her lover's love, she is no longer a woman made of flesh and

bone but becomes a myth of light. She is transformed into a radiant spirit. Although she turns into energy of radiating light, it is difficult to understand the feelings of a woman's heart. She remains a mystery to man. Similarly, a poet has to wait for expressive words and thoughts to impart sublimity to his poem. When his mind is empty of thoughts and words, he feels puzzled and perplexed. He does not know what to write. But if he waits, a light will ultimately illuminate his mind. And at that exact moment, his faculties of hearing and seeing become active, and he starts composing the poem again.

Keywords

-  Creative Process
-  Craftsmanship
-  Poetry
-  Likewise

Self-Assessment Questions (SAQs)

Q.1 Examine how the poem's images of poet, lover, and birdwatcher merge.

Ans. The poem '*Poet, Lover, Birdwatcher*' by Nissim Ezekiel is an autobiographical art and presents the poetic process and his views on art and poetry. The poet uses his high observational quality to watch the actions of the poet, lover, and birdwatcher.

Poet, lover, and the Birdwatcher have common elements in the poem. They are waiting patiently to attain success in their respective pursuits. The poet remains until the right inspiration comes. The lover waits for his lover's unpredictable action towards him. Likewise, the birdwatcher patiently waits to watch birds and be alert. The poet remains for the right words. His struggle to compose a poem does not require an exercise of will, but he has to work patiently on the artform. He needs to wait for the words to come spontaneously and not rush for the terms to produce the best work, which could be heard by people who are deaf or hard of hearing and makes blind people could recover their sight. At the same time, the lover is struggling hard to please his lover. To persuade the woman he loves, he should patiently wait for the lady to love him back; she cannot resist surrendering herself to the lover. His wait for her love makes her feel he is sincere and honest. Likewise, the birdwatcher should not force the pace to watch the birds. The birdwatcher should watch slowly the movements of the timid wing of the rare birds on a hill. The poet observes that the birdwatcher should be patient and go near deserted areas where there is silence to watch rarer birds. All three characters portrayed by Nissim Ezekiel were merged, and their characteristics brought light to a mysterious life. In his poem, the poet guides his readers to have patience and wait for the right moment to succeed in their respective fields.

The poem is extracted from Nissim Ezekiel's fourth volume of poetry in 1965 under the name *The Exact Name*. Nissim Ezekiel is a poet of self-exploration, so he has carved out a poetic place for the tininess of the soul. The acute sense of this smallness, one's insignificance to the world, is an essential motif in modernist Indian English poetry.

Poet, Lover, Birdwatcher, a much-admired poem, reveals the poet's search for poetics, which would help him transform himself in his own eyes and the vision of the Almighty. The poem is about learning to be a poet, and the poem's message is unmistakable – 'The best poets wait for words. Proper words take shape in their writing only when they are truly inspired or experience moments of illumination or enlightenment. The poet uses the templates of lover' and 'birdwatcher' from which he must learn his craft. The waiting of the poet, of course, is not effortless. Like a keen birdwatcher, he must remain alert for the perfect time.

At the cost of the eternal vigil, one is blessed with the gift of poetry, so even during

a time of tension and apprehension, the poet has to remain calm and poised. A poet must always be on the move but should not be desperate. Like a birdwatcher waiting tolerantly for the perfect catch or a lover waiting patiently for his steadfast love, the poet should wait for the perfect words. Ornithologists and lovers do not scuttle their way toward their destinations; they instead wait for the appropriate moment. Likewise, the art of poetic diction also only results after much thought. Just as an ornithologist waits for a bird patiently to identify its movements and specifically categorize and describe the bird and a lover waits patiently for his lady love to submit to him without much commotion, similarly, a poet. Again, with great resolve for his poetic perception to comply with him. The poet uses two apt metaphors: a bird for the 'flight of imagination' and the lady's love as a source of inspiration. 'The hunt' is the search for birds or the desire to win a woman's heart. 'Patient love relaxing on a hill' is to assume an attitude of patience and relaxation while watching birds and until the one who knows that she is loved indicates that a man should wait for a woman to respond to his love and should not force himself upon her. In these examples of the birdwatcher and the lover, the poet finds the right parallels between the two and tries to draw a moral for his guidance as a poet. The poet thinks that waiting patiently brings excellent results and kind rewards. Therefore, it is perfect endurance or slow movement that results in completion. If the bird watcher needs to watch rare species of birds, he has to go to remote places, deserted lanes, or near the river. He has to watch in silence in the desert or coastal areas. If a man anticipates a constructive reaction from his beloved, he has to wait till she is no longer just flesh and bone, but they are one in the soul.

The woman progresses from being only a physical presence to the point of being mythological and fictitious. A lady's beauty is in her mystery. Thus, the lover must be patient and wait for the right moment. Similarly, poets will only be recovered if they are confident in their creative journey. When poetry is written with a genuine poetic spirit, it can open the eyes of blind people and the ears of the deaf. In some ways, Ezekiel is similar to Philip Sidney's definition of poetry, which holds that true inspiration must come from the heart and not from other people's opinions.

Thus, two factors should be considered for all three aspects—poet, lover, and birdwatcher—namely, patience in waiting for the right moment and effort in going above and beyond to accomplish something exceptional.

Q.2. What is the theme of the poem *Poet, Lover, Birdwatcher*?

Ans. Ezekiel searches for the characteristics that unite a poet, a lover, and a bird watcher. His attention is drawn to the three of themes with constant attempts and search for appropriateness. While all three make an effort towards excellence, their paths are distinct. Although their final objectives differ, they share the same pursuit of excellence. The poet wishes to emphasize how everyone strives to live their life to the fullest by using the characters of the poet, lover, and bird watcher as their vehicles.

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Subject: English	
Course Code: ENG-303	Lesson No: 05
Author: <i>Dr.Devender Singh</i>	
The Professor: Nissim Ezekiel	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  To necessitate a deep and thorough comprehension of the contents.
-  Reading fluently and comprehending the text.
-  To expand one's vocabulary and learn new concepts.
-  To understand the passage and to read fluently.
-  To acquire new vocabulary and content words.
-  To enrich their vocabulary and enjoy reading and writing.

Introduction

The Professor: Nissim Ezekiel

Indian poet Nissim Ezekiel is well known for penning his poetry in English. He significantly impacted India's literary landscape over his lengthy career, which lasted over forty years. Many academics believe that publishing his debut book of poetry, *A Time to Change*, when he was just 28 years old, marked a shift in postcolonial Indian writing toward modernism.



To a Jewish family, Ezekiel was born in Bombay in 1924. They belonged to Bene Israel, the Jewish neighborhood of Marathi speakers in Mumbai. His mother served as a school's head of faculty, while his father taught botany at Wilson College. 1947 saw the completion of Ezekiel's bachelor's degree. He relocated to England in 1948 and attended London University to study philosophy. Before returning home aboard a ship, he stayed for three and a half years.

He jumped right back into India's literary community after his return. In 1953, he was hired by *Illustrated Weekly* as an assistant editor. In 1961, he established the academic journal *Imprint*. He started writing reviews of art for the *Times of India*. From 1966 to 1967, he served as *Poetry India's* editor. Over the course of his career, he authored plays and poetry. He held positions at Bombay University as an English professor and reader of American literature throughout the 1990s. He also served as secretary of the Indian section of the international writers' group PEN. Dom Moraes, Adil Jussawalla, and Gieve Patel were among the poets who profited from Ezekiel's advice among the succeeding generation. A Sahitya Akademi cultural award was given to Ezekiel in 1983. He also received the Padma-Shri, India's highest civilian honor, in 1988.

Ezekiel lost his lengthy fight with Alzheimer's disease in 2004. He was regarded as India's most well-known and significant English-language poet at his death.

Even though Ezekiel wrote in English, most of his poetry focuses on subjects related to Indian daily life. His poetry gradually became more focused in India throughout its career until they can only be described as Indian. Ezekiel was criticized for not being genuinely Indian due to his Jewish heritage and metropolitan mindset. In an essay from 1976 titled '*Naipaul's India and Mine*,' where he explores this subject, Ezekiel engages in a debate with another poet, V.S. Naipaul, over the critical tone with which he writes about India. Ezekiel contends that 'circumstances and

decisions relate me to India,' even if I am not Hindu and am naturally an outsider due to my heritage. I am a foreigner in other countries. Where I reside, I am an Indian. A buddy questioned me about my goals when I was 18 years old. To do something for India, I said with the innocent modesty of youth. This mindset may be seen in action in Ezekiel's poetry because, despite their sarcastic nature, they are written from the perspective of a loving insider rather than an observer from the outside. Ezekiel's poems are, in this sense, uniquely Indian because they are found in India. According to Ezekiel, "India is only my habitat. When a guy is himself and does not distance himself from his environment, he may positively impact it. I haven't left India, however."

According to critic Vinay Lal, it is hardly surprising that a poet like Ezekiel brought about such a significant literary shift in India, as he claimed in 1991. "It is perhaps no accident either that the first blossoms of the birth and growth of modern Indian poetry in English should have come from the pen of a poet who, while very much an Indian, belongs to a community that in India was very small, to begin with, and has in recent years become almost negligible, a veritable drop in the vast ocean of the Indian population."

Reference to the Context

Lines 1 – 3

In these words, the professor inquires whether his former pupil knows the identity of the guy he has just met. The instructor then identifies himself as Professor Sheth to refresh his students' memories. He also points out that he had previously taught the student geography as a geography instructor. He claims to be retired right now. Typically, a person retires when they are over 60, and their health has begun to deteriorate. Professor Sheth, nevertheless, is an exception to this norm. In contrast to his wife, who passed away a few years ago, he claims his health is pretty good.

Lines 4 – 8

Professor Sheth goes on to discuss his children in the following lines. He claims that everyone has discovered some degree of financial stability in life. His sons both have different positions inside the company, with one holding the title of sales manager and the other of bank manager. These boys each have vehicles in addition to everything else.

Lines 9 – 10

Professor Sheth discusses his third son in the following words. He says the third son has not fared terribly but has yet to achieve the same accomplishment as his siblings. The third son is the family's 'bad apple' or the member who hasn't lived up to the family's reputation.

Lines 11 – 13

Professor Sheth discusses his daughters and how their lives have turned out along these lines. He claims that his daughters, Sarala and Tarala, have married and that he likes their spouses very well. Eleven grandkids have been given to him by all of his children combined, which he considers pretty exceptional and that he finds hard to believe.

Lines 14 – 16

Professor Sheth addresses his former pupil's life in these words by asking him some questions. When the professor asks how many kids he has, he learns that he only has three (unlike the five kids that Professor Sheth has fathered himself). The lecturer responds by claiming that family planning has led to a decrease in the number of children being born into families. The professor, however, agrees with the idea of family planning. Even though it is a new idea, he thinks he must embrace it to keep up with the quick pace of change.

Lines 17 – 20

The lecturer clearly states how quickly time passes in these words. As a result, the entire world—including India—is going through a significant transformation. In actuality, India can keep up with this rate of development without any problems. Its growth is occurring at a fantastic rate. The present generation is replacing the values significant to his age with new ones. These changes are happening in discontinuous bursts rather than over an extended period.

Lines 21 – 25

Professor Sheth's attention shifts back to his own life in these words. He claims he doesn't go out as regularly as he formerly did since he sometimes needs more stamina. This is a typical side effect of becoming older. However, as he has emphasized, his health is still in good shape. He experiences specific aches and pains but is free of significant conditions like diabetes, hypertension, or heart problems. He assumes that he does not now have these ailments because he was a highly disciplined young man who did not engage in unhealthy activities.

Lines 26 – 29

Professor Sheth queries his former pupil about his health in these terms. He is happy to learn that the learner has also been doing well. He continues by stating that he is currently 69 years old and intends to live to reach 100.

Lines 30 – 32

In these words, the professor recalls how his previous pupil had been extremely skinny when still a student and had an almost stick-like look. However, he has now put on weight and elevated his status within his field of employment. The professor uses the term 'weight' double meaning to create a joke in this context, and they are pretty pleased with themselves for trying.

Lines 33 – 35

Professor Sheth advises his former student to visit the professor's residence if he returns to the area. The professor believes the professor's home could be more attractive and spectacular. The professor then gives a precise location for his home, saying it is behind the house to the left of where they are standing.

Summary of the Poem

One of Mr. Seth's old pupils runs across the retired geography professor. He wonders if he recalls his pupil after recognizing him. Reminding him that he was his geography instructor, Professor Seth, he introduced himself. He continues by giving

a description of his family and himself. Despite having retired from work, he informs his former pupil that he is still healthy. He feels slightly upset while telling his pupil of his wife's passing. Professor Seth is relieved to believe that God has calmed his grieving emotions by rewarding him via his children. He expresses his joy at the prospect of his children having happy lives to his former student. They (the kids) have a good routine. Their dignity and social standing are things they have earned via competence. One of his sons is a sales manager, while the other is a bank manager, he informs his pupil. He tells him (his pupil) that each of the boys owns a car as he describes their riches. The professor is pleased with his sons' monetary success. But all of a sudden, when he is speaking to his student, he is overcome with regret and sadness. He informs his student that every family has a black sheep, much like his third son, with total dejection and despair. Although he performs well, the professor informs him that he is less wealthy than his brothers. He continues by discussing his daughter with the student. He tells him that his daughters Sarala and Tarala are both happily married to decent boys, which causes the man to exhale in relief. His daughters would be well-matched with his sons-in-law. Professor Seth is pleased to have such wonderful sons-in-law.

As he continues talking to his pupil, Professor Seth assures him that having eleven grandkids makes him the luckiest guy in the world. He queries his pupil on how many kids he has. He is informed by the pupil that he has three kids. When he finds out this, he immediately agrees with the concept of a small family. He views the modest family as being content. He recognizes the value of the modern generation's approach to family planning. Ironically, the old guy approves of having a small family on the one hand while feeling pleased about having a huge family on the other. The professor concurs that changing perspective and behavior over time is crucial. He acknowledges that the only constant thing is change. He informs the learner that there has been a significant change in the entire planet. India is likewise adapting to the shift. India is also seeing rapid development. India is also advancing in a variety of fields. He discusses with his students how values have changed. Old values fade due to material development, while new values (progressive values) emerge. The nation is developing quickly.

As they continue talking, the professor explains to his pupil that he hardly leaves the house on rare occasions due to his advanced age. However, when the subject is brought up, he never expresses concerns about his health. In various areas of his body, he occasionally experiences discomfort. All of the ailments typical in old age are absent from him. Diabetes, hypertension, or a heart attack has never affected him. He attributes his good health to leading a disciplined life and adopting healthy practices. He asks his pupil how he is and responds positively to himself. Upon hearing this, he expresses his happiness. He continues by saying that he is 69 years old and hopes to live to be 100. The professor recounts how when he first met his pupil, he was as skinny as a stick; nevertheless, since then, he has gained weight and elevated his social standing. Having made a joke, the lecturer informs him. If he ever

travels to that side, he invites his pupil to stop by his house the next time. His home is behind the home across the street; he informs his pupil.

Satirical Poem

Satire about a retiring professor is included in the poem. The professor's discussion does not resemble the discourse of an intellectual. He speaks about his family instead of any other issue or topic. He takes pride in his daughters' marriages and the financial success of his sons. The poet makes fun of Indian culture, which judges a man's success based on whether his sons hold administrative positions and whether his daughters marry into prosperous families. He makes fun of the Indians' pretense that they are modernizing as time passes, but their mentality remains the same. Mainly, the older males are unwilling to abandon their conventional outlook. They have much trouble adjusting to the new beliefs and ideas. They do not like the unique situation. The poet then makes satirical remarks on how Indians use English. In their English language usage, many Indians make grammatical, syntactic, tense, and idiomatic errors. The poem is a parody of urban Indians who believe their status will be at stake if they learn English. When their mother tongue is used, they feel embarrassed.

Irony in the Poem

The poet makes fun of India in English by conforming the vocabulary to that of the original tongue. It emphasizes the influence of the mother tongue. It parodies geography professor Mr. Seth speaking to one of his former pupils in English. A professor should have a solid mastery of the media he uses since they are the ones who teach. Consequently, it is ironic. The lecturer makes a point of showcasing his family's accomplishments rather than discussing any academic subject. He portrays his boys as social awards to be presented, and he is undoubtedly pompous when he says:

*“Are well settled in life.
One is Sales Manager,
One is Bank Manager,
Both have cars.”*

Though he advocates family planning, he does not seem to adopt it.

Form, Style, and Language

The poet's work uses a conversational structure with a casual tone. The poem is free verse and doesn't follow a set metrical structure. The word selection is highly amusing. It is a literal translation of the original tongue with the same design and style. The poem is also overstuffed with inanity and clichés. Although the subject is unimportant and is presented in a mock-heroic manner, the tone is grave. As the speaker who spoke before me said, “No issues?” Indian English does have its standard

usage. They hardly even broach intellectual subjects in their discourse. Despite the poet employing several figures of speech, the language could be more effective, idiomatic, and ungrammatical.

Keywords

- 📖 Humanity
- 📖 Indian Sensibility
- 📖 Kids
- 📖 Family Planning

Self-Assessment Questions (SAQs)

Que.1.What is the theme of the poem by *The Professor*?

Ans. Nissim Ezekiel's poem 'The Professor' is a parody of the average Indian professor. Professor Seth encounters someone who was once his pupil in this poetry, a dramatic monologue. The professor starts bragging about his accomplishments and those of his sons and sons-in-law.

Que.2.What is the tone of the poem *The Professor* by Nissim Ezekiel?

Ans. Its sarcastic portrayal of Indianness makes Nissim Ezekiel's novel *The Professor* particularly noteworthy. The prose-poetry format and extremely straightforward language are used in the poem. The poem *The Professor* was not written using any particular meter or rhyme system.

Que.3.How does *The Professor* describe his sons?

Ans. He also states that he has two sons, one managing a bank and the other a sales team. They both possess vehicles, he continues, describing their social and financial situation. Afterward, he describes his third kid as the 'black sheep.' Next, the professor discusses his daughters, Sarala and Tarala.

Que.1.What is the poetic style of Ezekiel?

Que.2.What did Professor said to his nephew?

Que.3.What does Professor Brand say before he dies?

Original Text of the Poem

The Professor

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

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Subject: English	
Course Code: ENG-303	Lesson No: 06
Author: <i>Dr. Devender Singh</i>	
The Patriot: Nissim Ezekiel	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  To develop reading, writing, speaking, and listening skills
-  To enrich their active and passive vocabulary.
-  To have the skill of reading.
-  To develop the interest of the students in reading
-  To set the student's imagination.
-  To acquaint the students with the writer's style.

Introduction

Nissim Ezekiel (1924 - 2004)



Nissim Ezekiel is a Jewish poet, playwright, editor, and art critic born in India. He greatly impacted Indian literature in English throughout the post-colonial period in India. The Sahitya Akademi Award was given to his poetry collection '*Latter-Day Psalms*' by India's National Academy of Letters in 1983.

Early Years

On December 16, 1924, Ezekiel was born in Bombay, Maharashtra. His mother was the principal of her school, while his father, Moses Ezekiel, taught botany at Wilson College. The Ezekiels were a part of Mumbai's Bene Israel Jewish community. Ezekiel graduated from Wilson College, Mumbai, a part of the University of Mumbai, with a BA in literature in 1947. He authored creative works and taught English between 1947 and 1948. In November 1948, after briefly experimenting with radical politics, he departed for England. At London's Birkbeck College, he pursued a career in philosophy.

In 1952, he wed Daisy Jacob. *The Bad Day*, his first poetry book was released by Fortune Press in the same year. In 1953, he began working as an assistant editor for *The Illustrated Weekly of India*, where he spent the next two years. His second poetry collection, *Ten Poems*, was released shortly after he returned from London. He also transmitted art and literature for All India Radio for the next ten years.

Career

The Bad Day, Ezekiel's first work, was published in 1952. *The Deadly Man*, his second book of poetry, was released in 1960. After working at a picture frame firm from 1954 to 1959 as the general manager and an advertising copywriter, he co-founded the literary journal *Jumpo* in 1961. He edited *Poetry India* (1966-1977) and was the art critic for *The Names of India* (1964-1966). He oversaw the English department at Bombay's Mithibai College from 1961 to 1972. His sixth collection of poems, *The Exact Name*, was released in 1965. During this time, he had temporary tenured positions as a visiting professor at the Universities of Pondicherry (1967) and Leeds (1964). In 1967, while living in America, he took LSD. His *The Damn Plays* was published by the Kozhikode Writers Workshop in 1969. He created a ten-part art series for Indian television the following year. In 1976, he and Vrinda Nabar co-edited a collection of poetry and fiction and translated some of Jawaharlal Nehru's Marathi

poetry. He also wrote poetry in ‘Indian English,’ one of which was inspired by the menu boards of his favorite Iranian coffeehouse.

Nissim Ezekiel attempts to explain the ‘what,’ ‘how,’ and ‘why’ of the many components of Indian culture in his poetry, which appears to be a commentary on the Indian social context. In addition to attempting to draw attention to the socioeconomic issues that Indians confront due to their poverty, superstitions, filth, etc., he also conveys his profound appreciation for the spiritual qualities of India. But just because he admires Indian spiritual ideals doesn’t imply, he is unaware of their deterioration or perversion in Indian society’s social, moral, and spiritual norms. He pays them the same attention as they guide organizations into spiritual hypocrisy.

The post-colonial and post-modern context in ‘*The Patriot*’ is the ideal illustration of a setting that suggests the opposite. The poem can be seen as satire or, more accurately, as a subtly expressed call for the Nation to acknowledge its status as a neocolonial nation in a world that appears to be post-colonial.

Poetic Inspiration:

It all began with a friend’s remark that while you write in English without a doubt and do so well, you don’t seem even to be aware that thousands of Indians speak a dialect of the language that can only be referred to as Indian English. He considered writing this present poem once he got roughly a thousand.

Living Conditions:

The current generation is after ‘Fashion and Foreign Things,’ according to Nissim Ezekiel. He has a traditional Indian look. The goal is to show the living circumstances in India. Since modernity and industry have accelerated the pace of change, the India of the past has yet to be discernible here.

