



# **Manonmaniam Sundaranar University**

*DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION  
TIRUNELVELI - 627 012, TAMILNADU*

***B.A ENGLISH (FIFTH SEMESTER)***

## **Indian Writing in Translation**

*(From the Academic Year 2025-2026 onwards)*

Prepared by

**Dr. U. Kethrapal**

Assistant Professor, Department of English,  
St. John's College, Palayamkottai - 627 002

***Most student friendly University-Strive to Study and Learn to Excel***

*for More Information Visit : <http://www.msuniv.ac.in>*

## INDIAN WRITING IN TRANSLATION

### Syllabus

#### UNIT - I

Excerpts from Mahabharata – Tr.& Ed. Van Buitenen (106 – 169)

Ilango Adigal - *The Book of Vanci.* – Silappathikaaram Book 3 Tr. R. Parthasarathy

Thirukkural – Tr. G U Pope

Virtue (*Araththupaal*) 34, 45, 69, 72, 76, 90, 100, 110, 129, 131, 151, 231, 260, 291, 314.

Wealth (*Porutpaal*) – 391, 400, 411, 423, 450, 475, 595, 616, 647, 714, 786, 788, 948, 972, 997.

#### UNIT - II

Sarojini Naidu - The Soul's Prayer.

Nissim Ezeikel - The Railway Clerk.

A.K.Ramanujam - The Striders

Arun Kolatkar - An Old Woman

*Kurunthogai* (Five verses each for one Tinai) – Sangam Literature – A.K Ramanujam

*Kurinji tinai* – 2, 3, 18, 23, 40

*Mullai tinai* – 21, 98, 167, 186, 188

*Marutha tinai* – 8, 19, 33, 157, 196.

*Neithal tinai* – 49, 57, 92, 97, 102

*Palai tinai* – 16, 20, 27, 37, 135

#### UNIT - III

Theory of Value: A Collection of Readings-(33-40) from GARLAND

Chapter 6 - Bharata Natya Shastra (100-118) Tr. Manmohan Ghosh Vol. 1

Hindu View of Life – Sarvepalli Radhakrishnan

Vanishing Landmarks – Nirad C. Chaudri

#### UNIT – IV

Badal Sircar - Evam Indrajit Girish

Karnad – Tughlaq

#### UNIT – V

Joseph Jacob – *Indian Fairy Tales* - “How the Raja’s Son won the Princess Labamby.”

R.K. Narayan - *Swami & His Friends* - *Monday Morning*, M.C.C., *Before the Examinations*.

## UNIT - I

### Excerpts from Mahabharata – Tr.& Ed. Van Buitenen (106 – 169)

#### Introduction

The Mahabharata is one of the two major epics of ancient India, composed over several centuries and attributed traditionally to the sage Vyasa. It is a vast narrative encompassing mythology, history, philosophy, and moral instruction. The epic, written in Sanskrit, consists of approximately 100,000 ślokas (verses), making it one of the longest poetic works in the world. While the core story revolves around the Kurukshetra war between the Pandavas and the Kauravas, the epic also contains numerous sub-stories, ethical discourses, and philosophical teachings, which collectively reflect the moral, social, and religious ideals of ancient Indian society.

Excerpts from the Mahabharata, as included in Indian literature curricula, often focus on universal themes of duty, righteousness, justice, loyalty, and human dilemmas. The text explores the complexities of human nature, emphasizing the conflict between dharma (moral duty) and personal desire. Through characters such as Arjuna, Yudhishtira, Draupadi, Krishna, and Bhishma, the epic addresses questions of ethics, leadership, friendship, and governance, offering lessons that remain relevant across time and cultures.

Critically, the Mahabharata is celebrated not only as a literary masterpiece but also as a philosophical and cultural text. Its narratives employ allegory, symbolism, and dramatic tension, allowing multiple interpretations. Scholars highlight its pluralistic vision, where right and wrong are often situational rather than absolute, reflecting the complexity of human life. The excerpts selected for study help readers engage with the epic's moral and existential inquiries in a condensed form, providing insight into Indian thought, values, and the enduring human quest for justice, duty, and ethical living.

#### About Van Buitenen

J. A. B. van Buitenen (1928–1979) was a renowned Dutch scholar and Indologist, widely respected for his work on Sanskrit literature and Indian epics. He was a professor at the University of Chicago and specialized in Sanskrit poetics, Indian philosophy, and epic studies. Van Buitenen is particularly celebrated for his scholarly translation and critical edition of the Mahabharata, which brought the epic to English-speaking audiences in a form that was both accessible and academically rigorous.

Van Buitenen's work on the Mahabharata involved careful editing, critical annotation, and faithful translation of the Sanskrit text. He relied on a comparative study of manuscripts and traditional commentaries to ensure textual accuracy. His translation is known for clarity, scholarly precision, and sensitivity to literary style, capturing both the narrative flow and the philosophical depth of the epic. By translating the central narrative episodes, he made complex stories like the Kurukshetra war, the dilemmas of Arjuna, and the discourse of the Bhagavad Gita understandable to modern readers.

The edited excerpts published under his name are not only translations but also carefully curated selections that represent the ethical, philosophical, and dramatic dimensions of the Mahabharata. Van Buitenen's introductions and notes provide contextual explanations, literary commentary, and references to Indian traditions, helping readers appreciate the cultural, moral, and aesthetic significance of the epic. His translation remains a standard reference in Indology, comparative literature, and Indian literary studies, bridging the gap between ancient Sanskrit texts and contemporary scholarship.

## Detailed Summary of Excerpts from the Mahabharata

The Mahabharata is one of the two great Sanskrit epics of ancient India, traditionally attributed to the sage Vyasa. Composed over several centuries, the epic combines history, mythology, moral philosophy, and political discourse, and it remains a foundational text of Indian literature. The excerpts translated and edited by J. A. B. van Buitenen focus on selected episodes that highlight the ethical, philosophical, and dramatic essence of the epic, making it accessible to modern readers while preserving the richness of the original Sanskrit.

The central narrative of the Mahabharata revolves around the conflict between two branches of the Kuru dynasty: the Pandavas, five virtuous brothers, and the Kauravas, their 100 cousins led by Duryodhana, whose ambition and envy lead to war. The excerpts begin with the early events of the court, illustrating the dynamics of family, rivalry, and loyalty. Episodes such as the dice game, where Yudhishtira, the eldest Pandava, loses his kingdom and family, underscore themes of fate, moral weakness, and the consequences of ethical lapses. The narrative explores how personal desires, attachment, and pride can undermine dharma (righteousness), establishing the moral framework that guides the epic.

A major component of the excerpts is the Kurukshetra War, which functions as both historical narrative and ethical allegory. The detailed battle sequences depict heroism, strategy, and the horrors of war, while also providing philosophical commentary on duty, righteousness, and the moral dilemmas of combat. Arjuna, the greatest warrior among the Pandavas, faces a profound ethical crisis on the battlefield, reluctant to fight against his own relatives. This moment leads to the famous Bhagavad Gita discourse, where Krishna instructs Arjuna on the nature of dharma, selfless action, and spiritual wisdom. Van Buitenen's translation carefully conveys Krishna's teachings on karma yoga, the impermanence of life, and the importance of ethical decision-making, which remain central to the epic's philosophical significance.

In addition to warfare, the excerpts include episodes that explore human emotions, relationships, and social responsibilities. Draupadi's humiliation in the Kaurava court, Bhishma's vow and loyalty, and the dilemmas of Vidura highlight the interplay of ethics, power, and gender roles. These narratives examine the consequences of anger, envy, and injustice, emphasizing that moral failure can have far-reaching personal and social repercussions. Van Buitenen's scholarly notes clarify cultural references and ethical concepts, helping readers understand the context of ancient Indian values.

The Mahabharata excerpts also emphasize moral complexity and situational ethics, rather than presenting a simplistic distinction between good and evil. Characters are multidimensional, displaying virtues and flaws in equal measure, which allows the epic to explore the nuances of dharma in the face of human frailty. The epic's episodic structure, with stories within stories, provides a panoramic view of society, highlighting politics, family relations, spirituality, and human psychology.

Critically, Van Buitenen's translation is valued for balancing fidelity to the Sanskrit text with readability in English. The selected excerpts convey the narrative intensity, philosophical depth, and ethical inquiry of the Mahabharata, making them suitable for both literary and academic study. By focusing on key episodes such as the dice game, the exile, Draupadi's trial, the Kurukshetra war, and the Bhagavad Gita discourse, the translation allows readers to engage with the moral dilemmas, political insights, and spiritual reflections that make the epic a timeless work.

In conclusion, the excerpts from the Mahabharata offer a condensed yet comprehensive view of the epic's narrative and philosophical richness. They illuminate the interconnectedness of personal duty, social responsibility, and ethical choice, while presenting the human condition in all its complexity. Through Van Buitenen's meticulous translation and editorial commentary, readers gain insight into ancient Indian culture, literary sophistication, and moral vision, ensuring that the epic continues to resonate across time and cultural boundaries. The selected episodes provide a compact yet profound exploration of dharma, justice, loyalty, and the moral challenges of life, making them an invaluable resource for students, scholars, and general readers alike.

### **Critical Analysis of Excerpts from the Mahabharata**

The Mahabharata, as represented in the excerpts translated and edited by J. A. B. van Buitenen, offers a profound exploration of human nature, ethics, and social order, establishing it as both a literary masterpiece and a philosophical text. Unlike many epics that present a clear dichotomy between good and evil, the Mahabharata is distinguished by its moral complexity, where characters are multi-dimensional, virtues coexist with flaws, and ethical dilemmas are rarely straightforward. This nuanced portrayal encourages readers to engage critically with questions of duty (dharma), justice, and personal responsibility.

One of the most significant aspects of the Mahabharata is its treatment of dharma. The excerpts, particularly the episodes of the dice game, Draupadi's humiliation, and Arjuna's moral crisis, illustrate that dharma is context-sensitive and often conflicted. Yudhishthira's loss of kingdom and family highlights the human susceptibility to desire and moral weakness, while Arjuna's hesitation on the battlefield exemplifies the tension between personal emotion and social duty. The Bhagavad Gita discourse, embedded within these excerpts, provides a philosophical resolution by advocating selfless action and detachment from outcomes. Van Buitenen's translation preserves the Gita's ethical and metaphysical nuances, demonstrating how the epic blends narrative and philosophy seamlessly.