Violence and antisocial behavior are unpleasant and dangerous aspects of today’s environment.

Reference to the Context

Stanza – 1

Reference to the Context:

The poem *The Patriot* by Nissim Ezekiel contains the words that were previously cited. It is a forty-six-line hilarious poem. Ezekiel mocks the standard speaking patterns of English speakers from India in this poem. He mocks Indian mental dispositions and thinking, deliberately using inappropriate and grammatically

wrong phrases to indicate that such language is ‘very Indian English.’

Explanation:

The speaker declares his belief in non-violence and peace. He finds it difficult to comprehend why people constantly engage in conflict and disregard Mahatma Gandhi’s teachings. He thinks the old Indian knowledge is entirely accurate. He expresses his sadness at how the current generation has neglected the wisdom of ancient India. He claims that the younger population in India is more interested in fashion and imported goods.

Stanza 2

Reference to the Context:

The poem ‘The Patriot’ by Nissim Ezekiel contains the words that were previously cited. He deliberately uses inappropriate and grammatically wrong words to claim it is ‘very Indian English.’ He also makes fun of the mindset and manner of thinking of Indians.

Explanation:

The speaker claims to read the newspaper every day. To become better in English, he reads ‘The Times of India.’ He had just read in the newspaper that a troublemaker had thrown a stone at Indira Behr. He assumes that this outlaw must fall within the umbrella of slacker pupils.

Stanza 3

Reference to the Context:

The poem *The Patriot* by Nissim Ezekiel contains the words that were just cited. It is a forty-six-line hilarious poem. Ezekiel mocks the typical speech patterns of English-speaking Indians in this poem. He deliberately uses inappropriate and grammatically wrong words to claim it is ‘very Indian English.’ He also makes fun of the mindset and manner of thinking of Indians.

Explanation

Without realizing it, the speaker addresses Indians rather than Romans while quoting the famous lines from Shakespeare’s “*Julius Caesar* that are said by Antony. Friends are listening to me, he claims, and things are improving. Regeneration, compensation, and contraception are new stuff coming to life. The little boys and girls need to be patient. Because things are getting better, you don’t need to be restless. It is usually humorous to juxtapose phrases like regeneration with contraception.”

Stanza 4

Reference to the Context

The poem '*The Patriot*' by Nissim Ezekiel contains the words that were previously cited. It is a forty-six-line hilarious poem. Ezekiel mocks the standard speaking patterns of English speakers from India in this poem. He purposefully employs unsuitable and grammatically incorrect terminology to imply that it is 'very Indian English'. He also mocks Indians' mental dispositions and way of thinking.

Explanation

In these words, the speaker extols the milk and curd-based Indian beverage known as lassi. He claims that lassi is a lovely drink when a little salt is put on it. It helps with digestion a lot. He argues that lassi is a superior beverage to wine. The speaker, however, quickly clarifies that he has never tasted wine. He is a 'completely total teetotaler.' Wine, in his opinion, is just for inebriates. Indian speakers are known for using phrases like 'completely total.'

Stanza 5

Reference to the Context

The poem '*The Patriot*' by Nissim Ezekiel contains the words that were previously cited. It is a forty-six-line hilarious poem. Ezekiel mocks the typical speech patterns of English-speaking Indians in this poem. He purposefully employs unsuitable and grammatically incorrect terminology to imply that it is 'very Indian English.' He also mocks Indians' mental dispositions and way of thinking.

Explanation

In these words, the speaker solicits his hearers' opinions on the issue of global peace. He is concerned about how China and Pakistan see India. Both, he claims, are misbehaving. The speaker is very saddened by their sentiments. His heart is shattered because no one considers the notion of global peace. The Indian style of thinking is shown in these sentences.

Stanza 6

Reference to the Context

The poem '*The Patriot*' by Nissim Ezekiel contains the words that were just cited. It is a forty-six-line hilarious poem. Ezekiel mocks the standard speaking patterns of English speakers from India in this poem. He purposefully employs unsuitable and grammatically incorrect terminology to imply that it is 'very Indian English.' He also mocks Indians' mental dispositions and way of thinking.

Explanation

The speaker claims that under these words, all men are brothers. Whether they are Gujarati, Maharashtrian, or Hindi speakers, he considers all men in India to be his brothers. He asserts that Indians exhibit peculiar, sometimes hilarious, behavior. He says that he and the others can tolerate one another despite their humorous actions. Ram Rajya will indeed occur at some time; the speaker is assured of it.

Stanza 7

Reference to the Context

The poem '*The Patriot*' by Nissim Ezekiel contains the words that were just cited. It is a forty-six-line hilarious poem. Ezekiel mocks the typical speech patterns of English-speaking Indians in this poem. He intentionally uses inappropriate and faulty grammar to convey that it is 'very Indian English.' He also makes fun of the mindset and manner of thinking of Indians.

Explanation

The speaker has been conversing with several individuals. They begin to leave the speaker, maybe becoming bored with him. The speaker addresses them and inquires whether they are going. The speaker wishes they would come back to see him. The speaker would be happy to have them anytime, day or night. The speaker claims to have no faith in rituals and will never tire of their company. These sentences also illustrate the mentality of Indians. Indian English speakers often substitute 'ceremonies' for formality.

Summary

One of the poems in the category of a 'very Indian English Poem' is '*The Patriot*.' The poem has 46 lines and is witty and vibrant. It displays Ezekiel's meticulous research of Indian speech patterns and mentalities. Ezekiel purposefully uses offensive vocabulary in this poem to imply that it is regular Indian English.

Additionally, he describes to the speaker certain hilarious mental attitudes and thinking patterns that, in his opinion, Indians are supposed to possess.

Here, the speaker addresses a guest. He makes a point of saying that he supports nonviolence and peace. He finds it difficult to comprehend why people constantly engage in conflict and disregard Mahatma Gandhi's teachings. He is confident that traditional Indian knowledge is accurate in every way. He expresses his sadness at how the current generation has neglected the wisdom of ancient India. His wounded heart is caused by the current generation's obsession with fashion and imported

goods. It's hilarious since he often breaks grammatical rules and uses inappropriate words despite reading newspapers to improve his English. He asserts that he read the news that an outlaw had thrown a stone at Indira behn. He believes that the rebel must be one of the students who disobey their teachers. Young girls and boys should be patient. He then quickly shifts the conversation away from the present state of politics and onto a lassi. Then he goes into high gear and starts praising Lassi. He asserts that it facilitates digestion. It surpasses wine in quality. Then he states categorically that he has never drunk alcohol. A 'teetotaler,' he is. He then switches gears and returns to the earlier subject of the current political climate. He declares himself to be a peace lover. He is concerned about how China and Pakistan see India. Both, he claims, are misbehaving. He claims that he is saddened by everything he sees. He now transitions to discussing brotherhood. Whether they are Gujarati, Maharashtrian, or any other Hindi speaker, he claims that all men in India are also brothers. People in India have a variety of amusing habits. Despite having different routines, they get along. The speaker is sure that Ram Rajya will arrive. Perhaps bored at this point, the listeners are going to leave. He is told that he is always welcome by the speaker.

Keywords

- 📖 Stylistics
- 📖 Analysis
- 📖 Sociolinguistic
- 📖 Approach
- 📖 The Patriot
- 📖 Noteworthy
- 📖 Envisioned
- 📖 restructuring

Self-Assessment Questions (SAQs)

Que.1. What are your thoughts on The Patriot's violations of language and syntax?

Answer: The poem's speaker is a typical Indian. In actuality, this poem is a critique of Indians' speaking patterns. The speaker utilizes Pidgin or Babu English throughout the whole poem. Grammar and syntax norms are not necessary to him. For the Present Indefinite Tense, he used the Present Progressive Tense. The finest example of this is in the sentences that follow:

"I am standing for a sense of peace and non-violence." "I am simply not understating."

"It is making me very sad; I am telling you."

"I do not believe in Ceremony."

Along with other grammatical mistakes, he frequently employs incorrect articles. Consider questions like "Why the world is at war," "Why all people are at war," etc. In this sentence, he utilizes repeats and omits the article 'the' before 'world.' According to the rules, the use is improper, as in 'fighting.'

Que. 2. What features of Pidgin English are suggested in 'The Patriot'?

Ans.: Due to linguistic interchange between English speakers and those of other languages, a form of English known as 'pidgin English' has developed. The poem addresses a variety of Pidgin English subjects. The first involves moving from Simple Present to Present Progressive. The phrase 'I am standing for peace and non-violence' demonstrates this attribute exceptionally well by using the term 'standing' rather than the verb 'to stand.' Other instances of this type of error include the use of words like 'goonda fellow' and 'student unrest fellow,' as well as 'understanding,' 'believing,' 'neglecting,' 'telling,' and 'making.' The term 'of' is occasionally used in pidgin English, like the phrase 'fighting to fight.' The author of the text uses the word 'one glass lassi' rather than 'one glass of lassi.'

Essay Types Questions

Que.1. What do you think of 'The Patriot's' sardonic tone?

Ans.: The poem 'The Patriot' by Nissim Ezekiel is perfect. The author has ironically described the typical speech patterns of English-speaking Indians in this poem. According to Ezekiel, most people in India speak pidgin or babu English. In this poetry, the author utilizes this style of English to emphasize his point of view. In this

poetry, the speaker is conversing with a third party. He speaks English. However, the English he says is inappropriate. He uses a lot of Hindi terms in his speech. This variety is known as pidgin English. He doesn't care about grammar or syntax. As opposed to using the Present Indefinite, he employs the Present Progressive. He also used a few additional verbs similarly. Understanding, 'neglecting,' 'making,' 'behaving,' and 'telling' are these. Additionally, he needs to correct the articles and make other grammar errors. For instance, consider this sentence: 'Why is the world at war?' He omitted using 'the' before 'world' in his conviction. Indians like repetition in their tongue. But it needs to be carried out in English. But this poem's speaker employs a repeated tone. For instance, 'fighting, fighting.' Another feature of Indianized English is frequently omitting the preposition 'of' in speech. The poem often uses satirical portrayals of Indianism. While speaking, the speaker also uses English translations of various Hindi terms, such as 'goonda.' He sometimes utilizes the present tense to refer to past events. Instead of saying, 'was reading,' he adds, 'Other days I am reading in the newspaper.' The speaker's juxtaposition of terms with a high perceived value, such as 'regeneration,' 'remuneration,' and 'contraception,' is also exceedingly satirical. Along with 'contraception' and 'regeneration,' he elevates 'remuneration' to equal importance. He so cynically combines the unimportant with the important. He describes himself as a supporter of Mahatma Gandhi and the love of peace and non-violence. The old Indian knowledge, in his opinion, is wholly accurate. Additionally, he worries about how the current generation disregards Indian ability. Ironically, he abruptly switches to lassi while discussing these weighty concerns. As a result, the poet employs a variety of sarcastic settings and language.

Que.2. Based on the poem, what opinion do you get of the patriot's character?

Ans.: The poem '*The Patriot*' is part of a collection called 'Very Indian English Poem.' The main character in this story is shown as an average Indian who speaks Indian English. By claiming to adore everything Indian, he attempts to establish his patriotism. He claims to be a proponent of non-violence and peace. He describes himself as a genuine Gandhian. His trust in the traditional Indian culture is strong. He is confident that traditional Indian knowledge is accurate in every way. He holds the Indian beverage 'lassi' in great regard, like every other Indian. He promotes fraternity. He asserts that regardless of our regional affiliation, all Indians are brothers. Like other Indians, he discusses the issue of global peace. He is worried about how China and Pakistan are treating India. He loves peace and values fraternity. His usage of English makes his Indianness extremely clear. His English accent is Indian. He doesn't concern himself with being right. He incorporates several Indian linguistic norms into his English. While speaking English, he also includes some Hindi terms. However, he is unconcerned with linguistic conventions in English. For the past, he uses present, and for the simple present, he uses progressive. He also extols his intelligence. He quotes a well-known phrase from Shakespeare's '*Julius Caesar*,' yet the quotation is inappropriate in the given situation. He hides it by using terms with lofty connotations, such as 'regeneration,' 'remuneration,' and

‘contraception.’ These words rarely have any meaning. He ultimately conjures us the image in our thoughts of being a representative of India’s semiliterate class.

Original Text of the Poem

The Patroit

I am standing for peace and non-violence.
Why world is fighting fighting
why all people of world
Are not following Mahatma Gandhi,
I am simply not understanding.
Ancient Indian Wisdom is 100% correct,
I should say even 200% correct,
But modern generation is neglecting –
Too much going for fashion and foreign thing.
Other day I'm reading newspaper
(Every day I'm reading Times of India
To improve my English Language)
How one goonda fellow
Threw stone at Indirabehn.
Must be student unrest fellow, I am thinking.
Friends, Romans, Countrymen, I am saying (to myself)Lend
me the ears.
Everything is coming –
Regeneration, Remuneration, Contraception.
Be patiently, brothers and sisters.
You want one glass lassi?
Very good for digestion.
With little salt, lovely drink,
Better than wine;
Not that I am ever tasting the wine.
I'm the total teetotaller, completely total,
But I say
Wine is for the drunkards only.
What you think of prospects of world peace?
Pakistan behaving like this,
China behaving like that,
It is making me really sad; I am telling you.
Really, most harassing me.
All men are brothers, no?
In India also
Gujaratis, Maharashtrians, Hindiwallahs
All brothers -
Though some are having funny habits.
Still, you tolerate me,
I tolerate you,
One day Ram Rajya is surely coming.
You are going?
But you will visit again
Any time, any day,
I am not believing in ceremony
Always I am enjoying your company.

References /Suggested Reading

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Subject: English	
Course Code: ENG-302	Lesson No: 07
Author: Dr. Devender Singh	
NIGHT OF THE SCORPION (Nissim Ezekiel)	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  Train in critical analyzing a poem.
-  To have the skill of reading.
-  To acquire new vocabulary and content words.
-  To enrich their vocabulary and enjoy reading and writing.
-  To present typical Indian society and the temperament of villagers.
-  To point out the superstitious nature of Indian people.
-  To give a contrast between the superstitious and scientific approach.
-  To portray the highly esteemed Indian mother and her dedicated feeling for her children.

Introduction

NIGHT OF THE SCORPION - Nissim Ezekiel



One of the most prominent Indian English poets, Nissim Ezekiel, has garnered much scholarly attention from both Indian and international researchers. He has also elevated some talented Indian English poets to notoriety and acclaim via his critical analysis.

This celebrated poet of post-Independence India was born on December 15, 1924, in Bombay to religious Jews. Compared to his parents, Nissim Ezekiel has had a more exciting existence. He attended a school with an English medium for his early schooling, both in high school and at the University of Bombay. In 1947 he graduated from Bombay University with a master's degree in English literature. A significant literary impact on Ezekiel has come from his work as an English literature instructor at Bombay University for several years. Three children—a boy and two daughters—remain after Ezekiel's death, which occurred on January 12, 2004. *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), *Hymns in Darkness* and *PosterPoems* (1976), and *Latter-Day and psalms* (1982) are the seven volumes of poems that Nissim Ezekiel has released to date. His detractors were taken aback by these books, which contradicted their pessimistic assessments of his creative development.

He was a man with a wide range of interests and preferences. In his well-known poem, Ezekiel addresses self-discovery and self-affirmation across his whole corpus. The works '*Enterprise*,' '*Marriage*,' '*Philosophy*,' '*Night of the Scorpion*,' '*In India*,' '*Poet, Lover, Birdwatcher*,' and '*casually*' are used. The poems '*Island*,' '*Good-bye Party for Miss Pushpa, T.S.*,' '*Poem of Separation*,' and '*Very Indian Poem in English*,'. Other works include '*The Company I keep*,' '*Lawn*,' '*Case Study*,' '*A Woman Observed*,' '*Virginal*,' '*The Railway Clerk*,' and '*Urban*,' among others.

The *Exact Name*'s '*Night of the Scorpion*' is one of Ezekiel's best poetries. As an outstanding work of poetic writing, it has received much acclaim. In it, Ezekiel offers the story a painful intensity, a beautiful imagery, and a melodic nuance and richness that Indian poetry in English has only sometimes known in recent times. This poem demonstrates that Ezekiel is a typical Indian poet who takes a fantastic interest in Indian culture and the ordinary human happenings of everyday Indian life. One of the best narrative poems is '*Night of the Scorpion*.' The poet himself for a fictional character that uses the first-person narrative style might be the protagonist. One night when it is raining, the mother gets stung by a scorpion. In Indian households, the mother is a major figure.

Introduction to ‘The Night of the Scorpion’

One of India's most renowned contemporary poets, Nissim Ezekiel, wrote this moving poetry. The author of this poem explores the selfless love of a mother who has been bitten by a scorpion. He referred to the senses of sight, smell, touch, and hearing in his images to depict the maternal loves. Although the scorpion injected venom into her toe, she is grateful to God because it spared her children and instead decided to sting her. The poet communicates his feelings while acting as a helpless bystander. He also makes observations about Indian culture, which is still heavily influenced by superstitions.

Glossary :

Diabolic - terrible, extremely bad, or annoying

Paralyse – to make something unable to feel or move.

Groan – to make long deep sound because of pain etc.

Sceptic - a person who usually doubts that claims or statements are valid, especially those that other people believe in.

Rationalist- a person who believes that all behavior, opinions, etc., should be based on reason rather than on emotions or religious beliefs.

Hybrid - something that is the product of mixing two or more different things.

Paraffin - a type of oil obtained from petroleum and used as a fuel for heat and light.

To tame - to make something easy to control.

Incantation - particular words that are spoken or sung to have a magic effect; the act of speaking or singing these words.

Reference to the Context

Line 1-4

The ‘*Night of the Scorpion*’ poetry by Ezekiel opens with a look back. The poet-speaker and his mother are the two primary protagonists in the poem's first-person narrative, which introduces them to the reader right away. He is reminded of the time when it rained at night and his mother was stung by a scorpion. He describes the horrific incident in these lines with a matter-of-fact tone. The scorpion sought refuge under the rice bag as a means of survival due to the ten-hour rain's relentless nature.

Line 5-7

Later, the poet's mother received a sting from the scorpion. As a result of how quickly everything occurred, the speaker refers to the incident as 'flash.' The scorpion then scurried away from the area. 'Diabolic' refers to the scorpion's hooked tail. It's comparable to the devil's fork. The poet uses the scorpion to represent the devil or any other wicked entity in this way. The poet's mother eventually received a scorpion sting. As a result of how quickly everything occurred, the speaker refers to the incident as 'flash.' The scorpion then scurried away from the area. 'Diabolic' refers to the scorpion's hooked tail. It's comparable to the devil's fork. The scorpion is portrayed by the poet in this way as an evil being or an incarnation of the devil. Ezekiel's poetry is set in an Indian hamlet during the time just before independence. The traditional beliefs of rural Indians define them. The rural culture has a notorious history of utilizing ferocious animals as representations of evil. Consequently, the scorpion has been feared for ages. Though still a supposition, the reality is made clear by the phrase 'flash/ of diabolic tail.'

Line 8-10

These words from 'Night of the Scorpion' explain how a scorpion sting can have negative effects. Ezekiel refers to them collectively as 'peasants' since agrarians make up the majority of India's rural population. Considering that the majority of them lacked scientific temperament or were uneducated, their initial reaction upon arriving was to appeal to God or the Almighty in the name of the masses. God was invoked in an effort to render the 'Evil One,' which stands in for the scorpion, unconscious. 'Evil One' is identified by its initials in capital letters. This is to support the previous superstitious claim that the scorpion is a symbol of evil. The peasants came, though, to lend a hand in any way they could.

Line 11-17

The peasants began their hunt for the scorpion with torches and lanterns after engaging in an instinctual act of prayer to God. The 'giant scorpion shadows' are a warning of the scorpion's terrible influence. The anxiety in the peasants' thoughts is likened to the shadows. To put it another way, the setting is typical of rural India before independence. Electricity was scarce, so the residents used candles and lamps to seek for the scorpion. A typical mud cottage with a thatched roof is what the 'sun-baked walls' alludes to (synecdoche). Urban homes, in contrast, were constructed of brick and mortar. The 'diabolic' scorpion was now here to be discovered, thus all efforts to find it were in futile. Using the phrase 'They clicked their tongues,' the locals convey their dissatisfaction. There were tight feelings across the entire room. According to their theories, the mother's anguish would get worse as the poison moved through her blood with each movement the scorpion made. As there doesn't appear to be a way to make the woman's anguish go away, these sentences build a sense of unease and tension in readers' imaginations.

Line 18-28

The only thing the villagers could do was wait for the scorpion to ‘sit still’ and end the mother's agony. After failing in their attempts to track down and slay the ‘Evil One,’ the disheartened villagers turned to comforting the mother. The Indian idea of ‘Karma’ is connected to these consolations. The locals believed that the agonizing suffering would cause her past life's misdeeds to be ‘burned away’ or rendered irrelevant. They also underlined that as a result of her ‘suffering,’ her future ‘misfortunes’ would be lessened.

Hinduism holds the idea of rebirth to be true. They hold the view that there is another domain that exists above and beyond this one, which is really an illusion or ‘Maya.’ The people believed that because the mother was physically hurting, the harm in this ‘unreal world’ would be balanced out and the ‘sum’ could be completely reduced. Since her physical ‘desires’ and spiritual ‘ambitions,’ which are seen negatively, would be eliminated by the scorpion's poison, she would be purified spiritually.

The comfort the peasants provide in ‘Night of the Scorpion’ is drawn from long-standing cultural beliefs. They are still prevalent in the rural environment today.

Line 29-35

The mother was lying on the ground when the people finally surrounded her. They had no other option than to feel sorry for her suffering because none of their recommendations had brought her any solace. She remained there with them. In actuality, there were ‘more neighbors, more candles, and more lanterns.’ The relentless rain made the tense mood within the room even worse. In addition, much as insects are drawn to light sources for warmth, the growing bug population suggests that humans are curious about the pain and suffering of others.

For the first time in ‘Night of the Scorpion,’ the sorrow of the mother is clearly emphasized as the primary source of worry. On the floor, she contorted herself in all directions while wailing in agony. The poem had up until this moment appeared to be a report on the goings-on in the hamlet, but now, in these lines, readers are finally given a glimpse into the illness of the mother.