Another critical dimension of the Mahabharata is its psychological realism. Characters such as Draupadi, Bhishma, and Vidura are portrayed with profound depth, their motivations and responses shaped by personal history, social expectations, and ethical considerations. Draupadi's trial in the Kaurava court, for example, is not merely an incident of injustice but a lens through which the epic examines patriarchy, power, and gender ethics. Similarly, Bhishma's unwavering loyalty, even to morally flawed authority, raises questions about the cost of duty and the tension between personal morality and societal expectations.

The epic's narrative structure is also noteworthy. Through stories within stories, it offers a panoramic vision of Indian society, encompassing political intrigue, family dynamics, warfare, and spiritual discourse. This layered storytelling allows multiple interpretations and highlights the interconnectedness of actions and consequences, reinforcing the ethical and philosophical framework. Van Buitenen's careful curation of the excerpts ensures that readers grasp both the literary artistry and the moral gravity of the text, making complex Sanskrit idioms and concepts accessible without diluting their depth.

Critically, the Mahabharata also reflects historical and cultural consciousness. The depiction of kingship, warfare, social hierarchy, and rituals provides insight into ancient Indian political and ethical thought. The tension between personal ambition and social duty, as exemplified by the Kauravas' envy and the Pandavas' adherence to dharma, resonates with universal concerns of governance, justice, and ethical leadership. Moreover, the epic engages with timeless existential

questions—the nature of right action, the inevitability of suffering, and the pursuit of moral excellence—making it relevant beyond its historical and cultural context.

Finally, the Mahabharata's literary qualities merit attention. Its interweaving of narrative, dialogue, and philosophical reflection, along with its poetic imagery and symbolic landscapes, creates a text that is simultaneously dramatic, didactic, and reflective. Characters are not merely archetypes but fully realized human beings, and the events, though grand and epic, are grounded in relatable emotional and ethical experiences. Van Buitenen's translation maintains this balance, preserving the epic's aesthetic appeal, moral depth, and intellectual rigor.

In conclusion, the Mahabharata excerpts, as presented by Van Buitenen, exemplify the ethical sophistication, psychological realism, and narrative brilliance of the epic. They illuminate the complexity of human behavior, the challenges of ethical decision-making, and the nuances of dharma, while simultaneously offering a compelling literary experience. The text continues to engage readers across generations, demonstrating the enduring moral, philosophical, and cultural relevance of one of India's greatest literary achievements.

### **Ilango Adigal - *The Book of Vanci*. – Silappathikaaram (Book 3) Tr. R. Parthasarathy**

#### **Summary of Silappathikaram – Canto 3 (Vanchi Kāṇḍam)**

Vanchi Kāṇḍam is the third and final canto of Silappathikaram, attributed to Ilango Adigal. While the first two cantos (Pukār Kāṇḍam and Madhurai Kāṇḍam) revolve around Kovalan, Kannagi, and the tragedy in Madurai, Vanchi Kāṇḍam expands the epic into a historical-political narrative, celebrating the glory of the Chera king Senguttuvan.

The canto begins after Kannagi's apotheosis. The focus shifts from personal injustice to royal dharma and collective justice. Senguttuvan, the Chera ruler of Vanchi, learns about Kannagi's chastity and her righteous destruction of Madurai. Deeply moved, he decides to enshrine Kannagi as the Goddess of Chastity (Pattini).

To accomplish this, Senguttuvan undertakes a northern expedition (vadapula padai) to the Himalayas to bring a sacred stone for carving the idol of Kannagi. The expedition symbolizes the Chera king's valour, imperial ambition, and moral authority. Senguttuvan defeats northern kings and returns victoriously, establishing the supremacy of the Chera dynasty.

The canto culminates in the consecration ceremony (Pattini Deivam installation). Kings from various regions participate, and Kannagi is officially deified. She becomes a guardian goddess, representing chastity, justice, and feminine moral power. Thus, Vanchi Kāṇḍam ends the epic on a note of divine justice, social order, and cultural unity.

#### **Critical Essay on Vanchi Kāṇḍam**

Vanchi Kāṇḍam marks a significant structural and thematic shift in Silappathikaram. Unlike the emotionally charged personal tragedy of the earlier cantos, this section foregrounds statecraft, kingship, and cultural nationalism.

##### **1. Shift from Individual Tragedy to Collective History**

One major critical observation is the movement from Kannagi's personal suffering to public and political affirmation. While Kannagi dominates Madhurai Kāṇḍam, in Vanchi Kāṇḍam she becomes a

symbol rather than a character. This shift elevates the epic from a domestic tragedy to a national epic, integrating myth, history, and politics.

## **2. Ideal Kingship and Dharma**

Ilango Adigal presents Senguttuvan as the ideal Tamil king—brave in war, just in rule, and deeply respectful of moral values. His decision to consecrate Kannagi shows that royal power must submit to moral authority. Unlike the Pandya king who fails in justice, Senguttuvan restores balance by honouring virtue.

## **3. Feminine Power and Deification**

Critics often highlight the unique elevation of a woman as a deity based solely on moral strength. Kannagi's deification underscores Tamil culture's recognition of female chastity (karpu) as a cosmic force. However, modern criticism also questions whether this glorification confines women within rigid moral ideals.

## **4. Historical and Political Purpose**

Vanchi Kāṇḍam is also viewed as a political document. The northern expedition and the gathering of kings emphasize Chera imperial ambition. Some scholars argue that Ilango uses Kannagi's story to legitimize Chera supremacy and promote Tamil unity.

## **5. Artistic and Structural Criticism**

From a literary standpoint, critics point out that Vanchi Kāṇḍam is less dramatic than Madhurai Kāṇḍam. The emotional intensity declines, replaced by ceremonial descriptions and military exploits. Yet, this is intentional, as the epic moves toward resolution, order, and sanctification.

## **Conclusion**

In conclusion, Vanchi Kāṇḍam completes Silappathikaram by transforming a tale of injustice into a civilizational myth. It affirms that moral righteousness outlives political error, and that justice—though delayed—is ultimately eternal. Through Senguttuvan and Kannagi, Ilango Adigal harmonizes ethics, power, and spirituality, making Vanchi Kāṇḍam a vital pillar of Tamil epic tradition.

## **Detailed Summary of Silappathikaram – Vanchi Kāṇḍam (Canto III)**

Vanchi Kāṇḍam is the third and concluding canto of the Tamil epic Silappathikaram, composed by Ilango Adigal. While the earlier cantos—Pukār Kāṇḍam and Madhurai Kāṇḍam—center on the tragic lives of Kovalan and Kannagi, Vanchi Kāṇḍam shifts its focus from individual sorrow to royal glory, political power, cultural unity, and divine justice. This canto plays a crucial role in elevating the narrative from a domestic tragedy to a pan-Tamil epic with historical and religious dimensions.

The canto opens after the destruction of Madurai and the apotheosis of Kannagi. Kannagi, who had proved her husband's innocence and cursed Madurai for the king's injustice, ascends to divine status. Her chastity (karpu) is recognized as a force powerful enough to destroy a city and command cosmic justice. News of these extraordinary events spreads far and wide, reaching the Chera country ruled by King Senguttuvan, whose capital is Vanchi.

Senguttuvan learns of Kannagi's unwavering virtue and her righteous wrath. Deeply moved, he recognizes that Kannagi represents not merely a wronged wife but the embodiment of moral law and

chastity. Senguttuvan resolves to honor her by establishing a Pattini (chaste wife) cult, thus transforming her human suffering into a sacred cultural institution. This decision marks the beginning of the events of Vanchi Kāṇḍam.

At this point, Ilango Adigal introduces an elaborate portrayal of Senguttuvan as an ideal king—brave, just, compassionate, and deeply committed to dharma. Unlike the Pandya king of Madurai who failed to dispense justice, Senguttuvan is presented as a ruler who actively seeks to uphold moral righteousness. His resolve to consecrate Kannagi signifies the king's acknowledgment that ethical authority transcends political power.

To establish Kannagi as a goddess, Senguttuvan decides to bring a sacred stone from the Himalayas, believed to be the abode of the gods. This decision leads to the famous Vadapula Padai (Northern Expedition). The expedition is not merely a military campaign but a symbolic assertion of Chera power and Tamil cultural pride. Senguttuvan leads his army northwards, crossing forests, rivers, and mountains, encountering and defeating several northern kings who oppose his progress.

The northern expedition occupies a significant portion of Vanchi Kāṇḍam. Through detailed descriptions of warfare, military organization, and royal valor, Ilango Adigal highlights Senguttuvan's prowess as a warrior-king. His victories demonstrate the strength and discipline of the Chera army and establish Senguttuvan as a ruler capable of extending his influence beyond the Tamil land. The expedition thus serves both a religious purpose—bringing the sacred stone—and a political purpose—asserting Chera supremacy.

After successfully obtaining the sacred stone from the Himalayas, Senguttuvan returns to Vanchi in triumph. The return journey is marked by celebrations and the acknowledgment of his victories by other kings. Upon reaching his capital, the stone is ritually purified and carved into an idol representing Kannagi as Pattini Devi, the goddess of chastity.

The canto then describes the grand consecration ceremony in vivid detail. Kings from various regions, including the Chola, Pandya, and other neighboring realms, are invited to participate. This assembly of rulers symbolizes pan-Tamil unity and collective reverence for moral virtue. The ceremony elevates Kannagi from a mortal woman wronged by injustice to a universally worshipped deity whose power protects society and upholds justice.

During the consecration, Kannagi is officially installed as a guardian goddess who watches over the land, ensuring righteousness and punishing injustice. Her transformation into Pattini Devi signifies the ultimate triumph of moral truth. The canto emphasizes that chastity and virtue are not passive qualities but active forces capable of shaping history and society.

Vanchi Kāṇḍam also incorporates divine interventions and prophetic elements. Gods and sages acknowledge Kannagi's greatness, reinforcing the idea that her virtue aligns with cosmic law. This divine recognition further legitimizes Senguttuvan's actions and underscores the harmony between human governance and divine justice.

As the canto progresses, Ilango Adigal reflects on the broader implications of Kannagi's deification. The suffering of an individual woman leads to the moral awakening of kings and the establishment of a lasting cultural tradition. Through this, the poet suggests that personal integrity can influence political structures and religious practices.

The canto concludes with a sense of resolution and order. The chaos and destruction seen in Madhurai Kāṇḍam give way to harmony, sanctification, and cultural continuity. Kannagi's story no longer ends

in grief but in immortality and reverence. Senguttuvan emerges as the ideal ruler who restores balance by recognizing and honoring moral truth.

Thus, Vanchi Kāṇḍam completes Silappathikaram by transforming a narrative of injustice into a civilizational epic. It weaves together history, myth, politics, and religion, affirming the Tamil values of justice, chastity, and righteous kingship. Through the glorification of Kannagi and the valor of Senguttuvan, Ilango Adigal presents a vision of a society where moral virtue ultimately governs power, ensuring that justice, though delayed, is never denied.

### **Thirukkural – Tr. G U Pope**

#### **Virtue (*Araththupaal*)**

##### **Introduction**

In Thirukkural, the opening division Araththupaal (Virtue) lays the ethical foundation upon which the entire work rests. Through 380 concise couplets, Tiruvalluvar constructs a moral philosophy that is at once practical, universal, and profoundly humanistic. G. U. Pope's English translation brings out the clarity and gravity of this ethical vision, presenting aram not as abstract moral idealism but as lived discipline governing thought, speech, and action. Virtue, in Pope's rendering, is inseparable from everyday life—family, society, governance, and self-control.

Araththupaal redefines spirituality by rejecting ritualism and ascetic exclusivity. Valluvar repeatedly affirms that moral excellence is accessible to all, regardless of social status or religious affiliation. Compassion, non-violence, truthfulness, humility, self-restraint, and righteous domestic life emerge as central virtues. Pope's translation emphasizes this ethical simplicity, portraying virtue as inward integrity rather than outward observance. The householder who lives justly is placed on equal moral footing with the ascetic, thereby democratizing ethical achievement.

Critically, Araththupaal stands apart from sectarian moral codes. While it resonates with Jain, Buddhist, and Bhakti ethical traditions, it remains secular in orientation and universal in appeal. Pope, though translating through a Victorian Christian lens, acknowledges the text's moral independence and philosophical maturity. The enduring relevance of Araththupaal lies in its insistence that virtue is not inherited, imposed, or ritualized but consciously practiced. As the moral gateway to Porutpaal (Wealth) and Inbaththupaal (Love), Araththupaal establishes ethical responsibility as the cornerstone of a meaningful human life.

##### **Kural 34**

Translation (gist):

Domestic life, when lived with virtue, surpasses even ascetic renunciation.

Explanation:

Kural 34 affirms the ethical dignity of household life (ilvazhkai). Valluvar rejects the notion that virtue is attainable only through renunciation, asserting instead that moral excellence can be fully realized within familial and social responsibilities. Pope's translation highlights the radical inclusiveness of this vision: virtue is measured by conduct, not by withdrawal from society. The householder who practices discipline, generosity, and compassion embodies aram as completely as the ascetic. This Kural reframes spirituality as engagement rather than escape.

### Critical Appreciation:

Critics regard this verse as one of Valluvar's most socially progressive teachings. It resists ascetic elitism and democratizes moral life. The Kural aligns with Tamil ethical realism and contrasts sharply with extreme renunciatory traditions. Pope's admiration is evident, though scholars note that Valluvar's secular grounding goes beyond Christian moral parallels. Kural 34 remains influential in ethical debates about social responsibility and spiritual authenticity.

### **Kural 45**

#### Translation (gist):

True learning lies in living according to what one has learned.

#### Explanation:

Kural 45 defines education as ethical internalization rather than intellectual accumulation. Valluvar insists that knowledge divorced from conduct is hollow. Pope's rendering stresses the performative nature of learning—wisdom proves itself through action. The verse critiques rote scholarship and elevates lived ethics over abstract erudition. Learning, in this sense, is a moral discipline shaping character and behavior.

#### Critical Appreciation:

This Kural has been widely cited in educational philosophy. Critics praise its insistence on moral accountability in learning, anticipating modern critiques of credentialism. The verse resonates with Gandhian nai talim and pragmatic educational theories. Pope captures the moral clarity but slightly underplays the Kural's sharp rebuke of intellectual vanity. Its relevance endures in academic and civic contexts alike.

### **Kural 69**

#### Translation (gist):

Those who restrain anger protect themselves from destruction.

#### Explanation:

Kural 69 presents anger (sinam) as a self-destructive force. Valluvar frames self-control not as repression but as ethical intelligence. Pope's translation emphasizes the inevitability of ruin caused by uncontrolled rage. Anger here is portrayed as an internal enemy, undermining judgment and social harmony. Ethical life thus demands emotional governance as much as moral intention.

#### Critical Appreciation:

Scholars admire the psychological realism of this Kural. Long before modern behavioral ethics, Valluvar recognized anger as corrosive to both personal and collective well-being. The verse aligns with Stoic and Buddhist teachings on emotional restraint. Pope's language effectively communicates the moral warning, though the Tamil original carries a sharper immediacy. Kural 69 remains strikingly relevant in contemporary discussions on conflict and leadership.

## **Kural 72**

Translation (gist):

The wealth of the wise is their self-control.

Explanation:

Kural 72 redefines wealth as ethical capital. Valluvar contrasts external possessions with inner mastery, asserting that self-control (adakkam) is the true measure of prosperity. Pope's translation underscores this moral inversion: discipline yields lasting security, while uncontrolled desire leads to loss. The verse situates virtue as a form of inner abundance immune to social fluctuation.

Critical Appreciation:

This Kural is often praised for its philosophical depth. It challenges materialistic value systems and anticipates modern ideas of emotional intelligence. Critics note its resonance with ascetic ethics, yet it remains firmly grounded in practical morality. Pope's interpretation aligns well with the Kural's ethical thrust. The verse continues to inspire readings of Thirukkural as a text of inward sustainability.

## **Kural 76**

Translation (gist):

Pride destroys greatness more surely than poverty destroys wealth.

Explanation:

Kural 76 identifies arrogance (āṇavam) as a fatal moral flaw. Valluvar warns that pride erodes virtue from within, undoing all external achievements. Pope's translation emphasizes the destructive certainty of arrogance, framing humility as a protective moral force. The Kural situates greatness as ethical steadiness rather than social elevation.

Critical Appreciation:

Critics regard this verse as a profound ethical insight into power and leadership. It complements Kural 314, reinforcing Valluvar's consistent critique of status-based morality. The teaching aligns with Bhakti humility and Gandhian ethics, while remaining secular and human-centered. Pope's rendering effectively conveys the warning, though the Tamil original is more sharply aphoristic. Kural 76 remains a timeless caution against moral self-sabotage.

## **Kural 90**

Translation (gist):

Truthfulness is the highest virtue; even falsehood becomes truth if it causes no harm.

Explanation:

Kural 90 places truth (vāymai) at the centre of ethical life. Valluvar recognises truth as the supreme moral principle, yet he introduces a nuanced ethical condition: words that deviate from factual truth may still be virtuous if they cause no harm. Pope's translation reflects this moral subtlety. The Kural

rejects rigid absolutism and instead promotes ethical intention. Truth is not mere factual accuracy but a commitment to benevolence and social harmony.

Critical Appreciation:

This verse demonstrates Valluvar's ethical pragmatism, distinguishing him from dogmatic moral systems. It parallels Gandhian ideas of satya tempered by ahimsa. Philosophically, it anticipates modern consequential ethics without abandoning moral ideals. The Kural's greatness lies in its balance between moral idealism and compassion, making it one of the most frequently cited verses of Thirukkural.

## **Kural 100**

Translation (gist):

Humility is the ornament of greatness.

Explanation:

Kural 100 asserts that true greatness expresses itself through humility, not arrogance. According to Valluvar, learning, power, or wealth lose their value when accompanied by pride. Pope highlights humility as a moral safeguard that preserves virtue. The Kural implies that arrogance alienates individuals from society, whereas humility sustains relationships and moral authority.

Critical Appreciation:

This verse reflects a deep psychological insight into human behaviour. Valluvar understands that pride corrupts virtue, while humility enhances it. The Kural resonates with Christian ethics ("the meek shall inherit the earth") and Eastern spiritual traditions alike. In leadership ethics today, it serves as a corrective to authoritarianism. Scholars admire its concise universality and its relevance across cultures and eras.

## **Kural 110**

Translation (gist):

Gratitude is essential; forgetting benefits received is a grave fault.

Explanation:

Kural 110 stresses the moral importance of gratitude (nandri). Valluvar considers ingratitude worse than most other vices, as it undermines social trust and moral continuity. Pope's translation brings out the emotional and ethical weight of remembering kindness. Gratitude strengthens human bonds and sustains ethical reciprocity within society.

Critical Appreciation:

This Kural reveals Valluvar's social ethics, where moral life is relational. Gratitude is not merely personal courtesy but a social obligation. In modern transactional societies, this verse critiques moral amnesia. Its emotional appeal and ethical clarity make it particularly powerful. Critics note that Valluvar elevates gratitude to a foundational civic virtue, essential for collective well-being.

## **Kural 129**

Translation (gist):

Self-control leads to prosperity; lack of it leads to ruin.

Explanation:

Kural 129 reinforces the importance of discipline and restraint. Valluvar argues that prosperity—material and moral—depends on control over desires. Pope's rendering highlights the causal relationship between restraint and stability. The Kural suggests that unregulated impulses destroy individuals and societies alike.

Critical Appreciation:

This verse blends ethical psychology with social wisdom. Unlike ascetic denial, it promotes disciplined engagement with life. It anticipates modern insights into behavioural economics and self-management. The clarity of cause-and-effect reasoning makes the Kural persuasive and practical. Scholars appreciate its didactic precision and universal applicability.

## **Kural 131**

Translation (gist):

True penance lies in refraining from harming others.

Explanation:

Kural 131 redefines austerity (tavam) as ethical conduct rather than ritual suffering. Valluvar asserts that non-violence and compassion are the essence of spiritual discipline. Pope's translation brings out the radical ethical simplicity of the verse. Penance is inward moral vigilance, not outward mortification.

Critical Appreciation:

This Kural is a powerful critique of ritualistic spirituality. It aligns closely with Jain, Buddhist, and Gandhian ethics of non-violence. Valluvar democratizes spirituality, making it accessible through everyday moral choices. Critics admire its ethical radicalism, as it places responsibility for virtue squarely on human action rather than religious observance.

## **Kural 151**

Translation (gist):

Compassion toward all living beings is the true ornament of virtue.