Line 36-45

The poet's father's persona is mentioned in these words. Both ‘sceptic’ and ‘rationalist’ are terms used to describe him. Compared to the superstitious peasants, the father is a different kind of person. He personifies what a man of today should be. But because his wife was in pain, he turned to his Indian heritage and resorted to ‘trying every curse and blessing,/ powder, mixture, herb and hybrid.’ He also applied some ‘paraffin’ to the affected areas in order to figuratively burn the sting's effects

away.

The narrator observed the flame ‘feeding’ (using a personification) on his mother. It's odd that his feelings aren't mentioned. He speaks in a dispassionate, impartial manner as he describes the incident. And last, a new character is presented to the reader. The ‘holy man,’ who may be a local healer, is who it is. He muttered an incantation and conducted religious rites. By doing this, the mother's blood would no longer get contaminated by the toxin.

The sting subsequently lost some of its impact. The mother was at last relieved after twenty hours of misery. The idea that nature always triumphs over people is hinted at in these sentences. No matter how hard the villagers, the neighbors, the father, and the holy man attempted to heal the mother of the painful scorpion sting, the cause eventually lost its impact due to time and natural occurrences.

Line 46-48

The bustle and uproar ultimately subsided toward the poem's conclusion, ‘Night of the Scorpion,’ as the mother began to feel a little relieved after the protracted cycle of pain. The agonizing sting was gone from her. She had not spoken a word up to this point, but as soon as she regained consciousness, her first words were for God. This demonstrates just how pious she was. She thanked God that the scorpion had attacked her in a way that suggested it was doing it on purpose or that it had chosen to do so, rather than merely acting defensively like an animal might. The scorpion spared her children, which made her thankful as well. These final words serve as a perfect illustration of a mother's unwavering love for her kids, demonstrating that moms are not only caring and loving but also selfless and always vigilant.

Summary

It's possible to read ‘The Night of the Scorpion’ in a variety of ways. The poet begins by describing how the narrator's mother is bitten by a scorpion on a wet day and the subsequent chain of events. Second, via a straightforward incidence, the poem illustrates the ethos, superstitions, and cultural diversity of India and represents the typical Indian mom, which she represents love and devotion to her offspring. The author tells the poem's story by recalling a day in his youth when his mother was stung by a scorpion. He claims that the scorpion entered the home and crouched behind a bag of rice as a result of 10 hours of nonstop rain. When his mother entered the pitch-black space, the scorpion bit her toe, injected the poison, and then vanished.

When the villagers learned of the situation, they flocked to the poet's home in the

manner of 'the swarms of flies,' buzzing God's name approximately a hundred times in a desperate attempt to stop the scorpion from moving. They held the view that the mother would be troubled by every trace of the scorpion, as the venom would circulate in the mother's blood. The locals searched their home with lamps and lanterns in an attempt to stun the malicious scorpion, but he vanished into the night.

The poet saw a scorpion in the shadows cast on the wall as the folks gathered inside the home. The people hoped that the scorpion would cease so that either the mother's pains would lessen the bad luck associated with her upcoming delivery or that the sins associated with her first birth would be wiped away that night. They claimed that in this way, the whole amount of evil in this fantastical universe may be balanced. They referred to the world as being fictitious since everything is fleeting and that births and deaths occur in cycles.

They prayed to God specifically that the poison would cleanse her flesh. They sat close to the mother, who was wailing in agony. There was peace, and they speculated that she was nearing the end of her life. The situation was becoming worse as more neighbors were coming over to the house with candles and lanterns, the number of insects was rising, and the rain was still falling.

The poet's father attempted various powders, concoctions, and plants to treat the mother but was a skeptic and rationalist. But because it was such a difficult circumstance, he also attempted blessings and prayers. On the bit toe, he burned it by pouring some paraffin on it. The priest, who had already arrived, was pacifying the poison with the aid of his sacred ceremonies. The sting finally disappeared after twenty hours. The woman praised God for saving her after receiving her healing and for the children the scorpion spared.

Critical Interpretation:

The poet Nissim Ezekiel recounts a recollection from his youth in 'Night of the Scorpion.' He was helpless and only stood by while his mother was bitten by a scorpion. He tells that the scorpion had concealed inside a bag of rice after entering due to the intense rain. Ezekiel uses the alliterative phrase 'parting with his poison' to describe the moment of the sting. He alludes to wickedness using the phrase 'diabolic tail' and likens the scorpion to the devil. After the scorpion vanished from the area, the locals who had been informed about the lethal sting visited the area. When describing the size and demeanor of the people, Ezekiel compares them to 'swarms of flies.'

He claims that they frequently 'buzzed the name of God,' using the onomatopoeic technique to have us 'hear' the noise they were making. In line 10, 'the Evil One,' the scorpion is once more interpreted as the devil. The anxiety of the young youngster seeing the spectacle as the peasants' lamps cast 'giant scorpion shadows'

on the walls of his house is easy to understand. The poet uses onomatopoeia once again when he claims that these folks 'clicked their tongues' in quest of the scorpion. They held the view that the scorpion's poison 'moved in mother's blood' whenever it moved.

Line 18 marks the start of the fourteen-line paragraph that remembers the villager's helpful advice given in the hope that the woman would live. Five of the lines begin with 'May...' and clearly show the peasants' religious beliefs. The poison is intended to 'purify' both the woman's flesh and spirit. They discuss the woman's past and future life as well as sin forgiveness, the reduction of evil, and sin absolution. Ezekiel claimed to have seen 'the peace of understanding' in their looks as he described how they encircled his mother.

As the rain continued to pour, Ezekiel uses the word 'more' four times in lines thirty-two and thirty-three to describe the entrance of 'More candles, more lanterns, more neighbors, more insects.' He mentions his mother's suffering for the first time in this poem in line 34, stating that she was 'twisted through and through' and writhing in agony. The poet then discusses his father's reaction, who was a 'skeptic and rationalist' rather than a religious or superstitious person. But because he was in such a desperate situation, the guy on this occasion turned to 'every curse and blessing,' along with a number of herbal mixtures. Ezekiel goes into great detail about how his father really set a toe that a scorpion had bitten on fire. Since the poet personifies the fire by saying, 'I watched the flame feeding on my mother,' it must have had a significant impact on him as a youngster. Then, as a 'holy man' performed rituals to 'tame' the poison, Ezekiel observed and listened. The poison stopped hurting the next night, and the mother, who had endured twenty hours of agony, breathed a sigh of relief.

The poem's opening stanza of 45 lines, which tells the story from beginning to end, is followed by a brief, three-line stanza in which the author remembers his mother's response to her traumatic and frightful experience. She didn't talk about it much, but thanked God and expressed her happiness that the scorpion had chosen to hurt her rather than her children. This was a mother's unwavering, unselfish devotion, one that was filled with deep care and love for her kids. Throughout his whole life, Ezekiel never forgot these words.

The poet in this poem tells this occurrence from the perspective of a spectator, which is an intriguing fact. He did not take part in the scenario the way the other grownups did. This enables him to describe the deeds and words of the villagers and his father while being impartial to them. It provides insight into the behavior of a tiny community in rural India where everyone becomes affected by the pain of a single family or mother. They all come together to see the occurrence and offer prayers, justifications, advice, etc. To the poet as a youngster, it must have

appeared that there was a sizable crowd present, and the night must have

seemed to last forever. He implies that the peasants would have preferred to leave the family in peace and luxury by comparing them to ‘the swarms of flies.’

Keywords

- 📖 Love
- 📖 Image
- 📖 Rationalism
- 📖 Society
- 📖 Culture
- 📖 Superstition

Self-Assessment Questions (SAQs)

Que.1. Examine the theme of the poem ‘Night of the Scorpion’.

Ans. An episode in which the poet's mother is stung by a scorpion on a wet night serves to illustrate the poem's topic. When the locals learn about this sad incident, they visit her, appealing to God and offering several excuses for her suffering. They try to comfort the victim with their words and prayers. Even though the victim's spouse is normally a skeptic and a rationalist, he caves in to every curse and blessing.

The peasants of the village are always prepared to lend a hand to one another; the poem recounts a serious crisis that develops suddenly. Although they are not very helpful and cave into superstitions and erroneous ideas, ordinary peasants demonstrate their simplicity and sensitivity by making an effort to assist. Although the father is normally a skeptic and a rationalist, in this dire situation, he succumbs to their suggestions. The mother endures the agony for twenty hours while writhing in anguish, and when she finally feels better, she thanks God that she was bitten and the scorpion spared her children, bringing forth the maternal instincts of a mother for her offspring.

Que.2. Show the different qualities in the poet's father and mother that are brought out in the poem.

Ans. The parent thinks logically and scientifically and rejects superstitions and irrational ideas. He is everything but reasonable, though, when his wife gets bitten by a scorpion. He tries every blessing and curse, every remedy under the sun. He also pours paraffin on the bit toe and sets it on fire. He then calls the holy man to complete the rituals. The mother is bitten by the scorpion. She writhes in agony as she yells and groans on the mat. She expresses gratitude to God for preserving her children as soon as the poison loses its impact. She is a representation of motherhood, and like the majority of Indian mothers, she loves her children without reservation.

Que.3. Describe the father in the poem ‘Night of the Scorpion.’

Ans. Near the poem's conclusion, ‘Night of the Scorpion,’ the father's personality is presented. The people first offered assistance that wet night when the mother was struck by a scorpion. After that, the father used his wife's healing methods—both conventional and modern—to achieve her recovery. He is described by the speaker as a ‘sceptic’ and ‘rationalist.’ He is a person who has been affected by western philosophy, which is defined by its appeal to reason and logic as opposed to the superstition sometimes associated with the Orient. He used every tactic at his disposal, including ‘every curse and blessing’ as well as ‘power, mixture, herb, and hybrid.’ These solutions might at first seem sensible, but he continued to burn the sting with ‘paraffin’ in an effort to make her feel better. All of his strategies either had little or no effect. Through this persona, Ezekiel appears to be attempting to emphasize the supremacy of reason and reasoning over superstitions.

Que.4. What is the irony in the poem ‘Night of the Scorpion’?

Ans. One of the distinctive elements of Ezekiel's poetry is the use of sarcasm. In ‘Night of the Scorpion,’ one of Ezekiel's early works of contemporary Indian poetry, sarcasm is used vividly. The peasants' religious and superstitious beliefs serve as the foundation for the poem's initial irony, which later becomes pronounced. The locals rushed to aid the mother after she was stung by a scorpion. They buzzed God's name as their first action. They then said that the mother would benefit from her future life by expelling her sins from her previous one through the painful sting, which would make their claims. According to their predictions, the poison will detoxify her body. The mother struggled with the sting as they were busy making such assertions. She was in such much pain from the scorpion's poison that she was oblivious to their actions and scathing words. The second irony is shown when the father, who is skeptical and logical, is introduced. He attempted to heal his wife using both conventional and new methods that he was aware of. In the end, he also failed to make her agony go away. Therefore, both conventional and contemporary treatments fell short of curing what could only be cured through time. This heightens the piece's irony. Ironically, despite the fact that she was the focus of everyone's attention, the mother said nothing at all. Only these two lines of this 48-line poem—‘My mother twisted through and through/ groaning on a mat’—tell readers about her predicament. Though she had gone through such a fatal event, when she finally spoke, she just expressed gratitude to God for protecting her children. This is one ironic manner that Ezekiel highlights a mother's love for her kids.

Answer the following questions in 200-300 words each:

Que.1. Why is the poem called the Night of the Scorpion?

Que.2. How is the night spent in the poem Night of the Scorpion?

Que.3. Where was scorpion in the poem?

Original Text of the Poem

Night of the Scorpion

I remember the night my mother
was stung by a scorpion. Ten hours
of steady rain had driven him
to crawl beneath a sack of rice.

Parting with his poison - flash
of diabolic tail in the dark room –
he risked the rain again.

The peasants came like swarms of flies
and buzzed the name of God a hundred times
to paralyse the Evil One.

With candles and with lanterns
throwing giant scorpion shadows
on the mud-baked walls
they searched for him: he was not found.
They clicked their tongues.
With every movement that the scorpion made his poison moved in Mother's blood,
they said.

May he sit still, they said
May the sins of your previous birth
be burned away tonight, they said.
May your suffering decrease
the misfortunes of your next birth, they said.
May the sum of all evil
balanced in this unreal world

against the sum of good
become diminished by your pain.
May the poison purify your flesh

of desire, and your spirit of ambition,
they said, and they sat around
on the floor with my mother in the centre,
the peace of understanding on each face.
More candles, more lanterns, more neighbours,
more insects, and the endless rain.
My mother twisted through and through,
groaning on a mat.
My father, sceptic, rationalist,
trying every curse and blessing,
powder, mixture, herb and hybrid.
He even poured a little paraffin.
upon the bitten toe and put a match to it.
I watched the flame feeding on my mother.
I watched the holy man perform his rites to tame the poison with an incantation.
After twenty hours
sit lost its sting.

My mother only said
Thank God the scorpion picked on me
And spared my children.

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Subject: English	
Course Code: ENG-302	Lesson No: 08
Author: <i>Dr. Devender Singh</i>	
ENTERPRISES (Nissim Ezekiel)	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives:

-  To improve one's ability to read, write, speak, and listen in English.
-  To enhance the poem's flavor.
-  Appreciate poetry's aesthetic beauty.
-  Be aware of the distinction between poetry and prose.
-  Proficiency in poetry analysis.

Introduction

ENTERPRISES - Nissim Ezekiel

Nissim Ezekiel, a poet of Jewish ancestry born in India, has been referred to as the ‘father of post-independence Indian verse in English.’ He authored several volumes of poetry that were very well-received. Some of these poems, such as *The Night of the Scorpion* and the anti-jingoism poem *The Patriot*, are still taught in some British and Indian schools today. During a lengthy Career, he taught English to students in India, England, and the United States. He published several critical essays in the literary sections of periodicals and newspapers, worked as a broadcaster on Indian radio, and authored plays.



Mumbai was the birthplace of Ezekiel in December 1924. The family was part of a little Marathi-speaking neighborhood called ‘Bene Israel,’ which had about 20,000 residents at the time. There was no indication of anti-Semitism here, unlike in other communities worldwide. Therefore, there was no need to be concerned. His mother was the school’s principal that she had founded, and his father was a professor of botany at Mumbai’s Wilson College. They were from a relatively well-off family.

The poetry of T. S. Eliot and Ezra Pound, in particular, appealed to Nissim because of his extensive education and literary tastes. As he grew older, his work caused controversy since he disliked poems written in his tongue. Many radicals in India thought it was too similar to the previous colonial influences. He studied at Wilson College, where in 1947, he graduated with a first-class honors degree in literature. He then started working as an English literature teacher.

He took a keen interest in the political action raging in India then but eventually decided to sail to England. He then resided in subpar housing for three years while pursuing his philosophy degree at London’s Birkbeck College. His 1952 first poetry collection, *Time to Change*, which was published, contains a significant amount of what he went through at this time. He finished his coursework and then went back to his house. He was forced to labor across the ocean on an arms-carrying ship headed for Indochina because he could not afford to pay for his ticket. He scrubbed decks and performed other menial tasks the entire time.

After that, he spent time broadcasting on All-India Radio and writing for the Illustrated Weekly of India. In the middle of the 1960s, he served as the Times of India’s art critic while also contributing to several other newspapers and journals.

Soon after, he had positions as a visiting lecturer at American institutions and, like many others at the time, experimented with the mind-bending drug LSD. Even though he occasionally felt alone because of his ethnic background, he always appeared to return to Mumbai after enjoying his adventures there.

Ezekiel had been viewed as a dreamer in his early attempts at poetry, but as he matured, he became someone continuously seeking the truth. He observed widespread corruption and a disgruntled populace in his country and attempted to bring the issues to light loudly enough for action to be taken. However, by the 1970s, his drive had diminished, and he had concluded that he could do nothing. He seems to embrace ‘the ordinariness of most events,’ laughing at ‘lofty expectations completely deflated.’ He had to admit these things reluctantly:

‘The darkness has its secrets/ which light does not know’

The excerpt from his poem *The Patriot* that follows is written in a peculiar Indian-English idiom. He did it as a protest against the extremism and violence that pervaded the Indian subcontinent in the decades following World War II.

Ezekiel wrote in English, although his poetry mainly deals with Indian daily life and its subjects. His poetry is increasingly set in India throughout his career, to the point where it is all that can be called Indian. Ezekiel’s Jewish heritage and metropolitan mindset have led to criticism in the past for making him appear to be less genuinely Indian. Ezekiel discusses this in a 1976 article titled ‘Naipaul’s India and Mine,’ in which he differs from another poet, V.S. Naipaul, over his critical tone about India. ‘While I am not a Hindu and my background makes me a natural outsider,’ Ezekiel writes, ‘circumstances and decisions relate me to India. In other countries, I am a foreigner. In India, I am an Indian. When I was eighteen, a friend asked me what my ambition was. I said with the naive modesty of youth, ‘To do something for India.’” This mindset may be seen in action in Ezekiel’s poetry because, despite their sarcastic nature, they are written from the perspective of a loving insider rather than an observer from the outside. Ezekiel’s poems are, in this sense, uniquely Indian because they are found in India. According to Ezekiel, ‘India is only my habitat. By being wholly himself and refraining from retreating from his environment, a man may positively impact it. I have not stopped traveling to India.

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

Reference to the Context

Stanza 1:

The poem *Enterprise* opens with a group of individuals traveling to a sacred location, among them the author himself (as is evident from the word ‘we’ in the sixth line). Their heads were racing with plans to get where they were going at the time. As a result, they set off on their voyage with a lot of enthusiasm and vigor, confident that they could easily conquer whatever obstacles they encountered. They didn’t appear to think much of inconveniences. But isn’t it true that our true strength shows when we are in a crisis? The travelers arrived at the second stage of their tour full of anticipation. In this second stage, they faced unfavorable natural challenges, represented by the scorching Sun. They were determined to get there; nothing could stop them or dampen their enthusiasm. Their drive to get there was just as intense as the Sun’s scorching rays. The sun’s heat represents Mother Nature’s opposition to human aspirations. The more humans strive, the more obstacles nature attempts to erect to keep them from reaching their goals.

Stanza 2:

While dealing with the obstacles in their path, the traveling party continues their quest. As a result of their uncontrollable enthusiasm, the pilgrims wrote a journal of the activities they saw, including the peasants’ exchange of products and the behavior of serpents and goats. A sage has taught in three of the cities the pilgrims traveled through. Nevertheless, they needed to be more open with his teachings or message.

Stanza 3:

The third stanza discusses the disparities that developed among the participants and caused a gap in their ability to remain together during their voyage. On the issue of how to navigate the rugged terrain as they approached a desert, disagreements erupted. A fantastic prose writer who was one of the members quit the company. The most intelligent person among them, he was regarded as. Consequently, a pall of unease descended about their business and grew when one of the participants broke away from the group.

Stanza 4:

The poet describes the obstacles that come with the venture. The travelers are assaulted again on the following leg of their journey, and in the process of defending themselves, they get lost and forget the lofty goals that had driven them thus far. Slowly, the company splits in half. A claimant to their freedom, some travelers dispersed and went their separate ways. The only thing the poet could do, in light of

the pilgrims' disarray and his helplessness in the face of the project's failure, waste prayer. How about the reason we pray? As said, prayer entails asking a heavenly personality for assistance when human efforts are unsuccessful.

Stanza 5:

The group's head has continued to provide assurance. He reassures them that they are close to the water or their objective. Since they are moving forward with little to show for it, the members need more motivation and optimism. Instead of being constrained by a clearly defined objective as they formerly were, the pilgrims are now a group of aimless wanderers. They were not worried by the thunder's rumble since some were too worn out to stand straight.

Stanza 6:

As the poet informs us, they did arrive at their goal in complete disarray—exhausted, dissatisfied, and devoid of any sense of fulfillment. This is why the last stanza of *Enterprise* is a relief to the readers. The trek had frustrated them; it had not given them a sense of accomplishment or contentment. By this point, they had begun to question the significance of their voyage and had come to see it as pointless and worthless. In their accomplishments, they saw nothing heroic. They believed that because of their voyage's accomplishment, they would go down in history as people who underwent an unmatched adventure. Was there disenchantment then? Later they understood that such a voyage had previously been made by others before them and would be repeated in a near-pointless manner. Ultimately, they believe staying home instead of embarking on such a perilous adventure with adverse outcomes would have been preferable.

Summary

Ezekiel's poem '*Enterprise*' is among his finest. He alludes to the challenges and issues that man encounters on his journey through life using the metaphor of a pilgrimage. In this poem, a group of individuals, including the poet, embark on a trip. At first, the pilgrim party's members were all giddy with hope and delight. Their thoughts were brimming with admirable and illustrious concepts.

They were committed to seeing the '*Enterprise*' through. Although they were not burdened, several soon began to wonder if the excursion had been pointless after walking a short way. However, the majority of the travelers continued in hope and courage. They took careful note of everything while keeping a close eye on it. But then they started to disagree on traversing a stretch of desert. An outstanding prose writer soon left the group. This hurts the entire group of travelers. However, they persisted.

Then they were twice attacked elsewhere. After then, they lost track of their direction. Later, some group members asserted their right to break away. As a result, there were challenges and disappointments along the way. The group's leader thought they were close to arriving at their target. The group's other members needed more optimism. There were fewer pilgrims overall.

The remaining travelers continued in hopelessness. They continued despite their lack of hope. They eventually arrived at their final stop. However, they needed to be more addressed by this. Although it appears like a pointless endeavor, the poet shows that life is not entirely devoid of heroics by suggesting that our task is to fulfill our duty in the final line. The man could only experience grace or tranquility in this way.

Keywords

-  Journey
-  Nature
-  Earth
-  Literature
-  Symbolism

Self-Assessment Questions (SAQs)

Q.1. Based on your reading of the poem, evaluate the poet's attitude towards life.

Ans. It has been said that Nissim Ezekiel is the poet of 'human balance.' Man must maintain his composure despite the squabbles of life. We can only succeed in life then. The poem is an attempt by him to convey this message. People decide to go on a pilgrimage as a group. They radiate eagerness and hope. They have a strong sense of moral principles. However, disagreements quickly emerge. One of the academics eventually leaves the organization as a result. At this point, there's a hint of resentment and irritation.

The pilgrim experiences increased difficulty in the following stage. When they are assaulted, they get disoriented. The members' ego conflicts are now more apparent. Some travelers begin bragging about their independence and willingness to act according to their whims. The poet maintains mental equilibrium. He attempts to find confidence in prayer, even though he is also depressed. The leader exhibits reasonability as well. He gives them motivation by assuring them that the objective is close by. He also made an effort to keep them together.

Finally, there are very few travelers still on the road. They continue to move forward without optimism, but even when they arrive at their target, there is no sign of success on their faces. They all appear dissatisfied. Nissim Ezekiel maintains his composure and asserts that ego conflicts are never successful at solving issues. In such circumstances, receiving grace is preferable to engaging in conflict among ourselves.

Q.2. Bring out the theme of the poem 'Enterprise.'

Ans. The poem 'Enterprise' by Nissim Ezekiel is founded on the idea that everyone may attain some measure of dignity as a person. If we can complete the work given to us, we will be able to realize our potential as humans. The voyage is portrayed in this poem as a metaphor for life. The pilgrims work together to complete the journey. They start on their trip with confidence and a brave mentality. Everything goes without a hitch. However, the difficulties of the desert and the scorching sun quickly become a challenge. Due to all these hardships, one of their buddies wanders out in the desert. Despite the unavoidable sufferings they must endure, they continue to go forward. They arrive at their objective in the end. Nevertheless, they concluded that the entire experiment was pointless. The enterprise needs to live up to its lofty expectations. However, the poet asserts in the poem's final line that it is at home that we must find our grace.

Ezekiel wishes to convey a crucial idea to the viewers of this poetry. According to him, gracious goals may be attained without having lofty aspirations or working on

initiatives with flowery names. The poet's main point is that we must avoid ego conflicts to accomplish anything significant.

Q. 3. Explore the implications of the central metaphor of 'the journey' for life.

Ans.'Enterprise' is a fantastic poem by Nissim Ezekiel. It demonstrates how Nissim Ezekiel views life as a metaphor for a journey. One must continue. There will be issues, disputes, and divergences. They'll make you feel like life is pointless. We must continue despite all of this.

This subject has been portrayed with the aid of the metaphor of a voyage. A group of people may choose a pilgrimage. They start with optimism, happiness, and self-assurance. But soon enough, discrepancies emerge. One of the group's most knowledgeable members decides to go. However, the trip continues. We conduct our lives in this way.

Again, the second phase is difficult. Some thieves attack them. They become lost. There are feelings of dissatisfaction and annoyance. However, they must continue till they get there.

Man's life is like a voyage. He needs to develop and change. The poem introduces us to this notion. There may occasionally be irritation and disappointment, but we must maintain our composure and carry on with our tasks.

ESSAY TYPE QUESTIONS

Que.1. What happened during the third phase?

Ans. Differences of opinion on traversing a desert stretch emerged between the travelers. One of the group's members, who was regarded as the most stylized, left. Others in the group became irritated by it.

Que.2. What happened in the last phases of the journey?

Ans. The travelers came under assault again in the closing stages. They even became disoriented. A few of the passengers ignored the guide and demanded their freedom. The other group members became irritated and angry as a result of this.

Que.3. What was the poet's reaction?

Ans. The poet responded reasonably. He did not choose a side. He decided to press on regardless of the difficulties he would face.

Answer the following questions in 200-300 words each:

Que. 1. How has Nissim Ezekiel used a 'journey' as a metaphor for life? Que.2.

How did the travelers feel at the journey's beginning?

Que.3. Why was every face darkened?

Original Text of the Poem

Enterprise

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

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

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

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

We noticed nothing as 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.

When, finally, we reached the place ,
We hardly know 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.

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Subject: English	
Course Code: ENG-302	Lesson No:09
Author: <i>Dr. Devender Singh</i>	
THE HILL (Nissim Ezekiel)	

Lesson Structure

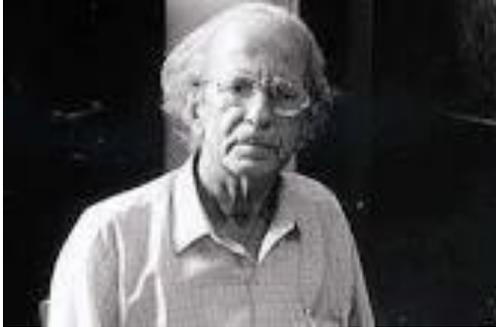
-  Introduction
-  Summary
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  To develop reading, writing, speaking, and listening skills
-  To enrich the taste of the poem.
-  Enjoy the aesthetic beauty of poems.
-  Know the difference between poetry and prose.
-  Proficiency in poetry analysis.
-  To enhance the poem's flavor.

Introduction

The Hill - Nissim Ezekiel



Nissim, one of the most significant Indian poets who write in English, is Ezekiel, who has received a great deal of scholarly attention from both Indian and international scholars. His Jewish parents gave birth to him in Bombay in December 1924. He received his education at

Birbeck College in London, Bombay's Wilson College, and Antonio D'Souza High School. In 1947, he received his M.A. in English from Bombay University. He spent one year teaching English literature at Khosla College in Bombay before relocating to England in 1948, where he lived for three and a half years until 1952. He developed an interest in the study of theater, film, art, psychology, and philosophy while he was in England. Fortune Press, London, released his first poetry collection, *A Time to Change*, in 1952. Ezekiel published his second book of poetry, *Sixty Poems*, in 1953, just a few months after returning to Bombay. In 1959, *The Third*, his second poetry collection, was released. At the Mittibhai College of Arts, he was hired 1961 as an English professor. The journal 'Imprint' was started by him in the same year, and he also took on the role of associate editor. 1964 saw him teaching an Indian literature course at the University of Leeds as a visiting professor.

The *Exact Name*, his fifth poetry collection, and *The Unfinished Man*, the second edition featured Eunice de Souza's introduction, were released by Writers Workshop in 1965. He gave lectures across America in 1967 and performed his poetry readings at various colleges and universities. His *Three Plays* was released by the Writers Workshop in 1969. He traveled to Australia in 1975 as a Cultural Award Visitor after receiving an invitation from the American government in 1974 as part of the International Visitors Program. He accepted the position of poetry editor for 'Illustrated Weekly of India' that same year. In 1976, *Hymns in Darkness*, his second significant collection of poetry, was released by Oxford University Press. His poetry was performed at the Rotterdam International Poetry Festival in 1978.

His subsequent poetry collection, *Latter-Day Psalms*, published in 1982 by Oxford University Press, won the Sahitya Akademi Award in 1983. He served as the general editor of Concept Publishing Company's 1983 publication of the *Bibliography of Indian Writing in English Series*. The *Edinburgh Interlude* is the name he gave to a collection of unpublished poems he wrote that same year. The Indian government presented him with the title 'Padmshri' on January 26, 1988. Also held in Kolhapur in November 1988, he opened the 37th All-India English Teachers'

Conference. After retiring, he now resides in Bombay.

Despite being primarily a poet, Nissim Ezekiel has interests outside of poetry. He has a unique talent for writing reviews and is also a great critic. He has dabbled in politics to assert his right to cultural freedom and has worked in advertising for some time. He has held various positions and taken on multiple roles, but his primary occupation has always been poetry.

He took a keen interest in the political action raging in India then but eventually decided to sail to England. He then resided in subpar housing for three years while pursuing his philosophy degree at London's Birkbeck College. His 1952 first poetry collection, *Time To Change*, which was published, contains a significant amount of what he went through at this time. He finished his coursework and then went back to his house. He was forced to labor across the ocean on an arms-carrying ship headed for Indochina because he could not afford to pay for his ticket. He scrubbed decks and performed other menial tasks the entire time.

After that, I spent time broadcasting on All-India Radio and writing for the *Illustrated Weekly of India*. In the middle of the 1960s, he served as the *Times of India's* art critic while also contributing to several other newspapers and journals. Soon after, he had positions as a visiting lecturer at American institutions and, like many others at the time, experimented with the mind-bending drug LSD. Even though he occasionally felt alone because of his ethnic background, he always appeared to return to Mumbai after enjoying his adventures there.

Ezekiel had been viewed as a dreamer in his early attempts at poetry, but as he matured, he became someone continuously seeking the truth. He observed widespread corruption and a disgruntled populace in his country and attempted to bring the issues to light loudly enough for action to be taken. However, by the 1970s, his drive had diminished, and he had concluded that he could do nothing. He seems to embrace 'the ordinariness of most events,' laughing at 'lofty expectations completely deflated.' He had to admit these things reluctantly:

'The darkness has its secrets/ which light does not know.'

The excerpt from his poem *The Patriot* that follows is written in a peculiar Indian-English idiom. He did it as a protest against the extremism and violence that pervaded the Indian subcontinent in the decades following World War II.

Ezekiel wrote in English, although his poetry mainly deals with Indian daily life and its subjects. His poetry is increasingly set in India throughout his career, to the point where it is all that can be called Indian. Ezekiel's Jewish heritage and metropolitan mindset have led to criticism in the past for making him appear to be less genuinely Indian. Ezekiel discusses this in a 1976 article titled 'Naipaul's India

and Mine,’ in which he differs from another poet, V.S. Naipaul, over his critical tone about India. ‘While I am not a Hindu and my background makes me a natural outsider,’ Ezekiel writes, ‘circumstances and decisions relate me to India. In other countries, I am a foreigner. In India, I am an Indian. When I was eighteen, a friend asked me what my ambition was. I said with the naive modesty of youth, ‘To do something for India.’” This mindset may be seen in action in Ezekiel’s poetry because, despite their sarcastic nature, they are written from the perspective of a loving insider rather than an observer from the outside. Ezekiel’s poems are, in this sense, uniquely Indian because they are found in India. According to Ezekiel, ‘India is only my habitat. By being wholly himself and refraining from retreating from his environment, a man may positively impact it. I have not stopped traveling to India.

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

Summary

In the poem ‘*The Hill*,’ we see that Nissim Ezekiel has beautifully described images of hills and wildflowers rising to the Sun. The flowers burst from the crack in the rock and caught fire. The hill is for climbing support. The poet clarifies that we should be able to forgive ourselves and others. Because being charitable is crucial for humans. The poem uses hills as a metaphor frequently.

The poet of the city, the poet of the body, and the researcher of the human mind is Nissim Ezekiel. A man needs to change, in his opinion. Change, they advise, or go insane, he says. Ezekiel was a brilliant thinker who studied Hindu, Buddhist, and Christian philosophy. Because many spiritual leaders are deceitful and inconsistent, he does not trust all of them.

‘*The Hill*’ is one of the most contemplative poems by Nissim Ezekiel. He begins the poem by saying.

“This normative hill, like all others,
is transparently accessible out there_
and in the mind not to be missed
except in peril of one’s life.”

The poet says the hill can be accessible both in mind and eyes. It must be noticed only in certain perilous circumstances. The Hill is pretty close. It is not for viewing but for climbing. It demands strength and love for the hill Flowers come out of its crevices. In the same way, power and force can flower in the human body. One must trust Nerves both in conversation and sexual acts. Rhythm comes with both chat and sex.

Keywords

-  Force
-  Power
-  Challenge
-  Skill

Self-Assessment Questions (SAQs)

Que.1. What is the central idea of his poem?

Que.2. Write down the critical appreciation of the poem 'The Hill' by Nissim Ezekiel.

Original Text of the Poem

The Hill

This normative hill
like all others
is transparently accessible,
out there
and in the mind,
not to be missed
Except in peril of one's life.

Do not muse on it.
From a distance:
it's not remote
for the view only,
it's for the sport
Of climbing.

What the hill demands
is a man
with forces flowering
as from the crevices
of rocks and rough surfaces
wild flowers
Force themselves towards the sun
and burn
For a moment.

How often must I
say to myself
What I say to others:
Trust your nerves—
in conversation or bed
The rhythm comes.

And once you begin.
Hang on for life.
What is survival?
What is existence?

I am not talking about
Poetry. I am
talking about
perishing
outrageously
and calling it
Activity.
I say: be done with it.
I say:
You've got to love that hill.

Be wrathful; be impatient.
That you are not
On the hill. Do not forgive
yourself or others,
though charity
it is all very well.
Do not rest
In irony or acceptance.
A man should not laugh
When he is dying.
In decent death
You flow into another kind of time
Which is the hill
You always thought you knew.

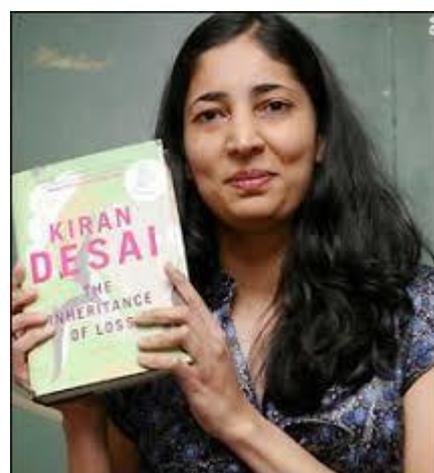
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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 1
Author: Dr. Devender Singh	
Kiran Desai	

Kiran Desai

American novelist Kiran Desai, who was born in India, has received accolades and recognition on a global scale. On September 3, 1971, she was born in Chandigarh, India. ‘Hullabaloo in the Guava Orchard,’ her debut novel, was published in 1998. She released her second book, ‘The Inheritance of Loss,’ which went on to become a best-seller all over the world. She gained recognition from readers all around the world for her two works, ‘Hullabaloo in the Guava Orchard,’ which won her the Betty Trask Award in 1998, and ‘The Inheritance of Loss,’ which won her the ‘Booker Award’ in 2006. She also received a fiction award from the National Book Critics Circle for her works. She is a remarkable individual who can understand life in various situations.



Early Life and Family

Early in childhood, Kiran Desai experienced a variety of transformations and hardships. Kiran Desai’s mother emigrated to the United States after her parents divorced. At the time, Kiran was 16 years old. During her early years, she

first enrolled at Bennington College in the US to become a scientist, but she changed her mind and instead concentrated on writing.

To improve her studies, she attended Hollins College in Virginia. She began working on her first novel, 'Hullabaloo in the Guava Orchard,' after finishing the writing program at Hollins College.

Education

Regarding her studies, Kiran Desai stated that she prioritized writing, and took up most of her time. She acknowledged that it took some effort at first to keep up the writing routine that finally made it possible for her to get up and go straight to her desk without considering it.

Kiran Desai, the daughter of novelist Anita Desai, was born and raised in India and remained there until she was 15, when her family relocated to England and the United States. With a bachelor's degree from Bennington College, she got two master's degrees, one from Columbia University in New York City and the other from Hollins University in Roanoke, Virginia. She first graduated from Bennington College in 1993.

'Hullabaloo in the Guava Orchard' author Kiran Desai earned her MFA in creativewriting from Columbia University in the United States about the same time the book was released in 1998. She was a lecturer at MIT as well.

Passion for Writing

Kiran has a crazy passion for writing. She spent four years finishing her first work, and according to her, "I believe that everything I cherished about India and knew I would inevitably lose was captured in my first book." It was also a piece motivated mainly by my happiness at realizing how much I liked writing. The idea that went into the story speaks a lot about her ties to the nation and her strong sense of belonging.

Her family gave her the finest possible support for her career. Kiran said her father and brothers significantly influenced her creative output. She claimed in an interview that her father had prophesied a Booker Award. Her father confirmed that she had met him before departing for the New York award event after she said she had. She described what took place.

Her Work as a Writer

Kiran Desai (1971–present) is one of the most well-known female writers in

the modern era. Kiran Desai became famous immediately after her book ‘The Inheritance of Loss,’ which she wrote, was published in 2006 and won the Man Booker Prize. The characters in the novel are inhabitants of a town in the northern Himalayas.

She took a two-year sabbatical after completing her studies before penning her debut novel, ‘Hullabaloo in the Guava Orchard,’ published by Faber and Faber in 1998. She was one of the youngest female authors in history to win the Betty Trask Award for her first book, which made her one of the most accomplished. Young authors who have produced the best new works are recognized with the Betty Trask Award by the Society of Authors. In the United Kingdom, a trade union award for professional authors, illustrators, and literary translators, known as the Society of Authors, was established in 1884.

Kiran Desai received the ‘Berlin Prize Fellowship’ from the American Academy in Berlin, Germany, in 2012. According to The Economic Times, one of the 20 ‘most influential’ Indian women in the world was named Kiran Desai in January 2015.

Famous Novels and Books

Given the many influences of her upbringing in various cultures, Kiran Desai, the daughter of novelist Anita Desai, has a natural talent for storytelling. Her first novel, ‘Hullabaloo in the Guava Orchard,’ published in 1998, is a fast-paced look at life in the sleepy hamlet of Shahkot in the Indian country.

‘The Inheritance of Loss’ is a substantially more ambitious book than the preceding one in terms of breadth and emotional intensity. Fundamentalism, alienation, globalization, racial, social, and economic injustice, as well as morality and justice, are just a few of the significant problems it discusses. It takes the reader on an emotional rollercoaster of negative emotions.

Generation 1.5, a song she wrote with Suketu Mehta and Tom Finkelpearl, is one of Kiran Desai’s top songs.

Achievements

Kiran received the National Book Critics Circle Fiction Award and the Man Booker Prize for ‘The Inheritance of Loss’ that same year. The novel was selected for the 2007 Orange Prize for Fiction shortlist, the Kiriya Pacific Rim Novel Prize, and

the British Book Awards Decibel Writer of the Year list. She received the Betty Trask Award for ‘Hullabaloo in the Guava Orchard,’ her debut novel.

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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 02
Author: Dr. Devender Singh	
Githa Hariharan	

Githa Hariharan

The distinguished Commonwealth Writer Prize recipient Githa Hariharan was born in Coimbatore in 1954. She was raised in Manila and Bombay. In the United States, she earned her B.A. in English from Bombay University and her M.A. in Communications from Fairfield University



in Connecticut. Before returning to India, she worked for the Public Broadcasting System in New York. She now resides in Delhi with her husband and their two boys. Before writing full-time, she worked as an editor at Bombay, Chennai, and New Delhi publishing houses. Her creations show how myth, tradition, imagination, and fable have been reinterpreted. Githa Hariharan has significantly contributed to Indian English literature since authorizing several novels and short tales.

Her Works

Thousand Faces of Night :

The *Thousand Faces of Night*, Githa Hariharan's first book, was released in 1992. In 1993 this book took home the Commonwealth Writer's Prize for Best First Book. Spanish, French, and German translations are available. It depicts the journey of a modern woman via her experiences and relationships, offering an open assessment of the identities of modern Indian women who are troubled by ideas of tradition, religion, and caste. Through the tales of Devi, Sita, and Mayamma, she has shown that a woman must face her destiny alone. She vividly depicts the hidden world of Indian women's existence, along with their goals and aspirations.

When Dreams Travel:

Another book by Githa Hariharan, *When Dreams Travel* (1999), is exquisitely

written and has a multi-voiced story with mystic elements. The work is written in modern language and is based on the classic Shahrzad story. The quest for power and love is the subject of the book's theme of enduring yearning and an age-old game that is never finished. Confident people don't have much of either, including men and women with little power but little love. While the male is strong and afraid, the storyteller utilizes her words and sexuality to rescue her life. Two men and two ladies are there as the curtain opens. The Sultan prefers a virgin every night, and the Sultan's brother despises the dark. They also have two ambitious brides who want to become heroines: Shahrzad and Dunyazad. The book uses evocative language to vividly depict the mutability of stories while blending the past and present.

In Times of Siege:

The finest book released in 2003 by Githa Hariharan is *In Times of Siege*. It concerns Prof. Shivmurthy, a history professor at Delhi University, whose works about Basava (the reformist poet) were criticized by watchdog organizations. The book's protagonist is Shivmurthy, a middle-aged history professor at New Delhi University who upheld Basava's principles. Basava was a Kannada saint poet and social reformer in the twelfth century. He resisted the caste system and was a brilliant administrator as well. *Itihas Suraksha Manch* criticized Prof. Shivmurthy's publications because they were unsuitable and offensive to Hinduism and Hindu Saints. His career was also in danger from Hindu fundamentalists who claimed that the famous rebel poet Basava was not a deity. The university administration gave him three options: recant the offensive words, apologize, or quit. But he was unable to abide by any of these requirements. He recognized his inner fortitude and started to defend himself. He had to fight his demons and past to decide his future course. He is a middle-class individual who respects others despite their belief in their uniqueness.

Activism :

Hariharan challenged the Hindu Minority and Guardianship Act in 1995 with the help of Indira Jaising and the Lawyers Collective because it violated the right to equality guaranteed by Articles 14 and 15 of the Indian Constitution and designated a mother as the child's natural guardian 'after' the father. The Supreme Court of India ruled that both the mother and the father might serve as the child's natural guardians in the case of *Hariharan v. Reserve Bank of India*, in which the mother and father were both petitioners. The ruling preserved the rights of children. The Supreme Court stated in its decision on guardianship that "[the father] cannot be ascribed to have a preferential right over the mother."

Influences on Githa Hariharan's writings :

Githa Hariharan has always enjoyed interacting with written words. She had

always read voraciously. She created poems as a teenager to develop some discipline and practice employing imagery patterns. It served as the foundation for her subsequent novels and short story collections. While pursuing her B.A. in Bombay, she was fortunate to have exceptional instructors. Her instructors were friendly; they encouraged her, let her borrow books from beyond the curriculum, and pushed her to write creatively. She is still able to recall her one outstanding instructor, Nita Pillai. Later, while working in publishing, she started writing short stories. She also acknowledges that having children and caring for the home makes working harder for women authors. Still, in her case, she began writing really on *The Thousand Faces of Night*, which won the Commonwealth Writer's Prize, when she became pregnant and went on maternity leave.