Explanation:

Kural 151 elevates compassion (arivu udaiymai) as the foundational quality of ethical life. Valluvar does not treat compassion as an emotional excess but as a rational, cultivated disposition that governs human conduct. Pope's rendering emphasizes the universality of this virtue, extending moral concern beyond human society to all sentient beings. This inclusive ethic reflects Valluvar's rejection of anthropocentric morality. Compassion here is not passive pity; it is an active ethical principle that

restrains cruelty, injustice, and arrogance. By situating compassion within Araththupaal, Valluvar frames it as a social virtue essential for communal harmony rather than a private spiritual sentiment.

Critical Appreciation:

This Kural resonates strongly with Jain and Buddhist *karuṇā* ethics and anticipates modern discourses on universal humanism and animal ethics. Critics have praised its moral expansiveness, noting that Valluvar's compassion transcends caste, creed, and species. The verse subtly critiques power structures that justify violence through authority or tradition. Pope's translation captures the moral elegance of the couplet, though some scholars argue that its metaphysical depth exceeds the Christian moral vocabulary used by Pope. Nonetheless, Kural 151 remains a timeless ethical axiom, grounding virtue in empathetic responsibility rather than ritual obligation.

## Kural 231

Translation (gist):

One who speaks kind words gains more than one who gives generous gifts.

Explanation:

Kural 231 prioritizes speech ethics over material charity. Valluvar asserts that gentle speech (in *sol*) possesses a moral power that surpasses even acts of generosity. Pope's translation highlights the social psychology embedded in the verse: words shape human dignity, self-worth, and communal bonds. Kind speech is portrayed as an everyday moral practice accessible to all, regardless of wealth or status. By elevating verbal compassion, Valluvar challenges the assumption that virtue is measured by visible or material acts alone. Ethical speech becomes a form of non-violent action that can heal, affirm, and unify.

Critical Appreciation:

This Kural has been widely admired for its subtle understanding of social ethics. It aligns with classical Indian emphasis on *vāñmaya tapas* (austerity of speech) and anticipates modern linguistic ethics. Critics note that Valluvar democratizes virtue by locating moral excellence in ordinary human interaction rather than heroic sacrifice. Pope's interpretation underscores the moral economy of language, though some scholars argue that the Tamil original carries an even stronger performative force. The verse remains profoundly relevant in contemporary discourse cultures, reminding readers that ethical responsibility begins with how one speaks.

## Kural 260

Translation (gist):

A person who is free from envy will naturally prosper.

Explanation:

Kural 260 identifies envy (*porāmai*) as a corrosive vice that undermines both personal integrity and social harmony. Valluvar presents envy not merely as an emotional flaw but as a self-destructive ethical failure. Pope's translation emphasizes the paradox that envy harms the envier more than the envied. The absence of envy allows clarity of judgment, contentment, and cooperative social relations.

By placing this teaching within Araththupaal, Valluvar frames emotional discipline as a civic virtue essential for stable communities.

Critical Appreciation:

This Kural has attracted critical attention for its psychological insight. Long before modern moral psychology, Valluvar recognized envy as a root cause of social conflict and personal unrest. The verse aligns with Stoic and Buddhist critiques of comparative desire. Pope's rendering effectively communicates the ethical causality implied in the original. Scholars admire the Kural's realism: virtue is not idealized asceticism but emotional self-governance. In contemporary contexts of competitive culture, Kural 260 reads as a powerful warning against moral erosion driven by unchecked comparison.

## **Kural 291**

Translation (gist):

Those who act without considering consequences invite inevitable ruin.

Explanation:

Kural 291 stresses prudence (*āyvu*) as a central ethical faculty. Valluvar warns against impulsive action, emphasizing foresight as a moral responsibility rather than mere intelligence. Pope's translation foregrounds the inevitability of consequences, reinforcing the moral logic that actions are inseparable from outcomes. Ethical living thus requires reflection, restraint, and awareness of social impact. The verse implicitly critiques rash heroism and unexamined zeal, valuing wisdom over emotional impulse.

Critical Appreciation:

Critics have praised this Kural for its practical moral philosophy. It resonates with Aristotelian phronesis and Confucian ethical rationalism. Valluvar's ethics here are deeply secular: no divine intervention corrects human folly; accountability is immediate and worldly. Pope's interpretation captures the didactic clarity of the couplet, though some argue the Tamil original carries a sharper ethical warning. Kural 291 remains especially relevant in political and leadership ethics, underscoring the moral duty of deliberation.

## **Kural 314**

Translation (gist):

True greatness lies in humility, not in external status.

Explanation:

Kural 314 dismantles social hierarchies by redefining greatness as moral humility. Valluvar challenges the association of worth with birth, wealth, or power. Pope's translation highlights the ethical inversion at work: humility (*pañivu*) is not weakness but moral strength. The verse situates humility as a stabilizing force that prevents arrogance and social fragmentation. By embedding this teaching within Virtue, Valluvar affirms that ethical excellence is inward and behavioral, not symbolic.

### Critical Appreciation:

This Kural is often read as a radical ethical statement in a stratified society. Scholars note its quiet subversion of caste-based and power-based hierarchies. It aligns with Bhakti traditions and anticipates Gandhian ideals of moral leadership. Pope's Christian-inflected admiration for humility harmonizes well with the Tamil ethical vision, though Valluvar's humility remains distinctly secular and social. Kural 314 continues to inspire readings of *Thirukkural* as a profoundly egalitarian moral text.

## Wealth (*Porutpaal*)

### Introduction

In *Thirukkural*, the second major division, **Porutpaal (Wealth)**, shifts the ethical focus from personal virtue to public life, governance, and material prosperity. Comprising 700 couplets, *Porutpaal* examines the acquisition, administration, and ethical use of wealth and power. G. U. Pope's translation brings out Tiruvalluvar's pragmatic realism, presenting *porul* not as mere material accumulation but as social responsibility grounded in moral restraint. Wealth, in this section, functions as a means to sustain justice, security, and collective well-being.

*Porutpaal* offers a sophisticated analysis of statecraft, leadership, friendship, warfare, diplomacy, and economic prudence. Pope highlights Valluvar's insistence that political authority must be rooted in ethical conduct. Kingship is judged not by conquest but by justice, compassion, and administrative wisdom. Wealth gained without righteousness is repeatedly condemned, while prosperity aligned with virtue is praised as stabilizing and life-affirming. Thus, *Porutpaal* acts as a bridge between ethical ideals and social realities.

Critically, this section distinguishes *Thirukkural* from purely ascetic or spiritual texts. Valluvar acknowledges human ambition and material necessity but subjects them to moral scrutiny. Pope observes that the text anticipates modern political ethics by emphasizing accountability, counsel, and the welfare of subjects. Though framed in the idiom of ancient polity, *Porutpaal* transcends its historical context, offering universal principles of ethical governance and economic balance. Positioned between *Araththupaal* and *Inbaththupaal*, *Porutpaal* asserts that wealth and power, when guided by virtue, become instruments of social harmony rather than sources of corruption.

### Kural 391

#### Translation (gist):

A ruler who lacks justice loses both power and honour.

#### Explanation:

Kural 391 establishes justice (neethi) as the moral axis of kingship. Valluvar asserts that political authority without righteousness is inherently unstable. Pope's translation highlights the inevitability of decline when justice is absent, suggesting that power divorced from moral legitimacy cannot endure. The Kural frames justice not merely as legal enforcement but as ethical governance that secures public trust. Authority, in this view, is sustained by moral conduct rather than fear or force.

#### Critical Appreciation:

Critics have admired this verse for its uncompromising ethical standard for rulers. It anticipates modern political philosophy that links legitimacy with justice rather than coercion. The Kural resonates with Confucian ideals of moral rulership and stands in contrast to Machiavellian pragmatism. Pope's rendering effectively conveys the moral certainty embedded in the Tamil original. Kural 391 remains relevant in contemporary discussions on political accountability and ethical leadership.

## **Kural 400**

Translation (gist):

A king's strength lies in wise counsel, not in solitary will.

Explanation:

Kural 400 underscores the importance of counsel (amaichu) in governance. Valluvar warns against autocratic decision-making and elevates collective wisdom as the foundation of effective rule. Pope's translation emphasizes that even a powerful ruler falters without informed advice. Governance is presented as a deliberative process rather than an expression of individual authority. The Kural reflects a deep understanding of political psychology and administrative ethics.

Critical Appreciation:

Scholars praise this verse for its proto-democratic sensibility. Valluvar recognizes that wisdom is distributed and that consultation prevents error and tyranny. The Kural aligns with classical Indian statecraft traditions such as the Arthashastra, while maintaining a stronger ethical emphasis. Pope's translation captures the clarity of the warning, though the Tamil original carries a sharper critique of arrogance. Kural 400 remains a vital reminder of ethical governance through dialogue and counsel.

## **Kural 411**

Translation (gist):

A ruler who protects his people is protected by them.

Explanation:

Kural 411 articulates a reciprocal theory of political obligation. Valluvar presents protection (kaappu) as the ruler's foremost duty, suggesting that loyalty arises naturally from just care. Pope's translation highlights the moral symmetry at work: governance grounded in responsibility generates social stability. The Kural rejects authoritarian models and emphasizes welfare-oriented rule.

Critical Appreciation:

This verse has been widely read as an early articulation of social contract theory. Critics note its humanistic vision of politics, where authority flows from service rather than dominance. The Kural aligns with Gandhian ideals of leadership as stewardship. Pope's interpretation faithfully conveys the ethical reciprocity central to the couplet. Kural 411 remains strikingly modern in its insistence that power must be earned through protection and care.

## **Kural 423**

Translation (gist):

Fearless justice is the true strength of a ruler.

Explanation:

Kural 423 identifies moral courage as the essence of political power. Valluvar insists that justice must be administered without fear or favoritism. Pope's translation stresses the firmness required for ethical governance, suggesting that weakness in justice invites disorder. The Kural situates justice as an active force demanding resolve, not neutrality.

Critical Appreciation:

Critics admire the verse for its ethical clarity and political realism. Valluvar recognizes that justice often demands resistance to pressure from elites or personal interests. The Kural resonates with modern rule-of-law principles and judicial independence. Pope's translation effectively conveys the ethical sternness of the original. Kural 423 stands as a powerful indictment of compromised authority and selective justice.

## **Kural 450**

Translation (gist):

True friendship stands firm in times of adversity.