Githa Hariharan's concern with Genre :

Githa Hariharan has significant reservations about the fiction subgenre. Despite being a feminist, she identifies primarily as a humanist and several other things. She acknowledges in an interview that:

I'd want to be quite clear that in my

What I believe has guided my decisions in life as a feminist decision

Githa Hariharan advises Indian ladies that endurance is the key to a successful marriage. Through her book *When Dreams Travel*, she encourages Indian women to resist injustices. She laments our culture's self-destructive and polarizing tendencies today when extremism, intolerance, and mistrust have gripped India. She is sad about the casteism in academia, as Ithas Suraksha Manch criticizes Prof. Shivmurthy for adopting the values of Basva (a Kannada poet and social reformer). She worries that perceptions of history, countries, and patriotism are dwindling with time and that biases are expressed in many tongues while conveying the same concept. Githa Hariharan's collection of short tales, *Sorry Best Friend*, reveals her love and humanistic care for children. She has loving eyes that are steady and clear when she looks at India and our kids. She is making a fantastic effort to teach kids about and teach them to abide by basic life concepts.

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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 03
Author: Dr. Devender Singh	
Amitav Ghosh	

Amitav Ghosh



In 1956, Bengali Indian novelist Amitav Ghosh was born in Kolkata, in the Indian province of West Bengal. When writing, he uses English. He was raised in Iran, India, Bangladesh, and Sri Lanka. He was graduated from the University of Delhi and began his social anthropology course at Oxford. Amitav Ghosh obtained both a Ph.D. and a Master of Philosophy in 1982. He received the renowned ‘Padma Shri Award’ from the Indian government on June 20th, 2007. Penguin in India also acknowledged his projected trio of novels. In 2009, he was selected as a Fellow of the Royal

Society of Literature.

Personal life of Amitav Ghosh

Together with his wife and kids, he resides in New York. Deborah Baker, senior editor at Little, Brown & Company and author of ‘*In Extremis: The Life of Laura Riding,*’ is the spouse he has been with for many years.

Amitav Ghosh’s life as a writer

Amitav Ghosh began working as a distinguished professor of comparative literature at Queens College, a branch of the City University of New York, in 1999. He has also been a visiting English lecturer at Harvard University since 2005. He has previously worked as a journalist.

In 1986 and 1988, respectively, Amitav Ghosh released his first and second novels, ‘*The Circle of Reason*’ and ‘*The Shadow Lines.*’ He traveled to Egypt in 1980 to conduct field research in the Fellaheen town of Lataifa, and as a result, he authored ‘*In an Antique Land*’ in 1993. Since then, two books have been published: ‘*The Calcutta Chromosome*’ in 1995 and ‘*The Glass Place*’ in 2000. His most recent

fiction piece is called '*The Hungry Tide*.' In 2004, it was published. He received the 'Sahitya Akademi Award' in the English language category for his work '*The Shadow Lines*,' considered the highest literary honor in India. The narrator's family is the book's main subject, both in Calcutta and Dhaka, as well as in their interactions with an English family in London. The 'Arthur C. Clarke Award' was given to '*The Calcutta Chromosome*' in 1997. A form of mystery thriller has been used to characterize the book.

In addition to fiction, Amitav Ghosh also writes nonfiction. His non-fiction work '*Countdown*,' which covers India's nuclear program, is unquestionably one of the most important ever. *The Imam and the Indians*, another one of his non-fiction books, is a compilation of essays on various topics, including the novel's history, Egyptian culture, and literature, as well as '*Dancing in Cambodia, at large in Burma*.'

The art of Amitav Ghosh is challenging to categorize. Strong motifs are said to be present in his works, yet they need to be formulaic. This writer and journalist were recognized as one of the best writers of his time, thanks to his work's interweaving post-colonialism and Indo-nostalgic aspects.

According to the Financial Times, 'Ghosh has established himself as one of the finest prose writers of his generation of Indian writers in English.' In his distinctive and intimate issues infused with darker themes, he incorporates 'indo-nostalgic' components. His fiction is ascribed with powerful pieces that overlap with post-colonialism.

Works

Fiction :

His first novel, *The Circle of Reason*, was released in 1986. The Ibis trilogy's first novel, *Sea of Poppies*, by Ghosh, is a colonial history in the East set in the 1830s, soon before the Opium War. *The Sea of Poppies* made the 2008 Man Booker Prize shortlist. Along with the 2009 Vodafone Crossword Novel Award, it also shared the 2010 Dan David Prize with another novel.

He authored *The Glass Palace*, *The Hungry Tide*, *The Calcutta Chromosome*, and *The Shadow Lines*. The second book in Ghosh's trilogy about the Ibis is called *River of Smoke* (2011). The last book in the trilogy, *Flood of Fire*, was released on May 28, 2015, to ecstatic acclaim. He sheds light on communal violence and how it has significantly affected the Indian subcontinent's collective psyche in his book *Shadow Lines*, which earned the Sahitya Akademi Award. His writings often occur in historical settings, especially those near the Indian Ocean. Mahmood Kooria said in an interview that while it wasn't deliberate, sometimes things are intentional without being consciously intended. The linkages and cross-connections between the

Bay of Bengal, the Arabian Sea, and the Indian Ocean have always attracted my curiosity, even though it was never a deliberate effort or part of a planned initiative.

Non-fiction:

Countdown (1999) and *The Imam and the Indian* (2002; a significant collection of essays on various subjects, including fundamentalism, the novel's history, Egyptian culture, and literature) are only a few of Ghosh's well-known non-fiction works. *An Antique Land* (1992), *Dancing in an Antique Land* (1998), and *Dancing in Cambodia and at Large in Burma* (1998) are a few of Ghosh's other well-known non-fiction works. Both locally and abroad, his pieces appear in newspapers and magazines. His most recent nonfiction work, *The Great Derangement: Climate Change and the Unthinkable* explore why climate change problems have gone unaddressed in contemporary literature and how drastic alteration brought on by nature has become 'unthinkable.'

A Critical Sketch of Amitav Ghosh's Works :

He had consumed a copy of *And Quiet Flows the Don* that an uncle had given him by the time he was twelve. In an interview, he acknowledges that the Bengali culture's esteem for literature significantly influenced him. His father, Lieutenant Colonel Shailendra Chandra Ghosh enjoyed telling stories and served with the British army in Myanmar. If he had been exposed to these tales of other places when he was a small kid, they would have had a significant impact on the surroundings of his imagination. He is also aware of the substantial impact these early familial events would have on his creative output. He cited the 2000 film 'The Glass Palace' as an example, based on the exploits of his uncle Jagat Chandra Dutta, a timber dealer in Myanmar. Due to his father's work obligations, young Amitav's family had to travel often. Despite attending a residential school, he traveled to and lived in Sri Lanka and Bangladesh. I now understand what Sri Lankans and Bangladeshis mean when they refer to 'India,' he asserts. In several of his works, the Indian Subcontinent—from Delhi to other locations like Dhaka and Mandalay—is off-center.

After earning a philosophy and social anthropology degree from Delhi University, he traveled to Oxford after receiving an in lakhs scholarship. He discovered the works of Tunisian Jew Abraham Ben Yiju from the 12th century while studying in Cairo. He learned through the documents that he lived in Egypt for 17 years before moving to Mangalore. In *An Antique Land*, Ghosh's third novel, published in 1992, was significantly influenced by this. It was the calmest he had ever been, he said. While still residing in Kerala in 1986, he started writing. He mentioned it in a conversation: "I was living in the servant's quarters on top of someone's house." During the hottest part of the summer in Delhi, I would hastily type while seated in a lungi. After Indira Gandhi was killed, he encountered the anti-Sikh riots in Delhi in 1984, which profoundly impacted him. "I believe that the 1984 riots served as the primary impetus

for people to recognize the seriousness of India's communal problem." It inspired his book *The Shadow Lines*, which he wrote about in an article for *The New Yorker* in 1988. The 1984 riots are not explicitly treated in the book, which offers a more in-depth discussion of the pathology of riots and civil unrest. He rose to fame in 2001 when he decided not to submit *The Glass Palace* for the Commonwealth Writers Award because he believed that doing so would continue to support the British Empire, which he had been trying to undermine via his work. He queries the prize manager of the foundation's understanding of the Commonwealth category in a letter. 'I think the term 'the Commonwealth' as a literary or cultural union can only be misleading if it ignores the many languages that form the foundation of these nations' literary and cultural history. Choice, thinking, and judgment, as well as the unavoidable passage of time, all have an impact on how we remember the past. Since *The Glass Palace's* main concern is how the past should be remembered, I believe that if I allowed it to be a part of that specific memorialization of the Empire known as 'the Commonwealth,' I would be going against the spirit of my work. The literary world praised this detachment as exceptional and praiseworthy. He distinguishes between 'state history' and 'human history' when examining the attempts in his works to recreate historical events. In an interview, he claims that historical fiction authors are distinct from historians of history in that they write about 'human history' and are driven by a desire to highlight the suffering of humanity. However, I have little interest in history that emphasizes causes. Its purpose is to inform readers of the evolution of human traits and individuals. Ghosh has purposefully maintained a modest profile in today's media-driven environment. According to him, the 'media circus' puts much pressure on budding authors, restricting their creativity and diverting their focus from the most crucial task: writing. Ghosh first met Deborah Baker in the US; she is a senior editor for Little, Brown & Company, a publisher. At other colleges around the nation, he furthermore taught literature and anthropology. He resides in New York City with his wife, Leela, and their child Nayan.

SUMMARY: THE CIRCLE OF REASON

The orphan Alu's story is told in *THE CIRCLE OF REASON*, a picaresque tale with amusing and philosophical overtones about how his elderly uncle, a teacher in a small Indian village, adopted him. Although Balaram Bose was a stellar student, his commitment, founded on rationality, has evolved into a passionate interest in phrenology. Alu rapidly excels even his master when the guy gauges his awkward head and offers an apprenticeship as a weaver.

Balaram, however, is also involved in a local quarrel that results in the bombing of his home. Alu, the only survivor, and suspect in the explosion, flees as Jyoti Das, a young Indian police officer, chases after him. Alu goes by ship across the Arabian Sea until he arrives in the little oil-rich country of al-Ghazira, where he makes his

home at the very fat Madam Zindi's residence. Following an almost fatal accident, he has a vision appropriate for his uncle, in which the people of the Indian quarter fight the battle against money and sickness. It nearly succeeded before the local authority ruthlessly stopped this unusual sociological experiment. With Das still chasing after them, Alu runs again with Zindi and several other companions. They eventually stumble across one other in a tiny Saharan town after exploring much of North Africa, and the story ends with a depressing finale that defines their fate.

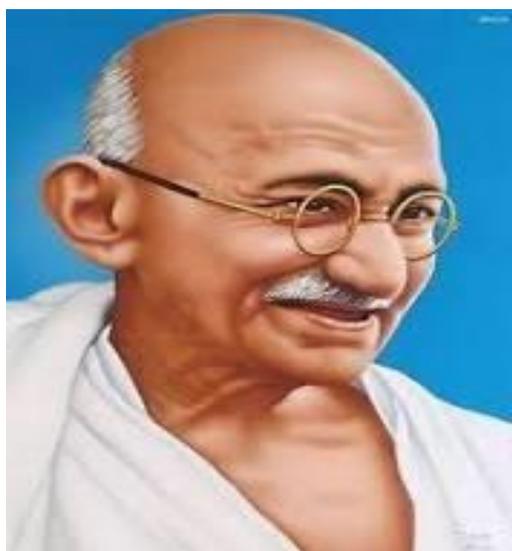
A straightforward plot summary hardly does this convoluted novel justice since it has many plots and subplots, dozens of distinct nationalities, and a deep philosophical rationale for Alu and Balaram's viewpoints. This may be difficult for American readers, but careful reading will pay off significantly. Even though Ghosh has genuine skill, especially in that unusual fusion of the cerebral, hilarious, and absurd that is so essential to Indian culture, it would be wise for him to trim his characters and storyline in subsequent works. However, this is an entertaining and thought-provoking view into the 'real' India for those with the time and inclination.

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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 04
Author: Dr. Devender Singh	
MY EXPERIMENTS With TRUTH - Mahatma Gandhi	

My Experiments with Truth - Mahatma Gandhi



On October 2, 1869, Mohandas Karamchand Gandhi was born in Porbandar, India. He rose to fame as one of the 20th century's most respected spiritual and political figures. Indians credit Gandhi for founding their country and assisting them in achieving independence from British domination. Thoreau, Tolstoy, Ruskin, and—most significantly—the example of Jesus Christ in the Bible greatly impacted him. The Bible greatly influenced him, especially the Bagavad-Gita and the Sermon on the Mount. Gandhi's name in India was 'Mahatma,' Hindi for 'Great

Soul.' Gandhi married Kasturba, a young woman, when he was only 13. Their parents planned the marriage. Four kids were born to the Gandhis. After Gandhi completed his legal study in London, he returned to India in 1891 to begin his legal practice. He signed a contract to practice law in South Africa for a year in 1893.

Although South Africa as we know it now did not exist at the time, the British did not, by any means, have complete authority over the country. In actuality, the Boer War (1898–1900) cemented British dominance over the Dutch (Boers), which ultimately resulted in the Union of South Africa. Gandhi participated in this conflict as a medical assistant. He discovered that other Indians also encountered unfair treatment when he attempted to exercise his rights as a British subject. Gandhi fought for the rights of Indians for 21 years while residing in South Africa. He developed a strategy called Satyagraha, which was based on the principles of fearlessness, nonviolence, and truth. He believed that a person's acts were more critical than his successes. The Satyagraha movement stressed civil disobedience and nonviolence as the most significant tactics for accomplishing social and political goals. Gandhi returned to India in 1915. In less than 15 years, he advanced to become the movement's head for Indian nationalism.

He managed the Satyagraha movement's efforts to liberate India from British domination. Gandhi's campaigns in India and South Africa resulted in many British arrests. He considered it noble to complete a just jail term. Gandhi often fasted to emphasize the importance of nonviolence. India attained independence in 1947 and was split into Pakistan. Violence between Muslims and Hindus ensued as a consequence. Gandhi worked for both the peaceful coexistence of Hindus and Muslims and the unity of India.

He began a fast on January 13, 1948, when he was 78, to stop the bloodshed. After five days of fighting, the conflict was finally resolved, and Gandhi broke his fast. A Hindu fanatic called Nathuram Godse killed him twelve days later because he disagreed with his ideology of tolerance for all creeds and faiths.

Mahatma Gandhi:

🏆 Awards

- 🕒 Gandhi was honored as Time Magazine's Man of the Year in 1930.
- 🕒 Gandhi was among the top 25 political idols of all time, according to Time magazine, in 2011.
- 🕒 Despite being put up five times between 1937 and 1948, he was not awarded the Nobel Peace Prize.
- 🕒 The Gandhi Peace Prize is awarded annually by the Indian government to outstanding citizens, international leaders, and social workers. The award's winner was Nelson Mandela, the architect of South Africa's fight against apartheid.
- 🕒 "Happiness is when your thoughts, words, and deeds are in perfect harmony."
(Mahatma Gandhi)

Gandhi: A Motion Picture

- ☞ Ben Kingsley portrayed Mahatma Gandhi in the 1982 film *Gandhi*, which received the Academy Award for Best Picture.
- ☞ As a result, Mahatma Gandhi will consistently be recognized for his work promoting non-violence, the truth, and trust in God and his struggle for India's independence. Many leaders and young people, both within and outside of India, were impressed by his approach. He is regarded as both well-known and the most ordinary person to wear a dhoti in Indian history. He taught Indians how to achieve independence while disseminating the Swaraj philosophy.
- ☞ ***"No culture can live if it attempts to be exclusive." - Mahatma Gandhi***
- ☞ ***"Faith is not something to grasp; it is a state to grow into." – Mahatma Gandhi***

'*My Experiments with Truth*,' Mahatma Gandhi's autobiography, is a first-

person narrative of a man who used several peaceful uprisings, such as Satyagraha and other campaigns, to free India from colonialism. The leader's early years as a boy are well portrayed in this book. This motivating and insightful essay by Mohandas Karamchand Gandhi vividly illustrates his legal studies, cleansing, and ultimately rescue of his nation.

Bapuji or Mahatma Gandhi was often used to refer to Mohandas Karamchand Gandhi. He entered the world on October 2, 1869. It was in a little Indian town close to Bombay. He was the sixth and youngest kid in the family. His mother was in her early 20s, and his father was 48 when he was born. His father was a Diwan, or advisor, to one of the minor administrations in Gujarat province and had just completed the third grade. His mother didn't read or write. Gandhi was an introverted, reserved young man. He married Kasturba when he was thirteen years old. The marriage somewhat impacted his academic performance, but he quickly caught up. When Gandhi was still in grade 10, his father passed away. Gandhi was the first person in his family to graduate from high school despite having a below-average academic record. Then he enrolled in college but performed severely and dropped out after three months. Gandhiji spent three years in England at the advice of a family advisor to get the title of Barrister. He received his mother's approval to travel overseas after swearing not to touch meat, ladies, or drink. His brother sold a portion of the family's property, and his wife sold most of her jewels to obtain the required finances. Society had ruled that anybody who crossed the seas or helped someone else cross the waters would be shunned just as he was ready to go off. Despite his most significant efforts, Gandhi was unable to convince them. Gandhi was able to release the cash and purchase the ticket in the end, but only with the assistance of a third party and at the risk of social exclusion. Gandhiji was able to leave India in September 1888 when he was 18 years old.

Synopsis of My Experiments with Truth

Mahatma Gandhi's autobiography, '*My Experiments with Truth*,' is odd. Gandhi's choice of what to leave out is just as noteworthy as his choice to include. He didn't aim to discuss every significant event and explore every topic. It is more of a collection of his life's observations than a thorough narrative. Others have criticized the book for dealing with more mundane aspects of life than many of his significant historical accomplishments, such as what diet he would follow. In some ways, the book '*My Experiments with Truth*' is particularly inspirational since it might make any reader want to switch to a vegetarian diet. And this could be the reason he gave a clear explanation of his diet. The majority of Gandhi's writing is also included in this book. When he writes, readers feel he is sharing his raw ideas. Gandhi wrote at even the most trying times of his fight for Indian freedom, and his writings often seem like a record of his thoughts. Gandhi expressed his views clearly without providing a number. His candor, humility, and overpowering emotional intensity are all present throughout the book '*My Experiments with Truth*.' This is hardly a work of literary

genius. Gandhi did not write well. In the past, he registered his entire career. He was undoubtedly one of the most influential people of the 20th century, not because of what he said but rather because of what he did. Gandhi was a significant figure in our country overall, and his writings are educational and fascinating.

CONCEPT OF SWARAJ

One of the greatest among liberation fighters was Mahatma Gandhi. Gandhi led an unprecedented anti-colonial freedom movement from various perspectives in his fight for India's independence. His battle for India's independence was primarily nonviolent and founded on nonviolence. Gandhiji played a variety of roles in the struggle for independence. He had more than just ending British control in India in mind. Of course, removing British dominance was a top priority for him. His objectives were more significant and more audacious. To attain Swaraj, Purna Swaraj, or total freedom, was one of his top priorities. Swaraj is a term that denotes self-rule. On the other hand, Gandhi sees Swaraj as the climax of a revolution that touches every facet of life. Gandhi believed that self-governance cannot be replaced by good government. Swaraj is the ongoing pursuit of freedom from governmental authority, whether national or international. Furthermore, it is a kind of people's sovereignty based on morality. For the millions of workers, Purna Swaraj stands for total economic independence. Gandhi said that because the 'Swaraj of the people' comprised all sorts of individual self-rule, it meant freedom for even the most vile citizens of his country. Gandhiji spent much time considering how to attain Swaraj. Swaraj may be likened to moksha or salvation and, in its most total sense, encompasses much more than just being free from all constraints. Swaraj also refers to self-rule and self-control. He said that instead, 'Swaraj' would be the outcome of people's "patience, perseverance, tireless toil, courage, and wise appreciation of the environment." In addition, he noted that 'Swaraj' refers to 'national education,' or the education of the general public, and 'vast organizing ability' and "penetration into the villages solely for the services of the villagers." According to the Gandhian discourse, mass education is conscientization, mobilization, and empowerment, which develops people's capacities and establishes their capacity to resist. In other words, the people must know their potential to govern and control authority if Swaraj is to be achieved.

Political freedom was a necessary prerequisite for the Swaraj. It is the first step in achieving Swaraj's objective. Gandhi contributed significantly to the people's political freedom while working with and through the Indian National Congress. Of course, Gandhi and other major Congressmen, especially Jawaharlal Nehru, had profound philosophical and ideological disagreements. In his Hind Swaraj, Gandhiji articulated the paradigm of Swaraj that he had imagined. It served as his platform. But Nehru and other Congress leaders rejected his Swaraj agenda. They disregarded it as wholly improbable. However, his plan in Hind Swaraj was perfect for achieving political independence and self-rule. Even he had committed his whole life to getting there. To remove British colonial domination in that country, Gandhi wished to

reconstruct India.

India served as a colonial power. But she was also subjected to other forms of oppression, not only British dominance. Many of the problems that India faced were her fault. Foreign colonization may not be to fault for it. Gandhi thus favored internal change through self-driven voluntary activity in the shape of helpful labor. They were included in his independence movement by him. His ideal Swaraj was to be built from the ground up. The Swaraj might stop actively practicing nonviolence. It might be accomplished by programs like the resurrection and promotion of khadi and other associated village industries, as well as the economic regeneration of rural India. Organizations were required to turn these optimistic programmers into reality. The Indian National Congress had a crucial part in this. The issue of political independence was the Congress' primary focus. It held that the political empowerment of the people was vital. But it wasn't ready to engage inproductive labor. Gandhiji established nonprofit organizations to carry out his beneficial mission. The finest nonprofit organizations are the Leprosy Foundation, the Harijan Sewak Sangh, the AISA, and AIVIA. Gandhi began a massive campaign of rural rebuilding via these organizations to give the oppressed people more authority. The main emphasis of these organizations was on social change via grassroots volunteerism. Their primary focus was social. But it does not imply that they opposed political advancement. However, they also created what is now known as fundamental and people's politics, both of which contributed to the stability of lokshakti, or people's power. Naturally, productive employees stayed out of overt political conflicts. Gandhi, nevertheless, recruited their assistance for political mobilization on significant occasions. For instance, all 79 of Gandhi's volunteers for the Dandi Salt March squad contributed well. The most well-known constructive worker when Gandhiji established the Individual Satyagraha was Vinoba, whom he chose to be the first Satyagrahi. Gandhi had a vision of helpful labor as a trainer of satyagraha, or nonviolent protesters. He recommended the wide use of constructive programs to create a climate conducive to the beginning of Satyagraha.