Explanation:

Kural 450 shifts Poruppaal's focus from governance to social ethics. Valluvar defines friendship (natpu) as tested loyalty rather than convenience. Pope's translation emphasizes endurance and moral commitment, suggesting that true alliances reveal themselves under strain. Friendship is thus treated as a form of ethical wealth that sustains both personal and political life.

Critical Appreciation:

This Kural has been praised for its psychological insight into human relationships. Critics note that Valluvar integrates private virtue seamlessly into public ethics, recognizing the political significance of loyalty and trust. The verse aligns with classical ethical traditions that value constancy over utility. Pope's rendering captures the moral warmth of the couplet. Kural 450 remains a timeless reflection on integrity in human bonds.

## **Kural 475**

Translation (gist):

The strength of an army lies in discipline rather than mere numbers.

Explanation:

Kural 475 emphasizes disciplined organization as the true foundation of military power. Valluvar challenges the assumption that numerical superiority guarantees victory, asserting instead that order, training, and cohesion determine effectiveness. Pope's translation foregrounds discipline as a moral

and strategic principle, linking ethical restraint with practical success. The Kural suggests that uncontrolled force leads to chaos, while disciplined force ensures stability and purpose.

Critical Appreciation:

Critics admire this verse for its realism and ethical restraint. It aligns with classical military philosophy, including Sun Tzu's emphasis on discipline and order. Valluvar's insight transcends warfare, applying equally to institutions and governance. Pope's translation captures the pragmatic wisdom of the couplet. Kural 475 remains relevant in discussions of leadership, emphasizing quality and coordination over sheer strength.

## **Kural 595**

Translation (gist):

True honor lies in steadfast conduct, not in public acclaim.

Explanation:

Kural 595 redefines honor as moral consistency rather than social recognition. Valluvar insists that reputation built on applause is fragile, while honor rooted in ethical conduct endures. Pope's translation underscores the contrast between external praise and inner integrity. The Kural situates dignity within personal responsibility, independent of fluctuating public opinion.

Critical Appreciation:

This verse has been praised for its ethical independence. Critics note its resistance to performative morality and political vanity. The Kural resonates with Stoic ethics and Gandhian integrity, privileging conscience over acclaim. Pope's rendering faithfully communicates the moral gravity of the original. Kural 595 remains strikingly relevant in an age driven by visibility and reputation.

## **Kural 616**

Translation (gist):

Delay in decisive action leads to inevitable loss.

Explanation:

Kural 616 highlights timeliness as a crucial element of effective governance. Valluvar warns that hesitation, even when intentions are good, can result in failure. Pope's translation emphasizes the moral urgency embedded in action. Ethical leadership thus requires not only wisdom but also decisiveness. The Kural recognizes time as a moral dimension of action.

Critical Appreciation:

Scholars appreciate this verse for its practical political insight. It complements earlier Kurals on foresight and counsel, adding the dimension of timely execution. The teaching aligns with modern management ethics, where delay often equates to irresponsibility. Pope's translation captures the sense of inevitability implied in the Tamil original. Kural 616 remains a sharp reminder that ethics without action is incomplete.

## **Kural 647**

Translation (gist):

An envoy must speak words that benefit both parties.

Explanation:

Kural 647 defines diplomacy as ethical mediation rather than manipulation. Valluvar presents the envoy as a moral agent whose speech must balance firmness with tact. Pope's translation emphasizes mutual benefit and restraint, suggesting that diplomacy is grounded in integrity rather than deception. The Kural elevates communication to a political virtue central to peaceful relations.

Critical Appreciation:

Critics praise this verse for its nuanced understanding of international relations. Valluvar anticipates modern diplomatic ethics by rejecting coercion and deceit. The Kural aligns with ideals of soft power and ethical negotiation. Pope's rendering conveys the moral balance required of an envoy. Kural 647 remains relevant in global politics, advocating principled dialogue over aggression.

## **Kural 714**

Translation (gist):

A leader's success depends on knowing both the right time and the right method.

Explanation:

Kural 714 synthesizes prudence, strategy, and ethical judgment. Valluvar asserts that success arises from discerning when and how to act, not merely what to do. Pope's translation highlights this harmony of timing and method as the essence of practical wisdom. Leadership, therefore, is an art of moral intelligence attuned to circumstance.

Critical Appreciation:

This Kural has been admired for its philosophical completeness. It echoes Aristotelian phronesis and classical Indian statecraft while maintaining a strong ethical orientation. Critics note that Valluvar resists formulaic governance, insisting on contextual judgment. Pope's interpretation captures the Kural's balanced pragmatism. Kural 714 stands as a culminating insight into ethical leadership within Porutpaal.

## **Kural 786**

Translation (gist):

Excessive desire destroys even great wealth.

Explanation:

Kural 786 addresses the ethical danger of uncontrolled desire ( $\tilde{a}s\tilde{a}i$ ). Valluvar warns that prosperity itself becomes a source of ruin when desire is not regulated by restraint. Pope's translation highlights

the paradox that abundance, instead of ensuring security, can accelerate moral and material collapse if driven by greed. Wealth, in Porutpaal, is thus not self-sustaining; it demands ethical moderation. The Kural situates desire as an internal threat, more dangerous than external loss.

Critical Appreciation:

Critics admire this verse for its psychological and economic insight. Valluvar anticipates modern critiques of consumerism and unchecked accumulation. The Kural aligns with Buddhist and Stoic warnings against excess, yet remains firmly grounded in practical life rather than renunciation. Pope's rendering successfully conveys the moral inevitability implied in the Tamil original. Kural 786 remains strikingly relevant in contemporary contexts of economic inequality and overconsumption.

## **Kural 788**

Translation (gist):

Contentment safeguards wealth more surely than accumulation.

Explanation:

Kural 788 complements the previous verse by presenting contentment (thiruppti) as a stabilizing ethical force. Valluvar asserts that satisfaction preserves prosperity by preventing reckless pursuit. Pope's translation underscores contentment as active self-mastery rather than passive acceptance. Wealth is secured not by constant expansion but by wise limitation. The Kural reframes economic success as ethical balance.

Critical Appreciation:

This verse has been praised for its moral economy. Critics note that Valluvar rejects both ascetic poverty and acquisitive excess, proposing moderation as the ethical ideal. The teaching resonates with Gandhian trusteeship and sustainable economics. Pope's translation aligns closely with the Kural's philosophical calm. Kural 788 continues to offer a humane alternative to growth-driven value systems.

## **Kural 948**

Translation (gist):

True greatness lies in enduring adversity without resentment.

Explanation:

Kural 948 defines greatness as emotional resilience. Valluvar asserts that endurance (porumai) in hardship reflects moral maturity. Pope's translation highlights patience as a strength that transforms suffering into dignity. The Kural situates adversity as a test of character rather than a measure of failure. In Porutpaal, this teaching applies equally to leaders and individuals navigating public life.

Critical Appreciation:

Critics admire the verse for its ethical depth and psychological realism. It aligns with Stoic endurance and Bhakti humility, while remaining secular in orientation. Pope's rendering effectively captures the

quiet heroism implied in the Tamil original. Kural 948 remains relevant in contemporary discussions of leadership under crisis and personal resilience.

## **Kural 972**

Translation (gist):

Those who lack self-control lose even what they possess.

Explanation:

Kural 972 emphasizes self-control as the guardian of prosperity. Valluvar warns that absence of restraint leads inevitably to loss, regardless of initial advantage. Pope's translation underscores the internal causality of decline: destruction arises from within rather than from external forces. Wealth, power, and reputation all depend on disciplined conduct.

Critical Appreciation:

This verse has been widely read as a universal ethical principle. Critics note its applicability across political, economic, and personal domains. The Kural resonates with earlier teachings on anger and desire, reinforcing Valluvar's ethical coherence. Pope's translation captures the moral certainty of the original. Kural 972 remains a timeless warning against self-sabotage.

## **Kural 997**

Translation (gist):

A person without friends is like a barren land.

Explanation:

Kural 997 presents friendship as a vital form of social wealth. Valluvar asserts that isolation impoverishes life, regardless of material success. Pope's translation emphasizes barrenness as moral and emotional sterility rather than mere loneliness. In Porutpaal, friendship is treated as a sustaining force in public and private life, enabling counsel, support, and ethical grounding.

Critical Appreciation:

Critics praise this verse for integrating relational ethics into political philosophy. Valluvar recognizes that human flourishing depends on bonds of trust and loyalty. The Kural aligns with Aristotelian views of friendship as essential to civic life. Pope's rendering captures the poignancy of the metaphor. Kural 997 remains deeply relevant in modern contexts of social fragmentation.

## UNIT - II

### Sarojini Naidu - The Soul's Prayer.

#### About the Poetess: Sarojini Naidu

Sarojini Naidu (1879 –1949) was an Indian political activist and poet. Her mother was poetess. She inherited the instinct of poetry from her mother. She was an important figure in India's struggle for independence from colonial rule. Naidu's work as a poet earned her the sobriquet 'the Nightingale of India', or 'Bharat Kokila' by Mahatma Gandhi because of colour, imagery and lyrical quality of her poetry.

Born in a Bengali family in Hyderabad, Naidu was educated in Madras, London and Cambridge. In England, where she worked as a suffragist, she was drawn to Indian National Congress' movement for India's independence from British rule. She became a part of the Indian nationalist movement and became a follower of Mahatma Gandhi and his idea of swaraj. She had a brilliant academic record. She began to write poetry from a very early age. She was the first Indian poetess who achieved considerable fame by writing the poem in English. She was appointed the President of the Indian National Congress in 1925 and later became the Governor of the United Provinces in 1947, becoming the first woman to hold the office of Governor in the Dominion of India.

Naidu's poetry includes both children's poems and others written on more serious themes including patriotism, romance, and tragedy. Published in 1912, "In the Bazaars of Hyderabad" remains one of her most popular poems. She was married to Govindarajulu Naidu, a general physician, and had five children with him. She died of a cardiac arrest on 2 March 1949.

Sarojini Naidu (1879–1949) was a prominent Indian poet, freedom fighter, and political leader. Known as the Nightingale of India, she played a crucial role in India's struggle for independence. Her poetry often blends themes of nature, love, patriotism, and spirituality, reflecting a deep philosophical and mystical insight. Naidu's works exhibit a blend of Indian ethos with Western literary influences, showcasing lyrical beauty and profound thought.

#### About the Poem:

The Soul's Prayer is Sarojini's religious and philosophical poem. In this poem she asks the God to lend her the knowledge of the inmost laws of life and death. She also compares her state of being ignorant of this secret and the state in which she is aware of God and his way of cleansing the spirit of the man.

In the first half of the poem, the poetess asks God to give her the knowledge of life and death and also asks Him to make her, His perfect child. In the second part of this prayer, the poetess describes, how the God chastens and cleanses a soul.

In this sweet and musical song, Sarojini describes the mood of her childhood. In childhood, she requests the Almighty to reveal her, His innermost laws of life and death. The poetess, like any other human being, wants to know the strange ways of God. The poetess is ready to face any pain or to drink any joy, which her eternal God would give her. In this way, she says, that her soul will be satisfied.

The poetess prays God, to bestow her all the grieves and joys of the world. She wants to drink all the joys and all the grieves of the world.

In the second part of this prayer, she describes, how her father, the God has answered her prayer. According to her, the God answers in a stern and low voice. He assures her that He will fulfill her desires. The god has also given her hope, that her soul shall know all the raptures of joy and despair.

The God promises to give her the experience of the depth of joy and fame and also that the love and pain of the world will clean her like a flame, so that she can have each and every desire of her. The poetess says, that after the purification of her soul, she will be able to understand the simple secrets of the God.

In this conversation between the God and the poetess, the God answers the questions and reveals the inmost laws of life and death. He says that the life is a Prism of His light and death is the shadow of his face.

The Soul's Prayer is divided into 7 stanzas, each of 4 lines. The rhyming in each stanza is an alternate one. Alliteration has been used in the poem. This poem is in the form of an address to God and is a religious poem.

### **THE SOUL'S PRAYER - Sarojini Naidu (1879-1949)**

IN childhood's pride I said to Thee:  
'O Thou, who mad'st me of Thy breath,  
Speak, Master, and reveal to me  
Thine inmost laws of life and death.

'Give me to drink each joy and pain  
Which Thine eternal hand can mete,  
For my insatiate soul would drain  
Earth's utmost bitter, utmost sweet.

'Spare me no bliss, no pang of strife,  
Withhold no gift or grief I crave,  
The intricate lore of love and life  
And mystic knowledge of the grave.'

Lord, Thou didst answer stern and low:  
'Child, I will hearken to thy prayer,  
And thy unconquered soul shall know  
All passionate rapture and despair.

'Thou shalt drink deep of joy and fame,  
And love shall burn thee like a fire,  
And pain shall cleanse thee like a flame,  
To purge the dross from thy desire.

'So shall thy chastened spirit yearn  
To seek from its blind prayer release,  
And spent and pardoned, sue to learn

The simple secret of My peace.

‘I, bending from my sevenfold height,  
Will teach thee of My quickening grace,  
Life is a prism of My light,  
And Death the shadow of My face.’

### Analysis

The Soul’s Prayer poem reveals the poetess’s mystic vision dealing with problems of life and death. The poem is an imaginary conversation between the conscience and the God. The conscience pleads God to reveal the meaning of life and death.

Saojini Naidu’s poetry deals with the problems of life and death as the life is full of pains, sorrows, confusions and problems. With the problems of life and death Naidu prefers to address God who is the maker of this world and creator of life and death. She writes this poem with the voice of a child who is a girl of 13 years old. Child is none but the poetess herself.

The poem The Soul’s Prayer presents her faith in God and feels pride to be His innocent child. The child makes a blind prayer to God and pleads with Him to reveal the various metaphysical aspect of life and the nature of existence or the law of life and death. Here the speaker is searching for “the inmost laws of life and death,” seeking answers to questions that strike at the heart of living and consciousness.

In this way she thinks that if God tells her the laws and mystery of life and death, she may get ready to bear the bitter experiences of life as joys and sorrows of human life with the greatness of God as she appears saying to, “Give me to drink each joy and pain:” The poetess prays to God to feel everything in the whole world, all life’s joys and pain at the most intense levels

Not only she craves for bliss in life, but she is ready to keep abreast of every pang of strife and struggle. The poem has also an autobiographical tone when she desires to experience every type of situation in life as she is ever ready to face dangers, and though her own life is one long struggle with ill-health and chronic heart-weakness, she plunges headlong into the battle of life as also into the battle for India’s freedom.

She believes that it is only when she passes through the trials and tribulations of life that her souls would be completely thirst of knowledge. Sarojini Naidu further asks God not to give her gift or grief. She is delighted because the soul might not have to come back to deal with vagabond issues.

The knowledge of the grave is mystic because nobody knows what happens at the grave goes beyond one’s ordinary senses; one can’t experience it while in this body. Neither does he remember how it was or what it was before human birth.

Thus, the poem concludes with a belief that life and death are interlinked between one another, reflecting each other. In this poem, Shadow and Light are just like birth and death, like night and day, like inhaling and exhaling.

### **Nissim Ezekiel – The Railway Clerk.**

#### **About the Author**

Nissim Ezekiel who is considered the foremost among the modern Indian poets writing in English is, like Ramanujan and Parthasarathy, an academic poet in more than one sense: He was a Professor of English in Bombay University and more importantly, he is as much an intellectual and a philosopher as a poet. His birth and background were such that while his roots were in a non-Indian, Jewish Parsi religion and culture, he grew to be an Indian both in his beliefs and world-view and developed into a personality that was too complex for easy analysis.

Ezekiel was born in Bombay in 1924. After his early schooling he joined Wilson College, Bombay and later went to Birkbeck College London. Though he went to England to study philosophy under C.E.M. Joad he showed no less an interest in the theatre and the visual arts as also in poetry and his career as a clerk in the High Commissioner's office in London had not in any way made him slacken his interest either in his intellectual pursuits or in his creative efforts.

The poet in him grew and developed as much out of his intellectual mental make-up as out of an emotional make-up and one finds in his poetry a close and meaningful interaction between the philosopher and the poet. The dominant passion of his life has, however, been poetry and poetry to him seems to have been a vocation to which he has taken seriously with a deep sense of commitment.

Ezekiel has held many important positions besides that of a professor at Bombay. He was the Editor of Quest, Imprint and the poetry page of The Illustrated Weekly of India and he has been a visiting professor at several universities both in India and in the U.S. and Australia. He was also Director of a theatre Unit in Bombay.

Ezekiel's first volume of poems appeared under the title A Time to Change (1952) and the other volumes which followed were Sixty Poems (1953), The Third (1959), The Unfinished Man (1960), The Exact Man (1965) and Hymns in Darkness (1976). While the poems in these volumes focus on a variety of themes such as love, sex, death, loneliness and prayer, they bear testimony to the fact that Ezekiel showed a consistent preoccupation with the banality as well as the complexity of present day civilization as he perceived it in the Indian scene.

They also affirm his belief in the religion of the self and the efficacy of prayer and show a constant attempt to come to terms with himself. As Parthasarathy has put it in his introductory note on the poet in his Ten Twentieth Century Indian Poets, "Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in his poems the imprint of a keen, analytical mind trying to explore and communicate on a personal level, feelings of loss and deprivation".

## **Short Essay**

### Introduction:

The Railway Clerk by Nissim Ezekiel is a dramatic monologue in which a middle-class railway clerk shares the struggles of his everyday life. Though he has a secure government job, his life is full of pain, pressure, and problems.

### Struggles at Work:

The clerk is honest and hardworking but is never appreciated. He completes all his duties sincerely, yet his superiors find mistakes and scold him. His leave requests are rejected twice, and he is forced to work overtime without extra pay. He sits at a small desk, under a broken fan, struggling in uncomfortable conditions.

### Family Pressure and Daily Stress:

His salary is too low to meet his family's basic needs. He has no savings and lives from one payday to the next. His wife keeps asking for money, and his sick mother-in-law depends on him completely. Most of his income goes toward her treatment, yet it's not enough. He travels daily from Borivili, returns tired, and has no time for his children, who are now careless about studies.

The clerk cannot earn bribes like some of his lucky colleagues. He feels stuck, with no chance of promotion since he lacks a college degree. He wishes to be a bird, free from the stress, struggle, and pain of human life.

### Small Joys, Heavy Worries:

His life feels dull and lifeless. Only Sundays bring him a little happiness when he watches a movie. Sometimes, he meets his friends, and they mainly talk about the problems of the country. His friends think about going abroad, but he can't even imagine that — his mind is filled with personal worries.

### Conclusion:

The poem shows the painful reality of many honest workers whose efforts go unrecognized. The railway clerk stands for thousands who struggle quietly every day.

## **The Railway Clerk Detailed Summary**

The Railway Clerk is a dramatic monologue written by Nissim Ezekiel, a well-known Indian poet. In this poem, the speaker is a middle-class railway clerk who shares his painful and emotional life. Though he has a secure government job, he suffers deeply due to low income, overwork, and lack of appreciation.

The poet uses simple and realistic language to express the inner feelings, struggles, and helplessness of this ordinary man. The poem presents the harsh realities of a clerk's life, making the reader feel sympathy and concern.

The speaker works as a railway clerk and shares his sad and emotional condition. He says that even though he has been working in the railway for many years and has a permanent government job, his life is still full of pain and problems. He is always worried — both about his personal life and work.

He is honest and sincere in doing his duty. He gives his full effort and never leaves any task incomplete. But still, instead of being praised for his honesty and hard work, he is always blamed. Mistakes are found in his work, and he gets scolded. He is told to be more careful, even though he tries his best.

He never receives any reward for being honest and loyal. He is not even allowed to take leave. When he applies for leave, his requests are rejected without thinking about his problems. This year, he applied for leave twice, but both times it was rejected by the higher officials.

Every day, he has to handle a lot of work. He works overtime but doesn't get paid extra for it. It is very hard for him to manage his household responsibilities. His salary is not enough to cover his family's basic needs. His wife keeps asking for more money for household needs, but he doesn't know how to get it.

He says his job does not give him any chance to earn bribes, unlike some of his colleagues who are lucky in this matter. He sees them earning extra money and feels they are fortunate.

He also cannot get promoted because he does not have a college degree. He wishes he were a bird so he could be free. He wants to live a peaceful and easy life. He is very tired of his life as a clerk. He hates human life because it is full of pain, struggle, and stress.

His office also does not provide him with good facilities. He finds it very difficult to do his work. His desk is too small, and he cannot write properly on it. In summer, the fan above his head doesn't work, and he has to suffer in the heat.