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Subject: M.A. English	
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Author: Dr. Devender Singh	
Origin and Development of Indian English Fiction	

Origin and Development of Indian English Fiction

With the expansion of the British Empire in India, the development of Indian English literature accelerated. Though experts believe that Indian literature in English goes back to at least the early nineteenth century, there are divergent views on the earliest authentic Indian writing in English. Three things gave rise to it: missionaries' activities, educational changes by the British government, and upper-class Indians' acceptance of the English language and literature.

The educational changes demanded by the Charter Act of 1813 and the William Bentinck English Education Act of 1835 come first. The Charter Act, which held England accountable for the Indigenous' educational advancement, was adopted by the English Parliament to address some of the avaricious behaviors of the British East India Company personnel. Following Macaulay's infamous minute on Indian education, the English Education Act was passed, making English the language of instruction for Indians and English literature a required topic in Indian educational institutions.

It should be remembered that English was taught in Indian universities long before Bentinck's 1835 English Education Act. Early in the nineteenth century, English was taught alongside Oriental studies, with its instruction characterized by the same type of classical method used in British universities for Latin and Greek. However, when funding for Oriental studies was cut, the secular nature of such training began to give way to one with a distinctly Christian slant.

This change in focus directly benefited missionary work, the second factor contributing to the development of Indian literature in English. The 1813 Charter Act allowed missionaries' access to India, but the Orientalists were not seriously threatened. The 1835 English Education Act dealt Orientalism as its most significant blow, and, most notably for the missionaries, English became the only language to uphold morals.

The primacy of the English language and literature in the stream of Indian

education was, however, ensured by the upper-class Indians' vested interests in receiving the advantages of an education in English, above and above the educational reforms and missionary operations. As a result, this reception would have to be the third driving force behind the beginnings of Indian literature in English.

All of this is meant to imply that the third motivation for early Indian writing in English, or the reception of English in India, has to be seen as radical and history-altering but susceptible to conflicting emotions, negotiation, and defiant appropriation on the side of Indians themselves. The blending of the social rules of the British and the Indians led to the creation of English literature in India. Many authors progressively adopted English as a language of teaching and expression due to a noticeable shift in people's attitudes and a higher level of English language acceptance in the nation. Indian English literature most likely grew significantly between the beginning and end of the British Raj, which dominated India for more than 200 years. There were negative and positive aspects to the lengthy and significant Raj founded by an 'alien' Empire. Although they did not engage in violent colonization, the British did provide their fair share of magnificent qualities to the political, architectural, and literary fields. The academic and artistic components could have been more critical than any other aspect of daily life since English education and Indian literature had never been the same again. The class, then the whole public, joined in to become a member of the educated and charitable British people as English was introduced as a fundamental language.

Given this, it is accurate to say that the history of the Indian English book serves as a record of an 'evolving India.' Indians who were furious with the British formerly thought it unnecessary to speak English, and education was a rare opportunity. The tales, however, were already there and concealed throughout the region. The mythology, folklore, and the many languages and civilizations that chattered, conversed, laughed, and mourned throughout the subcontinent all had references to them. Due to the blurry line between ritual and reality, India has always been a place of myths.

But the benign English gentlemen's hot conversations with Henry Louis Vivian Derozio were where the history of the Indian English book first started to take shape. Soon after, this remarkably timeless thread was solidly held together by Rabindranath Tagore's spiritual works and Mahatma Gandhi's anti-violence speeches. The 'colonialism' subgenre revolutionized Indian fiction writing once as it first emerged. The idea of the brave Indian writers began to take form under the guidance of people like Mulk Raj Anand, Raja Rao, and R.K. Narayan as the historical journey of the Indian English novel started to make its vast leaps into the realm of post-colonialism. In 'Coolie,' written without any social constraints, Mulk Raj Anand presents the stark disparities and socioeconomic imbalance in India in a straightforward manner. The invisible men and women of the nation's rapidly growing population come to life in Malgudi, the beloved visionary hamlet of R.K.

Narayan, and heartrendingly recreate life with all its arbitrariness and inconsistencies. Gandhism genuinely comes to life in '*Kanthapura*,' a book by RajaRao, in a tiny, laid-back town in the south. There was no longer a need for foreigners to portray the Indianness of English-language novels, formerly derided by the English language's dominance; instead, the best writers had emerged, and what effects they had! This has been amply demonstrated by individuals like Tagore and R.K. Narayan repeatedly. The internal viewpoints contributed to more clarity and also functioned as social documentaries.

The early history of English novels in India was also marked by a highly fervent and cynical attempt to be unsurpassed, which went beyond patriotic depictions of Indianness. Niradh C. Chaudhuri, who had a skeptical and perplexed outlook on India without the Crown, is one of the best writers in this genre. He had despised the 'fiery patriotism' and spiritualism that defined 'Brand India' and grieved the loss of colonial rule. The Indian language of expression underwent a quick change as Indian Independence approached, the nation matured from its infatuation with freedom, and during the Emergency, it reexamined its vein of imperialism.

The 'Indian Diaspora,' a dispersed intellectual class, had become successful enough to reveal the impossible legendary truths that were a significant part of rural family conversations. Indian literature was awaiting its second-best transformation as the history of the Indian English novel stood at a crossroads in the post-colonialist path once more. Salman Rushdie is one example of a writer whose splotchy blending of language and history has won over reviewers. He had acted as that spokesperson who had thrown open the doors to an excess of authors. Vikram Seth combines poetry and prose with a Victorian-era aura of grandeur, while Amitav Ghosh deftly juggles postcolonial realities. Pico Iyer writes smoothly and naturally, drawing a map of the Parsi world, while Rohinton Mistry works to decipher it.

Women authors have enjoyed returning and time again to the realm of the well-travelled mythology to investigate it while denouncing exploitation and attempting to make sense of the 'new India's' quick-changing speed. Indian English books have a more extended history than this. The difficulties that women confront in India and worldwide are explored by Kamala Das. While writers like Shashi Deshpande present examples of individuals who attribute their problems to their sense of self-satisfaction. Arundhati Roy doesn't have a beginning to her story, and she also doesn't have an ending, in contrast to Jhumpa Lahiri, whose masterfully structured tales go along at the ideal pace.

Rabindranath Tagore's recipient of the Nobel Prize in Literature brought attention to the Indian English novel's remarkable historical journey. The Indian English book had a sizable following when V.S. Naipaul received the same honor. More than ever, English literature produced in India is causing debates about the quick development of technology, plagiarism, and movie rights. Just the top of the

iceberg is the phrase ‘Hinglish masala,’ a well-known Indian slang that blends Hindi and English with a dash of spiritual practicality.

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Author: Dr. Devender Singh	
Sarojini Naidu	

Introduction:

Sarojini Naidu

Sarojini Naidu was born in Hyderabad, India, on February 13th, 1879. Aghorenath Chattopadhyay's father was a Bengali Brahmin who oversaw Nizam's College in Hyderabad. Madras, London, and Cambridge are where she received her education. She worked as a suffragist in England before becoming involved in the Indian 'National Congress' struggle for the country's independence from British domination.



She became a follower of Gandhi after joining the Indian nationalist movement and embracing his Swaraj concept. She was jailed by other Congressmen, including Madan Mohan Malaviya, Jawaharlal Nehru, and Gandhi, for participating in the 1930 Salt March. Sarojini was a significant figure in both the Quit India Movement and the Civil Disobedience Movement. The British authorities often put her in jail during this period, and she even spent more than 21 months (1 year, nine months) behind bars. After winning the election, she became the first woman to serve as governor of the United Provinces in the Dominion of India in 1947. She was chosen to be President of the Indian National Congress in 1925.

- ☞ Bright student Sarojini Naidu was fluent in Bengali, Persian, Urdu, Telugu, English, and Bengali.
- ☞ She achieved prominence at the age of 12 by coming in first place on the Madras University matriculation exams. As a result, she is given a scholarship to study abroad by the Nizam of Hyderabad.
- ☞ Her father encouraged Naidu to pursue a career in mathematics, but she preferred to write poems.
- ☞ Sarojini got the chance to interact with eminent literary prize winners like Edmond Gosse and Arthur Symonds when she was a student in England.

Goose instructed Naidu to compose poetry with Indian themes.

- ☞ Naidu captured the people and happenings of contemporary India in her poetry. '*The Bird of Time*' was released in 1912, '*The Broken Wings*' released in 1917, and '*The Golden Threshold*' was released in 1905. Both India and England read many of her works.
- ☞ Under the terms of the Brahma Marriage Act (1872), Dr. Muthyala Govindarajulu Naidu and Sarojini Naidu wed as outsiders.

Participation in the Indian Independence Movement:

- ☞ By exhibiting her oratory abilities, Naidu joined the independence cause. She fought for the rights and empowerment of women.
- ☞ Before Bengal was divided in 1905, she contacted important Indian National Congress figures.
- ☞ She was a skilled orator speaking on women's social welfare between 1915 and 1918. To defend the nation's independence, she urged women to immigrate and enlist in the military.
- ☞ Together with Home Rule president Annie Beasant, Naidu flew to London in 1917 to speak to the Joint Select Committee in favor of women's suffrage. She backed the Lucknow Pact, a coalition of British Hindu and Muslim political reformers.
- ☞ Naidu joined Gandhi's satyagraha and non-violent campaign that same year.
- ☞ In her fight against British authority, Naidu joined the non-cooperation movement in 1919.
- ☞ She successfully persuaded Gandhi to let women participate in the Salt March in 1930. Sarojini Naidu attended the Round Table Conference in London in 1931 due to the Gandhi-Irwin Pact. But in 1932, she was sent behind bars.
- ☞ Naidu faced jail in 1941 due to her participation in the Quit India Movement.
- ☞ Naidu was appointed as Uttar Pradesh's first governor in 1947, the year India attained freedom. She held onto her position until her passing in 1949.
- ☞ Sarojini Naidu is remembered at the Golden Threshold at the University of Hyderabad.
- ☞ Eleanor Helin found the asteroid 5647 Sarojini Naidu in 1990, and it was given her name as a tribute.
- ☞ Sarojini Naidu is one of the most well-known female authors and independence activists who championed women's political participation in India.

Details Regarding Sarojini Naidu

As ‘The Nightingale of India,’ Sarojini Naidu was a poetess, a literary prodigy, and an activist for Indian independence. In addition to becoming the first woman to occupy the position of governor of Uttar Pradesh, the country’s fourth-largest state, she was the first Indian woman to head the Indian National Congress.

Although she was not as well-known as Indira Gandhi, India’s first female prime minister, she nonetheless contributed to the advancement of women in politics. She played a significant role in the Indian Independence Movement by accompanying him on the Salt March to Dandi and conducting the Dharasana Satyagraha when Kasturba Gandhi, Abbas Tyabji, and Mahatma Gandhi were detained. She was also a mother and a wife. Women’s Day is observed in India on the woman’s birthday.

Information about Sarojini Naidu

- ☞ February 13 is the birthday of Sarojini Naidu.
- ☞ Hyderabad, India, was the birthplace of Sarojini Naidu
- ☞ Sarraon Naidu Name of spouse: Govindarajulu Naidu
- ☞ Date of Sarojini Naidu’s passing: March 2, 1949
- ☞ Sarojini Naidu Death Cause - Cardiac arrest

Early Years in Sarojini Naidu’s Life

Hyderabad in India is where Sarojini Naidu was born. The oldest child of Bengali poet Varada Sundari Devi and scientist, philosopher, and educator Aghornath Chattopadhyaya, she was also known as Aghornath Chattopadhyaya. Her father found Hyderabad’s Nizam College with his friend Mulla Abdul Qayyum, who also served as the city’s first Indian National Congress representative.

The Brahman class, originating from Bengal, comprised Chattopadhyaya’s familial lineage. Later, he was fired from his job as principal and even sent into exile as retaliation for his political efforts. Sarojini Naidu took Bengali, Urdu, Telugu, English, Persian, and Persian classes. She favored the writing of P.B. Shelley.

When she enrolled at Madras University at 12, she instantly gained notoriety in her country. At 16, she relocated to England to enlist in King’s College London and Girton College in Cambridge. She joined the English suffragette movement. For her poetry on Indians, temples, and landscapes, she also looked to English poets Arthur Simon and Edmond Gause for inspiration. Her first collection of poems, the Golden Threshold was published in 1905.

She often included authentic images of Indian bangle salesmen, street merchants, and beggars in her poems. To protest the partition of Bengal, she joined the Indian National Congress in 1905. She strongly supported equal rights for women, free public education, and friendly ties between Muslims and Hindus.

About Sarojini Naidu Family

When she was 17 and a resident in England, she fell in love with Dr. Muthyala Govindarajulu Naidu. He was an Andhra Pradesh native. Her marriage was fulfilling. In 1898, they were hitched in Madras. Four kids were born Jayasurya, Padmaja, Randheer, and Leelamani. She wasn't a Brahman, which was unusual then, but Govindarajulu's family approved the union.

Virendranath Chattopadhyaya, a well-known Indian activist, had a brother named Naidu. Virendranath was a prominent figure in the Hindu-German Scheme, an anti-British, pro-German revolt instigated in India during World War I. He had a significant role in the formation of the Berlin Committee as well. He traveled to Soviet Russia after choosing to dedicate his life to communism, and it is thought that in 1937, under instructions from Joseph Stalin, he was assassinated there. Harindranath was a different brother who was also a performer.

Freedom Fighter

She became involved in fighting for Indian independence when Bengal was partitioned in 1905. Between 1903 and 1917, Sarojini had conversations with Mohandas Gandhi, Jawaharlal Nehru, Annie Besant, Muhammad Ali Jinnah, Gopal Krishna Gokhale, Rabindranath Tagore, C. P. Ramaswami Iyer, and Gopal Krishna Gokhale. She talked about nationalism, women's liberation, labor dignity, and youth welfare in India from 1915 to 1918.

She contributed to founding the Women's Indian Association (WIA) in 1917 to enhance women's rights. To address women's rights and the right to vote when he was in India on the 15th of December, she set up a meeting with the British Secretary of State for India. The organization informed the Minister that women were becoming more aware of their civic duties.

At a special meeting of the Indian National Congress convened in Bombay in August 1918, she spoke for women's rights. She flew to London in May 1918 with WIA President Annie Besant to present the case for women's suffrage to the Joint Select Committee, contemplating constitutional amendments for India. They say Indian women are 'strong, unified, and prepared to change society.' The MPs were made aware of this.

She began advocating for the rights of the Chappel Head Indigo workers when she met Jawaharlal Nehru in 1916. The Rowlatt Act, which made it illegal to own seditious literature, was approved by the British government in March 1919. Naidu first joined the protest movement that Mohandas Gandhi started and that the government was trying to put an end to.

There were only 93 elected delegates (along with 42 appointed and an upper

chamber of 34 elected and 26 appointed members) in the legislative assembly constituted in July 1919 by the Government of India Act (1919), which England authorized. In due course, Naidu was selected to represent the Home Rule League in that country. The right of women to vote should have been mentioned. In July 1920, she returned to India, and on August 1st, Mahatma Gandhi announced the Non-Cooperation Movement. Two members of the Indian National Congress visited the East African Indian Congress in January 1924, and she was one of them. She went throughout East and South Africa to serve the needs of the scattered Indian people.

Congress President

Sarojini Naidu became the first Indian woman to hold the office of president of the Indian National Congress, controlled by Anie Bessant eight years before. It was a significant place. Other than Regnant Queens, no other women have held important political positions up to this point.

Naidu traveled to New York in October 1928 to promote India's freedom. She also spoke about how African Americans and Native Americans were oppressed there. When she returned to India, she immediately joined the Congress Working Committee. The National Congress declared its separation from the British Empire in writing on January 26, 1930.

To forward the cause of India's independence, Naidu travelled to New York in October 1928. She also brought out how differently African Americans and Native Americans were treated there. When she returned to India, she immediately joined the Congress Working Committee. The National Congress declared its separation from the British Empire in writing on January 26, 1930.

May 5 saw the capture of Mohandas Gandhi. Naidu was detained for several months after being captured shortly after that. Gandhi and she were both freed on January 31, 1931. They were detained once more later that year. Gandhi was released in 1933, but Naidu took longer due to her poor health. She attended the Round Table Summit in London in 1931 alongside Gandhi and Pandit Malaviyaji. During the 'Quit India' agitation, she was detained in 1942 and spent 21 months in prison with Gandhiji.

Sarojini Naidu's Works

Her first book of poems, *The Golden Threshold*, was released in 1905. *The Bird of Time* (1912), which included '*The Gift of India*,' and *The Broken Wing* (1917) were two further books that were released. She authored Muhammad Jinnah's memoirs in 1919, and in 1943, *Allahabad: Kitabistan* and *The Sceptred Flute: Songs of India* were released posthumously.

Her daughter Padmaja Naidu served as the book's editor, and she released '*The*

Feather of the Dawn in 1961. 1971 saw the release of *The Indian Weavers.* She was referred to as the nightingale of India because of the lovely phrases in her poetry that could also be sung.

Sarojini Naidu's Awards and Honors

In response to the killings at Jallianwala Bagh in April 1919, Naidu returned the Kaisar-i-Hind Medal that the British government had given her in recognition of her assistance during the Indian plague outbreak. To honor the powerful voices of women throughout Indian history, the day after Naidu's birthday, February 13, is observed as Women's Day.

Bhagwan Das Garga's 1960 biographical film *Sarojini Naidu*, which is about her life, is about her. The Government of India's Films Division produced it. For her contributions to the world of poetry writing, Sarojini Naidu was given the name as 'Nightingale of India.' 2014 marked the 135th anniversary of Naidu's birth, and Google India honored this occasion with a Google Doodle. A list of '150 Leading Figures' included Sarojini Naidu.

Conclusion

The entire topic of this article is Sarojini Naidu's life story. She is a role model for Indian women because of her extraordinary life and fortitude. We research her contributions to the fight for Indian freedom and revere her as one of the founding fathers of honest India.

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Author: <i>Dr. Devender Singh</i>	
The Man-Eater of Malgudi (R.K. Narayan)	

The Man-Eater of Malgudi



Rasipuram is most known for his writings set in the fictitious town of Malgudi on India's southern peninsula. Indian author RK Narayan, known as Krishnaswami Iyer Narayanaswami, is well-known for his novels. Along with Raja Rao and Mulk Raj Anand, he was one of the most famous and well-known early Indian authors of literature who wrote in English.

It is said that Narayan's most significant achievement was opening up India to the outside world via his writing and the influence of his works. Narayan's relationship with Graham Greene is the main subject of his autobiography. He was, after all, Narayan's teacher and close friend. He had a significant role in assisting Narayan in finding publishers for his first four works.

He established his own publishing company in 1941, and his novels immediately became favorites and had a permanent spot on the bookshelves of practically every Indian home. Narayan received his first coveted Padma Bhushan award in 1964, at the height of his renown in his long and fruitful career, and his second, the Padma Vibhushan, 36 years later, one year before he passed away at 94.

The southern Indian state of Tamil Nadu, where Narayan was born in 1906, has a major city called Madras. Two weeks ago, Narayan was hospitalized there for cardiovascular issues.

Early Life

In Madras, British India (now Chennai, Tamil Nadu), Narayan was born in a

regular Hindu household in 1906. In contrast to his younger brother Laxman, a well-known cartoonist, Ramachandran was an editor at Gemini Studios. Narayan was the second son of his parents, who had eight children in all.

Narayan was raised in Madras by his grandmother and an uncle on his mother's side for the first few years of his childhood, seeing his parents most often during holidays. Since it had been a colony since 1857, India was still regarded as the most significant country in the British Empire. RK Narayan was always observed reading whenever he had the chance.

Recognition and Honors

RK Narayan wrote thirty-four novels, but his best books are *The English Teacher* (1945), *Waiting for the Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), and *A Tiger for Malgudi* (1983).

He received the National Prize of the Indian Literary Academy in 1958 for his novel *The Guide*, which also won him the highest distinction given by his nation. Other honors and awards that Narayan received in 1994 included the Sahitya Akademi Fellowship, the highest award given by India's national academy of Letters, the Padma Vibhushan and Padma Bhushan, India's second and third highest civilian awards, as well as the AC Benson Medal from the Royal Society of Literature. He was also nominated to run for the Rajya Sabha, the upper chamber of India's national legislature.

Novels:

- 📖 *Swami and Friends* (1935)
- 📖 *The Bachelor of Arts* (1937)
- 📖 *The Dark Room* (1938)
- 📖 *The English Teacher* (1945)
- 📖 *Mr. Sampath* (1948)
- 📖 *The Financial Expert* (1952)
- 📖 *Waiting for the Mahatma* (1955)
- 📖 *The Guide* (1958)
- 📖 *The Man-eater of Malgudi* (1961)
- 📖 *The Vendor of Sweets* (1967)
- 📖 *Talkative Man* (1986)
- 📖 *The World of Nagaraj* (1990)
- 📖 *Grandmother's Tale* (1992)

Short Stories:

- 📖 *Malgudi Days (1942)*
- 📖 *An Astrologer's Day and Other Stories (1947)*
- 📖 *Lawley Road and Other Stories (1956)*
- 📖 *A Horse and Two Goats (1970)*
- 📖 *Under the Banyan Tree and Other Stories (1985)*
- 📖 *The Grandmother's Tale and Selected Stories (1994)*

The Man-Eater of Malgudi

Knowledgeable reviewers believe Narayan's the best work is *The Man-Eater of Malgudi* (1961). It serves as an analogy to demonstrate how terrible wickedness is. Narayan uses the tale of the Bhasmasura in this book. Ironically, Vasu, a powerful guy who can kill various wild creatures and himself with a single hit of his hammer-like fist, seems to be the man-eater in the narrative rather than a tiger. Nataraj, a printer from Malgudi and the story's tragic-comic protagonist, tells the tale in the first person. Mr. Sastri, a compositor, proofreader, and machine man, assists him in printing. Two of his usual associates are Mr. Sen, the journalist who often criticizes Nehru, and a poet working on a biography of God Krishna.