His house is far away from his office — in Borivili. He has to travel a long distance every day. This daily travel takes a lot of his time. By the time he comes home, he is extremely tired and cannot give enough attention to his wife and children.

Because of this busy and tiring routine, he has even forgotten to ask his children about their studies. His children are now taking advantage of this and are not studying properly. Their future looks dark to him. He doesn't know how to solve his current problems or how to secure a better future for his kids.

His life as a railway clerk has become boring and lifeless. He finds no joy in it anymore. He works hard all week, and only Sunday gives him some relief. On Sundays, he watches a movie to relax. This is the only day he feels a bit happy and forgets his worries.

He also has good friends who give him comfort. Sometimes, when he does meet them, they talk about different topics — especially the problems of the country. His friends think about going abroad, but he can't even imagine that — his mind is filled with personal worries.

On top of everything, his mother-in-law is seriously ill and cannot move from bed. She has no one else to help her, so she depends completely on him. He has to pay for her treatment. A big part of his salary is spent on her medicines and needs, but even then, he cannot give her full treatment.

This poem reflects the real-life struggles of many middle-class employees in India, especially in government sectors. In a country where corruption and favoritism are common, honest workers are often ignored or overburdened. Promotions depend on degrees and connections, not on loyalty or performance.

People with low salaries face daily challenges — rising expenses, family responsibilities, medical costs — and still keep working without complaints. The railway clerk in the poem represents

countless such individuals across India, whose hard work keeps the country running, yet whose lives remain unnoticed and unrewarded.

### **A.K.Ramanujam - The Striders**

#### **About AK Ramanujan**

A.K. Ramanujan, or Attipate Krishnaswami Ramanujan, was a renowned Indian poet, scholar, and essayist, celebrated for his profound contributions to Indian literature and culture. Born on March 16, 1929, in Mysore, India, he later moved to the United States and continued to make a significant impact on the world of literature. Ramanujan's life was a testament to the seamless blending of Indian traditions and modernity in his literary works. Some of his notable works include "The Striders," "A River," and "Obituary." Ramanujan's ability to seamlessly blend traditional Indian folklore with contemporary themes and poetic techniques has left a lasting legacy in the world of literature, making him a revered figure in both Indian and global literary circles.

The Striders is a saddening poem by A.K. Ramanujan that reflects upon the struggles and displacement experienced by a group of people. The poem evokes the imagery of these "striders" who move together in a foreign land, possibly as a result of migration or displacement. The poem captures their collective journey, hardships, and their hope for a better future. In this blog, we will deal with the summary of The Striders by AK Ramanujan along with the themes, structures, forms, and literary devices used in it.

#### **Summary of the poem**

The Striders by A.K. Ramanujan is a powerful and evocative poem that delves into the lives of a group of people, the "striders," who find themselves in a foreign land. This poem is a poignant exploration of themes related to migration, displacement, identity, and resilience. The striders are depicted as a collective entity, moving together in an unknown environment.

Ramanujan's use of vivid and evocative language captures their hardships and their shared journey, which may symbolize the universal experience of those who have been uprooted from their homes. The poem carries a tone of both melancholy and hope, as it highlights the struggles and challenges faced by these individuals but also hints at their determination to forge a better future. The poem's title, "The Striders," conveys a sense of purpose and unity, as they stride forward together despite the adversities they encounter. "The Striders" is a profound reflection on the human condition in the face of change and the enduring spirit that drives people forward in the midst of uncertainty.

#### **Stanza 1**

And search  
For certain thin  
Stemmed, bubble-eyed water bugs.  
See them perch  
On dry capillary legs  
Weightless  
On the ripple skin  
Of a stream

The first stanza of “The Striders” by A.K. Ramanujan introduces the central theme of the poem. It describes a group of people, referred to as “striders,” who are walking together in a foreign land. The stanza evokes a sense of displacement and dislocation as these individuals navigate an unfamiliar environment. Ramanujan’s use of vivid imagery conveys the idea of a collective journey, setting the tone for the poem’s exploration of migration, identity, and the shared experiences of these “striders.”

### **Stanza 2**

Not only prophets  
Walk in water. The bug sits  
On a landside of lights  
And drowns eye-  
Deep  
Into its tiny strip  
Of sky.

In the second stanza of “The Striders” by A.K. Ramanujan, the poet continues to describe the journey of the “striders” in a foreign land. The stanza highlights the challenges and hardships they face as they move through an unfamiliar landscape. Ramanujan’s use of phrases like “wading through mountains” and “the dark sea” conveys the arduousness and difficulties of their path. The stanza emphasizes the idea of collective struggle and resilience as the “striders” press forward despite the obstacles, underscoring the universal themes of human perseverance and endurance in the face of adversity.

### **Arun Kolatkar - An Old Woman**

Arun Kolatkar is the poet of the poem, “An Old Woman.” The poem is about encountering clinging old women when visiting a shrine or religious place. This poem depicts an old woman in a totally different vision, as the poet discovers her with a unique outlook owing to the woman’s demeanour and her words.

He comes across this woman, fragile yet fierce in her gaze. For a fifty paise coin, she asks him to take her service to tour around the horseshoe shrine. Though the speaker first wants to dismiss her, she persists, and he finally recognizes her strong desire to earn a respectful life on her own. Eventually, his perspective shifts.

### **About the Poet**

Arun Kolatkar (1932-2004) was educated and employed as a graphic artist in Mumbai. Kolatkar, a Commonwealth Poetry Prize recipient, has written to ‘Kavi,’ ‘Opinion Literary Review,’ ‘New Writing in India,’ and ‘The Shell and The Rain,’ among other publications. He is a poet who is bilingual and has also translated Marathi poetry. This poem is from his book ‘Jejuri,’ which contains a compilation of his poetry.

### **Introduction**

In the poem ‘An Old Woman’, Arun Kolatkar wonderfully paints the graphic picture of an old begging woman. The decay of this old woman here clearly symbolizes the decay in our own lives, in our society.

### **An Old Woman Summary**

At Jejuri, an old woman catches hold of a pilgrim in order to extract some money from him. She is a very poor woman who earns her living by begging money from the pilgrims who go to Jejuri. Her

demand is very modest because she asks a pilgrim for only a fifty-paise coin; and, when the pilgrim shows his unwillingness to give her the money, she says that, in return for the money, she would take him with her and show him the Horseshoe Shrine. Some pilgrims would readily give money to this old beggar-woman but there are others like the protagonist (Manohar) who, having gone to Jejuri not as a pilgrim but as a casual visitor wanting to observe what kind of a place Jejuri is and what goes on there, would not like to part with any money.

When the pilgrim replies that he has already seen that shrine, she still clings to him and, in fact, tightens her grip on his sleeve. The pilgrim looks at her with an expression of finality, indicating his refusal to give her any money. But the woman still does not leave him and says that a poor old woman has no alternative but to maintain herself on the charity of people.

The pilgrim then looks up at the sky, and a moment afterwards he once again turns his gaze upon her, indicating his unwillingness to give her anything. The pilgrim undoubtedly feels overwhelmed by his feelings but is still unwilling to give her any money. It seems to him that her poverty and his refusal to give her any money have combined to cause sudden cracks in the hills and in the temples. He even gets an impression that the sky has fallen down to the earth with a loud sound, shattering everything except the withered old woman who alone stands before him.

At this, the pilgrim thinks that he has been reduced to a nonentity (or a person of no significance at all). The pilgrim feels as unimportant as the small coins which the old woman has collected from other pilgrims and which she is holding in her hand.

### **An Old Woman Analysis**

This poem may be called a vignette. (A vignette is a sketch of a person or of a scene or of a place). Here the poet has drawn the portrait of an old beggar woman, begging money from the pilgrims who go to Jejuri.

The portrait of the old woman in this poem is very vivid, very realistic, very convincing, and very interesting. The poet has used the right words to draw the portrait; and he has depicted the woman's behaviour and his own reactions to her most effectively. In fact, it is one of the finest poems in the whole sequence. It is one of the few poems in which the protagonist feels genuinely moved. In other words, the sight of the old woman and her behaviour arouses his human sympathy even though, throughout the poem, he expresses his reluctance to give her any money. The poem is a model of simplicity and clarity.

#### **Theme**

In this poem, the visitor's impression of the woman as someone who just pestered the tourists for money has transformed. He realizes that despite witnessing a catastrophe, this woman prefers to earn her life on her own. The poem ends on a note that, no one can be taken for granted.

#### **Structure**

The poem is structured into 11 stanzas that are made up of irregular tercets. A tercet is a three-line stanza which may or may not consist of a rhyming pattern. The length of the lines may contain a single word or multiple words. There is no particular rhyme pattern in the poem "An Old Woman." However, in stanza 10, the words crone and alone create a rhyme.

The poetry is summarized by grouping together a few stanzas.

#### **Stanza 1-4**

An old woman grabs  
hold of your sleeve  
and tags along.

She wants a fifty paise coin.  
She says she will take you  
to the horseshoe shrine.

You've seen it already.  
She hobbles along anyway  
and tightens her grip on your shirt

She won't let you go.  
You know how old women are.  
They stick to you like a burr.

An old lady grabs the sleeve of a tourist and follows him. A 'fifty paise coin' is what she wants. She promises to show him 'the horseshoe shrine' in exchange for the coin. The traveller walks away since he has already seen the shrine. The elderly woman 'tightens her grip' and 'hobbles' along, refusing to give up. She is determined. She clings to him like a prickly seed pod that clings to clothing, a 'burr.'

#### **Stanza 5- 7**

You turn around and face her  
with an air of finality.  
You want to end the farce.  
When you hear her say,  
'What else can an old woman do  
on hills as wretched as these?'

You look right at the sky.  
Clear through the bullet holes  
she has for her eyes.

Annoyed by her persistence, the traveller chooses to 'end the farce' with an 'air of finality,' declaring that he would not submit to her and, as a result, putting an end to the 'farce.' He believes that his hard-headed response will drive her off. But the old woman's statement – 'what else could an old woman do to survive on these wretched hills' – hits the narrator like a flash of light. The narrator is able to 'see' her up close because of the harsh truth that confronts him. He is taken aback when he turns to gaze at her face. He discovers that his eyes are like deep 'bullet holes.'

#### **Stanza 8-11**

And as you look on,  
the cracks that begin around her eyes  
spread beyond her skin.

And the hills crack.  
And the temples crack.  
And the sky falls

With a plateglass clatter  
around the shatterproof crone  
who stands alone.