H. Vasu, M.A. taxidermist, comes in with them as a tenant in a room on the upper floor of the printing press, upsetting their peaceful and friendly way of life. The root of the terror in the hearts of Nataraj and his companions is this towering, almost six-foot-tall guy with a bull neck, a hammer fist, and an aggressive demeanor. Nataraj tolerates him in his upper bedroom until he starts taking animals from the Mempi Forest and gathering the dead animals to stuff.

Nataraj asks Vasu to help him to find a new home when even his neighbors begin to protest to him about the unhygienic conditions in the neighborhood. The taxidermist takes this as an insult and files a lawsuit against the man for intimidating and trying to remove him forcibly. Because of his clients' quick assistance, an adept attorney, and capacity to drag out a case much longer than a litigant would expect, Nataraj can evade punishment. Soon after, to the extreme annoyance of all parties involved, Vasu brings Rangi, a known dancer, and several other ladies like her to his room. Vasu, though, is concerned about their emotions.

When the dishonest taxidermist makes death threats against Kumar, a temple elephant leading a festival parade to mark the poet's completion of his holy epic on the God Krishna, the situation only worsens. An elephant called Kumar will participate in the procession. Nataraj likes to play with the elephant, Kumar. Understandably angry, he becomes aware that Vasu intends to fire it on the evening of the expected march through Rangi. As soon as he learns of Vasu's evil plans,

Nataraj notifies his buddy, the poet, the lawyer, and other essential town inhabitants. The incident is reported to police authorities, who explain that they cannot do anything until the crime has been committed.

Nataraj is out of control, thinking about Kumar's murder and the temple elephant. Even though his mind is so aroused that he must remain within his home, he is always aware of the threat of Kumar's faces. His heart starts to race as he watches the procession pass by the printing press out of terror. He is terrified of hearing the tragic gunshots and the screams of frightened individuals. When the parade ends without any adverse incidents, he is taken aback.

Nataraj leaves his nagging anxiety behind and heads to work in the morning. He discovers that Vasu, the taxidermist, has passed away, much to his amazement and horror. The local police department quickly begins their inquiries. Police questions Nataraj, his companions, and Rangi, the temple dancer, when a murder is suspected.

According to the medical report, Vasu had a concussion on his right forehead from a blunt object, so he passed away. The case is closed when the police are unable to identify the offender. Later, Rangi informs them that Vasu smacked his temple and instantly passed away while trying to kill an insect that had landed on his forehead. Thus, he was killed by his hammer fist.

The novel has a tight plot and a fantastic ensemble of believable, real-life characters. Vasu is the main character and the protagonist, and he is a masterpiece. Narayan's funny perspective, which commonly blends tragedy and humor, adds humor to the story and makes it more engaging.

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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 08
Author: <i>Dr. Devender Singh</i>	
OUR CASUARINA TREE (TORU DUTT)	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  To have the skill of reading.
-  To develop reading, writing, speaking, and listening skills in the English language.
-  To involve a profound and detailed understanding of the text.
-  To understand the passage and to read fluently.
-  To acquire new vocabulary and content words.
-  To enrich their vocabulary and enjoy reading and writing.

Introduction

Toru Dutt

Indian poet Toru Dutt, also known as Tarulatha Dutt, was born in Bengal province in 1856 to prominent Rambagan Dutt family members. Toru hails from a literary family; he is the youngest child of Govin Chandra Dutt and Kshetramoni Mitter. Her father, Govind Chunder Dutt, was a linguist for the Indian government. He also wrote a few poems. Kshetramoni Mitter, her mother, was a Bengali translator of *The Blood of Christ* and a devotee of Hindu mythology. The family regularly travelled as a result of her father's government position.



She converted to Christianity and had her family baptized in 1862. This was a significant moment in Toru's life even though she was only six. The Hindu religious system never lost its appeal to her, and its influence can be found in most of her works, even though she was a faithful Christian in her whole life. The Dutt family moved to Mumbai for a year after experiencing social marginalization and rejection due to their conversion to Christianity. Toru's brother Abju passed away from consumption after arriving at their hometown of Calcutta in 1864.

Following her brother Abju's passing, her family relocated to France in 1869. She had a liberal art, historical, and linguistic education in France. While they were only in France for a brief time, Toru and her sister Aru learned the language. Toru loved reading, and two of his favorite authors were Frenchmen Victor Hugo and Pierre-Jean de Béranger. Throughout her lifetime, she continued to be fascinated by the French language and culture.

After the family moved to Britain, Toru finished her undergraduate and advanced French studies at the University of Cambridge. Toru's love of nature as a person and as a poet was affected by her upbringing on her family's estate in Baugmauree and the pastoral landscape of southern England. At Cambridge, Toru also met MaryMartin, whom he became friends with. Following the family's return to Bengal in 1873, their letters continued. These letters eventually became a crucial resource for knowledge regarding Toru's life.

Toru began publishing her writing when she was 18 years old. In 1874, the same year Toru's sister Aru died away from consumption, her first works were

published as essays on Henry Derozio and Leconte de Lisle in Bengal Magazine. Derozio was of Anglo-Portuguese descent and was born in India, while Leconte de Lisle was mixed race and was born in Mauritius. Toru was fascinated by the multiracial and multicultural backgrounds of these poets because she had been exposed to a wide variety of national influences as an Indian Christian while living abroad. Her first book's title, *Le Journal de Mademoiselle D'Arvers*, was rendered as *The Diary of Mademoiselle D'Arvers* in English. A second novel, titled *Bianca or The Young Spanish Maiden*, was also in progress when she went tragically, but she could not complete it. These two works were not set in India and had non-Indian heroes.

Toru Dutt is renowned for her poetry despite starting as a prose writer. She and her deceased sister Aru collaborated on the English translations for their first collection of French poetry, *A Sheaf Gleaned in French Fields*. India's Saptahik Sambad Press published the first version of her work in 1876 in Bhowanipore. This poetry collection helped Toru establish a solid reputation as a budding poet. Her anthology was initially unsuccessful since it lacked a prologue, was printed on poor paper, and

had an unknown publisher. However, the poetry collection received media attention in 1877 after Edmund Gosse gave it a favorable review in *The Examiner*.

Toru Dutt regrettably did not survive to witness her accomplishment. At age 21, she succumbed to consumption, just like her siblings. In 1882, a posthumous edition of her poetry collection *Ancient Ballads and Legends of Hindustan*, a compilation of translations and adaptations from Sanskrit literature, was released. Edmund Gosse wrote the collection's opening memoir. He stated of Toru, "She brought with her from Europe a store of knowledge that would have sufficed to make an English or French girl seem learned, but which in her case was simply miraculous." Most people are familiar with her poems 'Sîta,' 'The Lotus,' 'Lakshman,' 'Our Casuarina Tree,' 'The Tree of Life,' and 'Buttoo.'

In the first decade of the 20th century, novelist Harihar Das discovered 'Buttoo.' The poetry so moved him that he tried to learn more about Toru. He decided to create a biography of Toru Dutt himself after failing to find much information on her. Mary Martin, who had received letters from Toru, handed him her letters once he contacted her surviving family members and Mary Martin. His autobiography, *Life, And Letters of Toru Dutt* was released in 1921.

Despite her premature passing, Toru Dutt is still considered one of the finest Indian-English writers, and her work is still held in high esteem. As a result of her mixed religious background and early experiences with death, critics have given close attention to Toru Dutt's lyrics, which emphasize the complexity of personal feelings. Toru Dutt's successful blending of European and Indian cultural influences has also

received critical attention. This attention connects her identity as a cosmopolitan and multicultural character to her literary synthesis of English poetry forms (such as the ballad) with Indian inspirations and tales.

Summary

'*Our Casuarina Tree*' by Toru Dutt discusses the poet's early recollections of India. She describes the tree with satisfaction because she is proud of its robustness despite the creeper wrapping around like a python. In the following verse, she describes its look by describing the events around it. In the third stanza, she ensures that the tree's beauty is only a bonus since her relationship with the tree is based on all her joyful experiences. In the following verse, she describes how the tree expresses itself in the strange nation as she has witnessed it since she was a little child. In the last section, she attempts to write a poem honoring the tree because she wants to keep it. Additionally, she asks for Love's assistance in protecting the tree from the effects of time.

Reference to the Context

Analysis, Stanza by Stanza

Stanza-1

The picture of the tree appears at the start of the first verse of '*Our Casuarina Tree*.' The poet recalls a creeper that resembled a python wounding the tree. Its grasp was too tight because it had left a scar on the trunk. The poet says that no other tree could have remained standing since this bond was too powerful, yet her tree did. The 'giant' tree has also proudly sported the 'scars' as a 'scarf,' signifying its tenacity. The poet remarks that every branch is covered with crimson blooms, like a crown that welcomes birds and bees, to emphasize its power further. When the poet struggled to fall asleep at night, she frequently listened to the music that filled her garden and seemed to go on forever.

Stanza-2

The poet's encounters with dawn are described in the second verse of '*Our Casuarina Tree*.' She gazes at the tree every morning when she opens her window, 'delighted.' She paints an image of a scene that changes with the seasons. She has sometimes seen a baboon during other seasons, but typically during winter, perched on the highest limb like a statue as it waits for the first rays of sunshine. Contrarily, his 'puny offspring' amuses themselves on the tree's lowest branch. The poet experienced this natural beauty and the warm reception of the 'kokilas.' Additionally, she has seen how the cows are brought to the pastures and how the water lilies bloom under the shadow of the hoar tree, much like snow.

Stanza-3

The speaker becomes more subjective in the third stanza when recalling the recollection of the tree. She explains why the tree will always hold special meaning for her. The tree also makes her think of the times she played with her brothers and the morning happiness. The poet tears as she recalls their intense love for one another while thinking about the tree. As she reflects on her past, the poet laments for those lost souls. She hears a 'dirge-like murmur' that she interprets as the sound of waves crashing on a pebble beach, and she also believes that the tree understands her loss.

Stanza-4

The poet describes a close relationship with the tree in the fourth verse. She transports us to a faraway location where the 'waves gently kissed the classic shore' that is 'Unknown, yet well-known' by using the picture of waves. Every time the sound of the waves rubbing against one another rises, the poet is reminded of the tree she once saw as a child in front of her.

Stanza-5

The speaker wants to build something to honor the Casuarina tree from the previous stanza. In honor of those, who treasured it and are now at peace. She refers to Wordsworth's 'Yew-trees' and wishes for the tree to enjoy a long life like in 'Borrowdale.' She also attempts to connect her many emotions with the trees in England and the Casuarina tree. In contrast to the trees of England, which represent her seclusion, the Casuarina tree symbolizes longing, melancholy, and memories. The poem's last words emphasize the notion of a poem as a recorded recollection. The poet asks 'Love' to save the tree and her poetry against the ravages of time.

Keywords

-  Ecology
-  Global
-  Environment
-  Biosphere
-  Wilderness
-  Man and Nature

Self-Assessment Questions (SAQs)

Que.1. How does the poetess compare the creeper to an enormous python? What character of the tree has been highlighted?

Ans. ‘Our Casuarina Tree’ is a poem written by Toru Dutt. The poetess likens the creeper ascending the casuarina tree to a giant serpent in her poetry. The creeper wraps around the tree trunk and nearby trees to reach its tallest position. The poetess praises the tree’s bravery in fending off the creeper and surviving. The creeper kills its victim by wrapping itself around it like a giant python. The ancient, brittle tree trunk also receives severe wounds from the creeper. Only the casuarinas show such bravery in the face of the creeper. No one else could survive in such a circumstance.

It is successful and maintains its honor and dignity throughout this conflict. As a symbol of its triumph, crimson flowers are placed in dusters. It is a bustling area where birds and bees congregate all day. The poetess claims that when night falls, the garden is filled with the triumphant voice of the tree.

Que.2. What does the poetess see when she opens her casement down?

Ans. The poem ‘Our Casuarina Tree’ is a factual account of the banyan tree that formerly stood in the poetess’s home garden. She said that when she opens her window in the morning, the Casuarina tree makes her eyes feel happy. She often observes a grey baboon sitting like a statue on the topmost tree, awaiting the dawn. On the lowest branches, its young ones jump and frolic. The kokilas’ mellow sound welcomes the day. The semi-awake cows go to the pasture. The poetess notices the expansive water tank cast by the large tree’s lengthy shadow. The lovely water lilies bloom in the tank and resemble a white display. The poetess is calmed by the sight of such a beautiful morning.

Que.3. For what reasons is the Casuarina tree dear to the poetess?

Ans. ‘A well-known poem by an Indian author that describes the Casuarina tree is titled ‘Our Casuarinas Tree.’ The poetess praises the tree for a variety of attributes. She claims that despite being enormous and representing dignity and splendor, the tree is not particularly important to her due to its grandeur. She likes the tree since she used to play under it with her sister and brother, who are now more established in society. She recalls her happiest and most unforgettable childhood moments with her sister and brother. She was devoted to them and had a strong love for them. She treasures the tree for their benefit. She gives the tree a personality and thinks it mourns with her, via a protracted murmuring dirge-like lament. She could sense the tree’s sorrow for her sister and brother. Because the picture of the tree always emerges in her mind whenever she thinks about her brother and sister, the poetess

has a special place in her heart for casuarina trees.

Que.4. What according to the poetess, is the excellent curses of mortal existence?

Ans. Toru Dutt, a poet, feels a duty of gratitude to the tree since she used to play beneath it with her siblings, who are no longer with us. She then makes a prayer for the tree to live forever. She is inspired to write a poem in its praise and is sure that her love will protect it from oblivion's curse. The curse of the earth is that everything will perish and be forgotten. She claims that there are several curses attached to being a mortal. Nothing will last a lifetime. She worries that the tree will eventually die because of these curses, which include dread, trembling, hope, death, the skeleton, and time. She wishes to protect it from this punishment for being mortal. Although the tree may not live on in the real world, it will always be alive in her writings.

Que.5. How has the casuarinas tree been personified in Poem?

Ans. A non-living item is depicted as a living creature in the poem using the literary trick of personification. The poetess praises the casuarina tree in her poetry. The poetess feels respect, love, and personal connection for the tree since she used to play under it with her siblings, who are no longer with us. She sees the casuarinas as having a personality of its own and regards it as the only soulmate she could ever have. She has childhood memories associated with the tree. She believes that the loss of her siblings, Aru and Abju, has an impact not only on her but also on the tree. The tree makes a long, wistful murmur like a lament, as if sharing her sadness. It is lamenting while it sings in mourning for Abju and Aru. The poetess might hear the tree's sorrow in far-off regions since it is so passionate and genuine. She thinks the tree is to thank for all of her precious childhood memories, when she was having fun below it with her sister and brother. In the poem, the tree is shown as being alive.

Que.6. The poem is an Ode and elegy in spirit and tone. Explain.

Ans. An ode and an elegy are elements in Toru Dutt's poem 'Our casuarinas tree.' The poem has an ode-like structure and an elegiac tone. An ode is a speech honoring a great person using a concept, an abstraction, or a duty. It is an appreciation song. The poet expresses their enthusiasm for the poem's theme. An ode is elevated in thinking, vocabulary, and style and is lyrical and dignified in form. The poetess admires the casuarina tree since it plays a significant role in her childhood recollections, making her poem an ode. She expresses her admiration and love for the tree. On the other hand, an elegy is a song of sorrow for the loss of a loved one, friend, or benefactor. Such a poem is an expression of the poet's melancholy. Philosophy has a place in the world. In an elegy, sadness, and sorrow are the dominant tones. The poetess shares her grief at her brother and sister's untimely deaths in her poem. She also discusses

death, stating that everything, including herself, will pass away one day. However, she expresses her optimism for the tree's longevity due to the oblivion's curse. So, an elegy is the theme of this poetry.

Answer the following questions in 200-300 words each:

Que.1. Who exhales a dirge-like murmur, and why?

Ans. The poetess conveys her sorrow for her sister and brother's passing, whom she lost when she was young. The poetess has given the casuarina tree life and believes that since it shares her sadness, it excels at making a dirge-like murmur. Like the poetess, the tree held her sister and brother in high regard and could not endure their passing. The tree, therefore, seems to be feeling the poetess' anguish via a continuous, melancholy murmur.

Que.2. Explain 'Unknown, yet well known to the eye of faith' concerning the poem.

Ans. The poetess perceives a murmuring song that sounds like a funeral being sung in remembrance of her brother and sister. At first, she had trouble figuring out who was experiencing her grief, but then she realized it was the tree mourning her brother and sister. She was unaware of this sadness, but now she feels the tree is mourning with her. She thinks the tree misses her siblings just as much as she does, and everyone with faith knows the tree's cry. This tree's profound sorrow serves as a chronicle of the suffering of the human race.

Que.3. How does the poetess propose to dandify her association with the tree and Why?

Ans. Toru Dutt, a poet, pays homage to the Casuarina tree in her poem 'Our Casuarinas Tree.' She suggests legitimizing her relationship with the tree by claiming it is her soul partner, with whom she may share her happiness and sadness. She has a special bond with the tree since she played beneath it with her siblings, who passed away when they were tiny. She values them more than her life and thinks the tree feels the same. She has confidence that the tree, emitting a protracted murmur like at a funeral, is feeling her pain. The tree also has a special place in her heart since it has become a permanent part of her memories.

Que.4. How does the poetess bless the tree?

Ans. The poetess feels owed by the tree since it shares her grief and provides her with beautiful childhood memories. She recalls the day she played under this tree with her brother and sister. She appreciates the tree for the many memories it has given her.

She blesses the tree by writing a sonnet in its honor that will grant it immortality since she, too, wants to give something back. She wishes to protect the tree from the curse of oblivion. Even when she is gone, she hopes the tree will live on. It would be covered by her love from the ills of mortality.

Original Text of the Poem

Our Casuarina Tree

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

When first my casement is wide open thrown
At dawn, my eyes delighted on it rest;
Sometimes, and most in winter,—on its crest
A gray baboon sits statue-like alone
Watching the sunrise; while on lower boughs
His puny offspring leap about and play;
And far and near kokilas hail the day;
And to their pastures wend our sleepy cows;
And in the shadow, on the broad tank cast
By that hoar tree, so beautiful and vast,
The water-lilies spring, like snow enmassed.

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

Unknown, yet well-known to the eye of faith!
Ah, I have heard that wail far, far away
In distant lands, by many a sheltered bay,

When slumbered in his cave the water-wraith
And the waves gently kissed the classic shore
Of France or Italy, beneath the moon,
When earth lay trancèd in a dreamless swoon:
And every time the music rose,—before
Mine inner vision rose a form sublime,
Thy form, O Tree, as in my happy prime
I saw thee, in my own loved native clime.

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

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Subject: M.A. English	
Course Code: ENG-302	Lesson No: 9
Author: Dr. Devender Singh	
Vikram Seth	

Vikram Seth

The epic book ‘*A Suitable Boy*’ by Indian author Vikram Seth is his most well-known work. He is a poet and a travelwriter as well. He is recognized as one of the most influential authors of the contemporary age and has been writing for more than three decades. After touring some of the most outstanding universities in the world, Vikram Seth chose to finish his undergraduate studies in Kolkata, India, where he was born and nurtured.



Before starting a literary career, he graduated from Corpus Christi College in Oxford with an undergraduate economics Degree from Stanford University in the United States with a master’s degree. His second book, ‘*From Heaven Lake*,’ a travelogue from China to India, attracted more attention than his first, ‘*Mappings*,’ a poetry collection. He became one of the most well-known novelists of his time with the publication of ‘*The Golden Gate*’ in 1986, and both readers and reviewers praised the work highly. But his book ‘*A Suitable Boy*’—which is still his the most well-known work—was the one that genuinely propelled him into the company of the most famous novelists of his day. Because of the range of subjects it covers, the book—one of the longest ever published in English—is considered a contemporary masterpiece.

Childhood & Early Life

In Kolkata, now known as Calcutta, a city in the Indian state of West Bengal, Prem Seth and his wife, Leila, gave birth to Vikram Seth on June 20, 1952. His mother was a judge, while his father was a senior at the Bata shoe firm. He was the oldest of the three children his parents had.

Before pursuing his education at The Doon School in Dehra Dun, he attended school in Patna at St. Michael’s and St. Xavier’s. After that, he moved to England and

participated at the Tonbridge School to complete his A-Levels.

Following graduation from high school, he enrolled in Corpus Christi College in Oxford, where he majored in philosophy, politics, and economics before earning a

B.A. in 1975. At Stanford University in California, he worked on his Ph.D. from 1975 until 1986.

Career

The poems in his 1980 first book, 'Mappings,' which was released when he was a Wallace Stegner Fellow at Stanford University in the United States, were written at that time. Readers gave the book unfavorable reviews.

He was in China for his field study from 1980 to 1982. He made extended trips around China collecting information for a Ph.D. dissertation that he never finished. He went to Nanjing University in China to study the literature and Language of the ancient Chinese. In 1983, '*From Heaven Lake*,' his second book, was published. It described his travels from China to India while hitchhiking. His effort was recognized when the book received favorable reviews. He published a new poetry collection in 1985 titled '*The Humble Administrator's Garden*.'

His poetry book '*The Golden Gate*,' published in 1986 and concentrating on Silicon Valley residents' lifestyles, was notable. *Eugene on Gin*, a poem by Alexander Pushkin, impacted the story. He received various accolades from the literary press for his work.

'*All You Who Sleep Tonight*,' his second book of poetry, was published in 1990. *Three Chinese Poets*, his third book of poetry, was published in 1992. Seth composed ten tales, some including animals, for a children's book called '*Beastly Tales from Hera and There*' in 1992.

The epic novel '*A Suitable Boy*,' which he wrote and released in 1993, is his best-known work about the complex family dynamics in post-independence India. One of the lengthiest English-language novels ever to be published in a single volume, the book has 1349 pages.

He continued to compose poetry and published a new book in 1994 called '*The Frog and the Nightingale*.' His book '*Equal Music*' was released in 1999. The tale's protagonists are Julia, a pianist, and Michael, a professional violinist. The book was well received by music enthusiasts, who commended Vikram Seth for his realistic descriptions of the music. His second nonfiction book, '*Two Lives*,' was released in 2005.

Major Works

His book ‘*A Suitable Boy*’ is unquestionably the most significant important work of writing he has ever produced or one of the longest English-language books ever produced. It looks at the national political concerns before 1952’s first federal election in India after its independence.

Vikram Seth’s Major books

- 📖 *The Golden Gate* (1986)
- 📖 *A Suitable Boy* (1993)
- 📖 *An Equal Music* (1999)
- 📖 *A Suitable Girl* (2016)
- 📖 *Children’s books*

Books Based On Truth Story

- 📖 *From Heaven Lake: Travels through Sinkiang and Tibet* (1985)
- 📖 *Two Live* (2005)
- 📖 *The Revered Earth* (2005)

Vikram Seth’s Poems

- 📖 *The Ambal Administrators Garden* – 1985
- 📖 *Mappings*-1986
- 📖 *All You Who Sleep Tonight* – 1990
- 📖 *Beastly Tales* – 1991
- 📖 *Three Chinese Poets* – 1992
- 📖 *The Frog and the Nightingale* – 1994
- 📖 *Summer Requiem: A Book of Poems*-2012

🏆 Awards

- 🏆 For his novel ‘*The Golden Gate*,’ he received the Sahitya Akademi Award, an Indian literary honor, in 1985.
- 🏆 In 2001, he was awarded the Order of the British Empire.
- 🏆 In 2007, he received the ‘Padma Shri,’ the fourth-highest civilian accolade in India.

Personal Legacy & Life

Since Philippe Honor is a French violinist and musician, Vikram Seth has been publicly homosexual.

THEME: A SUITABLE BOY

Themes in *A Suitable Boy* include the politics of individual prejudice and forgiving others, conflict among families and societal groupings, shifting racial standards, unexpected violence, and intergenerational ties. The concept is derived

from the Indian custom of marrying suitable young women at various stages that make up the perfect arithmetic.

First, the man and female must have the same religion. Between Hindu Lata and Muslim Kabir, this develops into a fundamental disagreement. They could only wed to elope and marry without their parent's permission.

Central Character of *A Suitable Boy*

The focal point of the story is Lata. She is the youngest child of widowed Mrs. Rupa Mehra. The first time we see her is during Savita Kapoor's wedding to Pran Kapoor. Lata attends a university. She has a sharp intellect and strongly favors an arranged marriage like her sister's, where the partners have no prior acquaintance. Her behavior is typically like young Indians today, especially after India and Britain's split. Lata understands that there are still restrictions imposed on females that are not enforced on guys, even if she is allowed to go shopping with friends and to the university unattended.

SUMMARY OF A SUITABLE BOY

Over 18 months, *A Suitable Boy* follows the fortunes and tribulations of four affluent families: the Mehras, the Kapoors, the Chatterjis, and the Khans. It focuses on the situation of Lata Mehra, a promising student at the nearby Brahmpur University, who is 19 years old. During the Saga, Lata must choose whether to wed the young Muslim Kabir Durrani. She opposes her strict, affluent Hindu mother, Mrs. Rupa Mehra because she loves her. While arranged weddings have been the norm in India for many centuries, Lata is beginning to believe that she has some control over her spouse who will be in Jawaharlal Nehru's more secular and enlightened culture.

Savita, Lata's sister, just wed a promising professor at the nearby university. He goes by Pran Kapoor, and Rupa Mehra only blessed the union since Pran is from a prominent and wealthy family. Lata privately wonders whether the couple can ever experience true happiness, given that they were pushed into a marriage without getting to know one another.

Lata is aware that the Muslim guy she loves, Kabir, isn't a suitable boy in her mother's eyes and that the two would never be able to be married but she still feels a deep desire for Kabir. He has exceptional brilliance which he received from his father, Dr. Durrani, a very successful mathematician at the university, and is extremely lovely and gorgeous. Even better, Kabir is a standout member of the college cricket squad. Arun, the elder brother of Lata, weds Meenakshi, a wealthy Muslim family's daughter. Still, Lata is well aware that she does not have the same rights as a man and that it is unusual for a woman to marry outside of her religion.

In only one day, Rupa learns from one of her spies that Kabir and Lata had

been seen in public wandering near Brahmpur University. Rupa is outraged by this information since no important Hindu family would approach her if they learned that her daughter had relationships with Muslims. Rupa immediately arranges a vacation to Calcutta, located a hundred miles southeast of Brahmpur, to keep Lata away from Kabir.

In Calcutta, Rupa Mehra matches her daughter with several Hindu men she thinks are deserving. The findings Lata's mother makes, are total garbage. The well-known poet and author Amit Chatterji gets along well with the cosmopolitan and sophisticated Lata but is most likely homosexual. Amit's mother is a polished socialite, while his father is a well-known judge. In addition, Lata is paired with Harsh, a Hindu guy who adores her and whom she considers nice but a little too weird. He has a successful shoe business.

Lata's choice of a spouse is at the forefront of the rest of the world's politics. When a mosque is going to be erected next to a Hindu sacred place, there is much debate across the nation. Several riots later, the project is shelved. Several family members are also involved in various political movements, such as fighting for the Untouchables' equal rights and overthrowing the Zamindar System. The primary source of contention among the Kapoor family is Maan Kapoor's romance with notorious prostitute Saeeda Bai.

Conclusion

As a result, the book *A Suitable Boy* is a satirical investigation of national political concerns in the years before the 1952 post-independence general elections. The work addresses several salient societal themes, including the Hindu-Muslim conflict, discriminatory land reforms, the demise of feudal rulers and landlords, and many more.

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Subject: English	
Course Code: ENG-302	Lesson No:10
Author: <i>Dr. Devender Singh</i>	
THE SUNSHINE CAT (Kamala Das)	

Lesson Structure

-  Introduction
-  Reference to the Context
-  Keywords
-  Self-Assessment Questions (SAQs)
-  Original Text of the Poem
-  References /Suggested Reading

Learning Objectives

-  To have the skill of reading.
-  To develop reading, writing, speaking, and listening skills in the English language.
-  To involve a profound and detailed understanding of the text.
-  To understand the passage and to read fluently.
-  To acquire new vocabulary and content words.
-  To enrich their vocabulary and enjoy reading and writing.

Introduction

Kamala Das

In addition to being a well-known Malayalam author, Kamala Surayya, often referred to as Suraiyya or Madhavikutty, was a notable Indian English poet and literary critic from Kerala, India. Her most well-known works in Kerala are her autobiography and short stories. Her English-language work, however, is the most known for its fierce poetry and vivid autobiography and is published under the name Kamala Das. She received much praise for her open and unashamed discussion of female sexuality, which gave her writing a force that marked her as an iconoclast for her time. She passed away at a hospital in Pune on May 31, 2009, at the age of 75.



Early Life

Kamala Das was born on March 31, 1934, in Punnayurkulam, Thrissur District Kerala. Her parents were V. M. Nair, a former managing editor of the Malayalam newspaper Mathrubhumi, and Nalappatt Balamani Amma, a well-known Malayali poetess.

She spent most of her formative years at Punnayurkulam and Calcutta. Her father held a position of authority at the Walford Transport Company, a company that marketed Rolls-Royce and Bentley cars. Kamala Das inherited her mother's gift for writing. Her great uncle, famed novelist Nalappatt Narayana Menon, inspired her to write poems at a young age. When she married Madhava Das, a bank employee, at 15, she started writing and publishing in Malayalam and English. He inspired her to work toward her literary objectives. As Calcutta's cultural scene was in upheaval throughout the 1960s, Kamala Das was one of several writers whose works were included in renowned anthologies and gained notoriety alongside Indian English writers.

Personal Life

M. D. Nalapat, Chinnen, and Jayasurya Das are the three sons of Kamala Das. Princess Lakshmi Bayi is a member of the Travancore Royal House and a descendant of Sri Chembroja Raja Varma Avargal. Princess Pooyam Thirunal Gouri Parvati Bayi

is their father. The oldest, Madhav DasNalapat, is married to her. At the Manipal Academy of Higher Education, he holds the UNESCO Peace Chair and teaches geopolitics. He has previously served as the resident editor of the Times of India.

Conversion to Islam

She was descended from a Hindu royal dynasty and went by the last name Nair (Nallappattu). She saw an Islamic scholar named Sadiq Ali, who was younger than Kamala Das. He convinced her to become a Muslim when she was 65 years old and a parliamentarian for the Muslim League. The name, Kamala Surayya was afterwards chosen for her.

She was criticized for her conversion in literary and social circles. The one who stuck out the most was the Hindu, who described it as an instance of her 'histrionics.' She mentioned how much she liked wearing the Purdah cloak. She fell in love with Islam after her hubby passed away.

Politics

During the elections of 1984, she unsuccessfully stood for the Indian Congress.

Literary Career

She was well renowned for creating short tales in Malayalam in addition to English poetry. In addition, Das wrote a syndicated column; despite her assertion that 'poetry does not sell in our country [India],' her honest articles, in which she talked frankly about everything from politics to women's concerns to childcare, were well-read.

Summer In Calcutta, Das's first collection of poems, was fresh air for Indian English poetry. When Indian poets were constrained by '19th-century diction, passion, andromanticized love,' Kamala Das traded the security of an antiquated and perhaps sterile aestheticism for the liberty of the mind and body. In her works, she typically spoke of love, betrayal, and the anguish that followed. Her second book of poems, *The Descendants*, was more direct and exhorted women to:

"Gift him what makes you a woman, the scent of Long hair, the musk of sweat between the breasts, the warm shock of menstrual blood, and all your Endless female hunger..."
- *The Looking Glass*

She began writing *My Story*, her courageous autobiography when she was 42. The Malayalam version of *My Story* was first written before being translated into English. She ultimately acknowledged that the majority of the work was fictional. Her candor made listeners think of Sylvia Plath and Marguerite Duras.

For example, Kamala Das wrote about the sexual preferences of upper-middle-classwomen who live in big cities or the ghetto, as well as the tale of an elderly servant who is poor and a range of other subjects that at first seem unrelated. Her most well-known short stories are Pakshiyude Manam, Neypayasam, Thanuppu, and Chandana Marangal. One of the many books she wrote is *Neermathalam Pootha Kalam*, which is her most famous work. Both critics and readers have given it favourable ratings. She speaks many languages fluently, including French, Japanese, Spanish, Russian, and German.

Poetry of Kamala Das

The Sirens was released in 1964, Summer in Calcutta in 1965, The Descendants in 1967, Tonight, This Savage Rite (with Pritish Nandy) in 1979, Collected Poems was released in 1984, The Anamalai Poems was released in 1985, Only the Soul Knows How to Sing was released in 1997, My Mother at Sixty-six was released in 1999, Yaa Allah was released in 2001, and so forth.

Movies Based on Kamala Das's Storyline:

1. Neermaathalathinte Pookkal
2. Mazha
3. Aami
4. Kadhaveedu

Several of Kamala Das's Well-Known Books

1. *Ente Katha*
2. *The Old Playhouse and Other Poems*
3. *The Descendants*
4. *Wages of Love*

Prizes and other forms of recognition for her contributions to literature, Kamala Das has won several honours, including:

- 🏆 She was nominated and shortlisted for the Nobel Prize in 1984.
- 🏆 Asian Poetry Prize-1998 Kent Award for English Writing from Asian Countries-1999.
- 🏆 Asian World Prize-2000 Ezhuthachan Award-2009
- 🏆 Sahitya Academy Award-2003
- 🏆 Vayalar Award 2001 Kerala Sahitya Academy Award-2005
- 🏆 Muttathu Varkey Award

Death

At 75, Kamala Das died away on May 31, 2009, after a lengthy battle with pneumonia. She died at a Pune hospital. Her birthplace Kerala received her body. In Thiruvananthapuram, in the Palayam Juma Masjid, she was laid to rest with full state honors.

Reference to the Context

Passage 1

The author emphasizes the terrible effects of a life of passion which often result in devastation and death, in this introductory section of the poem, *The Sunshine Cat*, which may be read here. It demonstrates that only true love can satisfy someone emotionally and spiritually.

The poem truly explores the grief of a lonely lady who never found true love. She suffered from sexual abuse and exploitation by people she knew and loved. They delighted in passion but kept her from experiencing love's psychological and spiritual highs. She specifically mentioned one of them, a person she loved but received nothing from.

She was married to a lusty guy who, regrettably, ignored her emotional needs and focused exclusively on satisfying his passion. Ironically, he was a coward as well as being selfish. He made no effort to build an emotional connection with her. He didn't exploit or adore her; he was just a relentless observer who carefully watched her relationships with other guys.

The distinction between desire and love in life is shown in this paragraph. According to Kamala Das, lust is only the satisfaction of sensuous impulses. The emotional requirements of the opposite person in a sexual connection are unfortunately disregarded in this one-sided engagement. There is little chance of a permanent union in this fleeting connection. On the other hand, love is a spiritual connection that has existed forever. The author emphasizes the devastating results of coerced, contrived, loveless marriages in this candid poetry. It is rife with melancholy, and the poet's sufferings continue forever.

Passage 2

In the poem, the woman's identity experienced physical and emotional suffering at the hands of her husband, who neither loved nor exploited her. She had feelings for him, but they were not shared. Her self-centered and cowardly spouse believed she had extramarital encounters.

She contacted guys looking for true love but they turned out to be cynics who didn't believe in the kindness of others. They had little in common with her lusty and self-centered spouse. The guys she picked for finding true love were pessimistic and did not believe in the inherent goodness of people. She clung to their chests which were covered in fresh hair and covered with great-winged moths, inhaling the scents from their skins. However, they also proved to be as harsh and self-centered as her husband since they had nothing except a willingness to give. She said outright that she was not naturally inclined to adore others. She had lost all significance as a woman in their eyes due to her frigidity. They could, at most, be friendly and supportive of her in an emergency.

Passage 3

In these words, the poet expresses her complete exhaustion with her married and extramarital affairs. She was astonished to discover that none of her partners cared about her, simply expressing lip pity.

The female character had utterly lost faith in her husband and other partners. None cared to meet her needs on an emotional and spiritual level. After escaping their grasp, she went to her cozy bed to unwind and sob profusely over her lusty lovers' cynical and harsh behavior. She had constructed a protective wall of tears around herself and confined herself inside. She had deliberately cut herself off from mainstream life due to her sense of self-loss and dejection.

Love-related frustration is usually terrible. It causes emotional distress in a devastated partner and leaves a void in their life. Her life is severely impacted by the personal disappointments that women experience in married and extramarital relationships. She experiences severe emotional and mental agony and loses all mental equilibrium. She decides to lead an isolated life and stops caring about anything. It is an autobiographical chapter that directly affects Kamala Das's life.

Passage 4

These sentences describe how the female character's life is wholly upended by her disappointments and loss of faith in love. She was astonished to discover that she was irrelevant as a woman and had no sense of dignity. She finally understood that all her so-called lovers were cynics who did not love her.

Her husband imprisoned her in a room filled with books in the morning. The area around the entrance had a streak of sunshine that entered the space. It seemed to be a yellow cat intended to be her permanent companion. However, winter arrived quickly. One day, while securing her in the room, her husband imagined the light streak that seemed to be a cat as an excellent line.

He found his wife chilly and close to passing away when he returned home that

evening to free her from captivity. She was no longer attractive, young, or captivating. She had also lost the desire to engage in sexual activity due to the constant misery and humiliation she had experienced at the hands of her cynical spouse. Finally, she was no longer helpful as a sexually exploitable object.

Isolation and humiliation inevitably result in early death and ruin. The poet lost her mental equilibrium because she felt trapped by her confined existence. As a result, she was forced to cut all links with the outside world. She lost her humanity and value as a woman, making her unsuited for sexual relations. Whether extramarital or marriage, all lusty relationships end tragically.

Summary of The Sunshine Cat

The poetess laments her disappointment in her desire for love in the poem '*The Sunshine Cat*.' 'Men' generally refers to those who exploited her mental fragility; this inexorably includes her spouse. He proved to be nothing more than a detached spectator who was being objective. He was self-centered and did not show even the tiniest sign of affection. And since he was a coward, he did not dare to yield to her sexually because doing so would have meant the demotion of his ego and his view of manhood. He was so insensitively obsessive with watching that he treated her interactions with other guys like a circus. For this reason, Kamala Das uses the phrase 'band.'

She became 'clinged' to this group of 'cynics.' The term 'cling' has much meaning since it connotes a desperate attempt to hold on for dear life. A cynic thinks that only selfishness drives others to act in specific ways. These egotistical individuals were the center of her existence. She 'burrows' herself into these men's chests in any way. It should be noted that the word 'burrow' typically refers to rats or mongooses that create holes in which to conceal themselves for safety. This was the poetess' temporary heaven where she might find safety as long as it lasted. Their breast hair resembled 'great-winged moths' that swarmed between them like parasites. The lovers, who were younger than she was, informed her that they could only be 'kind' to her and not truly love her.

In *Nagamandala* by Girish Karnad, Appanna locks Rani in the home before heading out to work. The spouse imprisons her in a book-filled room in the speaker's situation. But Kamala Das prefers emotional intimacy over cerebral company. She looks for comfort in the shaft of light under the door. Her Sunshine Cat, the optimistic impulse inside her, is her glimmer of hope. However, when her life entered its dormant season, her husband saw that this stripe had thinned to a line as he locked her one day. He understood that she had changed over the evening, in part as a result of aging and interest due to her melancholy. She had lost the fire that made her think of the Sunshine Cat. She was, therefore, useless to any guy, as if a woman's place in a man's life were limited to serving as a conduit for sex.

Keywords

- 📖 Confessional
- 📖 Ego
- 📖 Extramarital
- 📖 Hegemony
- 📖 Chauvinism

Self-Assessment Questions (SAQs)

Question 1. Write down the summary of the poem ‘The Sunshine Cat.’

Ans. The poem ‘The Sunshine Cat’ was written by Kamala Das, a well-known contemporary Indian poetess. She published writings in Malayalam and English. Numerous languages, including French, Spanish, Russian, German, and Japanese, have been used to translate her writings. Her books, especially her autobiography *My Story*, are renowned for her candid portrayals of female sexuality.

The reader is first exposed to the narrator’s sorrow and pain in the poem. She expresses mistrust for the individuals whom she sought out for assistance but who ultimately did nothing more than take advantage of her by ‘being kind to her.’ She acknowledges that although her spouse was oblivious to her emotions and didn’t physically assault her, he completely disregarded her need for emotional support. He was only a ‘watcher’ and seemed to understand marriage by maintaining the status quo.

She calls the group of guys she anticipated finding love with ‘the band of cynics’ since she admits everyone exploited her to slake their sexual needs. The imagery used to describe the fragrance and hairs on the men’s chests reveals the sexual interactions with those individuals. When she learns they are lying about their intentions to love her, they change their minds and tell her they can be ‘kind to her’ rather than claiming to love her. Because of her need for affection, she becomes involved in several unlawful relationships which only deepened her feelings of alienation and mistrust.

They drove her crazy and every relationship she had ended with her sobbing on the bed. She lost sleep. He plans to construct ‘walls with tears’ to keep her ensconced from the merciless world because he wants to escape her suffering. Her husband, still unconcerned with her illness, keeps her inside her room with only books for the

company to prevent her from leaving. She only sees 'a streak of sunshine' outdoors, which she personifies as 'a yellow cat.' However, 'the cat of sunshine' goes missing when winter arrives. Her husband discovered her chilly and 'half dead' when he got home. Now, she is so lifeless that no one will approach her.

OTHER QUESTIONS

Question 1. What is the central message of *The Sunshine Cat* by Kamala Das?

Ans. The distinction between desire and love in life is shown in this poem. According to Kamala Das, lust is only the satisfaction of sensuous impulses. The emotional requirements of the opposite person in a sexual connection are unfortunately disregarded in this one-sided engagement.

Question 2. What type of poem is *The Sunshine Cat*?

Ans. *The Sunshine Cat* by Kamala Das is an autobiographical piece that evokes the memory of *The Doll's House* of Ibsen, Lawrence's *Lady Chatterley's Lover*, and Thomas Hardy's *The Mayor of Caster Bridge*. In my nature to love but I can be kind to you.

Question 3. What is Kamala Das highlighting in both her poems?

Ans. Poems of Kamala Das show her compassion for women and her affection. She examines a woman's awareness and presents her readers with two aspects: the interaction between a woman and a man and the woman's search for real love.

Question.4 What was the husband's cruelty against the poet in *The Sunshine Cat*?

Ans. The poetess's husband was so inconsiderate of her that he would lock her in a room filled with books every morning and only let her out when he got home in the evenings. At the entrance of that chamber, a beam of sunlight fell, and this ray of sunshine was the only company she had.

Question 5. What is the message of the poem?

Ans. The theme of a poem is the idea that a poet is trying to express via their writing. The main idea clarifies the main subject of the piece, yet the content is different. The supporting details in a text may point readers toward the main idea.

Original Text of the Poem

The Sunshine Cat

They did this to her, the men who know her, the man
She loved, who loved her not enough, being selfish
And a coward, the husband who neither loved nor
Used her, but was a ruthless watcher, and the band
Of cynics she turned to, clinging to their chests where
New hair sprouted like great-winged moths, burrowing her
Face into their smells and their young lusts to forget
To forget, oh, to forget, and, they said, each of
Them, I do not love, I cannot love, it is not
In my nature to love, but I can be kind to you.
They let her slide from pegs of sanity into
A bed made soft with tears, and she lay there weeping,
For sleep had lost its use. I shall build walls with tears,
She said, walls to shut me in. Her husband shut her
In, every morning, locked her in a room of books
With a streak of sunshine lying near the door like
A yellow cat to keep her company, but soon
Winter came, and one day while locking her in, he
Noticed that the cat of sunshine was only a
Line, a half-thin line, and in the evening when
He returned to take her out, she was a cold and
Half dead woman, now of no use at all to men.

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