And you are reduced  
to so much small change  
in her hand.

Her skin is wrinkly, and cracks around her eyes and her skin appeared to grow. Everything seemed to be crumbling around him. The atmosphere then undergoes a tremendous change. A disaster has occurred. The sky descends as the hills collapse, the temples break. The old woman, on the other hand, stands as a symbol of all-around deterioration.

The pilgrim undergoes an emotional transfiguration at the very same moment when the woman stands alone. He is embarrassed. He has been reduced to a smidgen (tiny bit) of change in the heartland. His self-esteem is diminished as a result of this understanding. The image of the woman as someone who is only harassing the tourists for money has altered in the mind of the speaker.

He now realizes that this woman is strongly determined and prefers to earn her life on her own. His spiritual awakening to the ‘real’ world makes him feel ‘insignificant,’ much like the penny in her palm. The end of the poem asserts that not a single person must be judged or taken for granted.

### ***Kurunthogai – Sangam Literature – A.K Ramanujam***

#### **Introduction**

Kurunthogai is one of the most significant anthologies of Sangam literature, composed between approximately 300 BCE and 300 CE in ancient Tamilakam. It belongs to the Ettuthokai (Eight Anthologies) collection and consists of 400 short poems, each ranging from two to twenty lines, written by multiple poets. The title Kurunthogai literally means “short anthology,” reflecting its concise and poignant poetic style. The collection is primarily concerned with agam (love, personal emotions, and intimate experiences), although a few poems also touch upon puram (war, heroism, and public life).

The poems of Kurunthogai are renowned for their lyrical beauty, brevity, and emotional intensity. They employ akam-tinai classification, situating love and relationships within symbolic landscapes—such as mountains, forests, seashores, and pastoral settings—which reflect the psychological and emotional states of the characters. The poets, who include both men and women, kings and commoners, express universal themes of love, separation, longing, and desire, while preserving local customs, cultural practices, and social nuances of the Sangam period.

Critically, Kurunthogai is admired for its artistic economy, richness of imagery, and sophistication of expression. It provides invaluable insight into ancient Tamil society, gender relations, and aesthetic sensibilities. The collection also exemplifies the Sangam ethos, which combines realism, moral

consciousness, and poetic imagination. As a foundational text of Tamil literature, Kurunthogai continues to be studied for its linguistic elegance, thematic depth, and contribution to the development of classical Tamil poetics, making it a cornerstone of both literary and cultural history in South India.

### **About the Translator**

Attipate Krishnaswami Ramanujan was a distinguished Indian poet and translator. He was born in 1929 in Mysore, India, to a Tamil Brahmin family. His father was an academic specialising in English and Sanskrit literature. Ramanujan was proficient in Tamil, Kannada, and English from a young age. This multilingual background influenced his subsequent works and translations.

Ramanujan pursued English literature at the University of Mysore. He subsequently undertook advanced studies in linguistics and folklore in the United States. He obtained his Ph.D. from Indiana University in 1963. Subsequently, he became a professor at the University of Chicago. He instructed in South Asian languages and civilisations for numerous years.

He is renowned for his poetry and translations of classical literature. His English poetry embodies personal, cultural, and philosophical themes. His anthology *The Striders* signified his emergence as a prominent poet. He translated ancient Tamil and Kannada literature into English. His rendition of *The Interior Landscape* presented Sangam poetry to a global audience.

One of his most renowned works is *Speaking of Siva*. This volume comprises translations of mediaeval Kannada Bhakti poetry. His translations preserve the essence and cadence of the originals. He fused academic rigour with lyrical sensitivity. His contributions exposed Indian literature to a global audience.

### ***Kurinji tinai – 2, 3, 18, 23, 40***

#### **1. About the Authors**

##### **Irayanar**

There was a famous poet and wise man named Irayanar in the Sangam age. He was known for having deep spiritual understanding and being a wise poet. People often connect him with the god Shiva. His verses are about loyalty, love, and giving good advice. Irayanar is also known for putting together Ěraiyanar Akapporul. This work laid the groundwork for the study of Tamil grammar and literature. His impact on Tamil literature is still felt and respected today.

##### **Kapilar**

His name was known to many Sangam poets. A good leader named chieftain Pari was one of his close friends. Kapilar didn't know what to do with his sadness after Pari died. He wrote more than 200 poems about love, nature, and loyalty. There are poems of his in Kurunthogai, Akananuru, and Purananuru. The work of Kapilar is full of feeling and vivid natural scenes. People remember him for how well he showed how people felt. He killed himself by fasting until he died, which is a religious practice.

##### **Allur Nanmullaiyar**

He was a skilled female poet who wasn't very well known. At the end of the Sangam period, she lived in Tamil Nadu. Her poems are in the collection of poems called Kurunthogai. She is known for writing about love and how people feel inside. Her words were fine, sharp, and very expressive. She

used nature to talk about feelings and wants. A woman's voice was added to Tamil poetry by Allur Nanmullaiyar.

### **Verse 2**

The heroine says that her love is like a valuable gem. It's like a jewel is shining when he's around. She feels far away from him even when she is next to him. Even though her eyes can reach him, her heart can't. He stays far away, like a sound that can't be seen. Having him close doesn't make me feel better or warmer. He stays out of reach, like a waterfall that you can only hear. He's there for her even though he hasn't touched her. Her love wants to be close but can only hear silence. Even when he is there, the distance between them grows. His picture stuns her like a rare ornament. But her soul longs for him even though he doesn't exist.

### **Verse 3**

The friend talks about how strong the lover's charm is. People say that he's like a hunter's bow. He knows about love like a hunter knows about his prey. Her mother sees the girl fall in love. She tells her off for losing weight and being quiet. The girl doesn't tell her mother that she loves someone. The hills and birds know her secret, though. Nature knows the quiet pain she's feeling. No matter how weak her body gets, her love stays strong. Her quiet says a lot about how she feels. The people around her can see things that her mother can't. The love bow has hit her heart very hard.

### **Verse 18**

The girl remembers that her lover told her he would come before the millet ripened. Now the fields are full of grain and the sound of little drums can be heard through the hills. It's raining and the sky is getting darker, but he hasn't come back like he said he would. She has been waiting for him all year, and each season has passed with it. Her heart counts the days like crops do, and she is sad alone as the hills celebrate the monsoon. Her hope fades like grain bending in the wet soil, and she hears nature's music but not his voice. Her absence grows as strong as the seasons.

### **Verse 23**

A girl's friend talks about how tough she is. He hasn't come back yet, but she doesn't break. Her eyes won't go to sleep, but she stays strong. Her love is on fire, but her body stays still. She's like bamboo that bends in strong winds. She feels sad, but it can't shake her spirit. Even though she doesn't sleep at night, she still stands. Everyone sees how calm she is, but not how much she hurts. Even though it hurts, her heart never breaks. The hills know how sad she is and hold her tight. She moves with the wind like a tall reed. Her love is quiet, but strong at its core.

### **Verse 40**

As she waits for her lover, she feels terrible pain inside. Her body looks like a flowering flame tree. Every part of her waits with red sadness. Her love has turned into a flower of pain. He doesn't come back or see how sad she is. She wants to know if he can feel how sad she is. The summer pines are as fiery as her heart's desire. Every part of her is lit up by her desire. Her pain is like fire that goes through the hills. She feels like her body is on fire. Still, she waits in the heat of her desire. He loves her, but she stays far away from him.

## About the Authors

### Aiyur Mutavan

Aiyur Mutavan was a very wise and old Tamil poet. He lived during the Sangam age, which had a lot of writing. People know that his poems are deeply moving and beautifully clear. He wrote parts of the Kuruntokai, which has love and longing themes. The refined language and cultural norms of the time can be seen in his verses. It was clear to Aiyur Mutavan that he could use images and metaphors well. In his poetry, he often writes about how women in love really feel.

He often wrote in the Akam style, which is about the inner life. His poetry is about being far away, waiting, and having emotional problems. These lines of his are full of grace and sensitivity. They used nature as a mirror to show how people feel. His style was simple, but it had a lot of meanings hidden inside it. He was from Aiyur, a place famous for having smart people. The Sangam verses that were written about him carry on his legacy.

### Perunkunrur Perunkaucikanar

In the time of the Sangam, he was also a well-known poet. He was famous for being wise and having a voice that made people think. Both Purananuru and Kuruntokai have things that he added. He wrote about love, being apart, war, and the values of being a king. His name comes from where he comes from: Perunkunrur, a village with a lot of culture. He had a clear voice when writing about sad and angry things. In his poetry, he often praised brave kings and good behaviour. He used words in a way that was fair, thought-out, and rooted in his culture. Perunkaucikanar's writing style shows that he cares about truth and justice. He made an indelible mark on old Tamil literature. Lots of people still read his poems because they have historical and emotional power.

### Verse 8

The heroine believed what he said about love and promise. She thought she was the only person in his heart. Other people saw the truth of the night, though. Her bracelets broke, but it wasn't because she was happy or playing. She felt sadness wrap around her wrist, and her tears fell. She was so sad that she couldn't hold anything together.

### Verse 19

That night, his friend saw him with someone else. But now he lies without feeling bad or guilty about it. There is no sound or sign from the heroine as she listens. Her face stays still, like water that doesn't move. But her heart is trembling like reeds in the wind. She is quiet because she is in too much pain to speak.

### Verse 33

She heard that he had come back close by. She felt hope rise inside her like a flame in the dark. She turned on the lamp and waited for him. But the light went out, and the room became dark. In the dark, fireflies flickered like false signs. He never came, so she waited in silence.

### Verse 157

The hero's friend knows that she knows about his lies. She smiles, though, like nothing took place. Her pain stays hidden by how calm she seems. Like clear water in a field where buffalo have been.

The outside looks clean, but there is mud swirling inside. Even though her soul is shaking, she is strong because she is still.

### Verse 196

She knows he picked someone else to be with. She understands why he can't be there and lets him go. But she begs him not to come back with the scent of jasmine. That flower is where she first fell in love. Its smell will make her lose what little peace she has left. Let him go, but don't promise to come back with old stuff.

*Marutha tinai – 8, 19, 33, 157, 196.*

### About the Authors

#### Orampokiyar

Orampokiyar was a famous Tamil poet from the time of the Sangam era. A lot of the time, his poetry showed strong feelings that came from love and nature. He is known for being able to capture the pain of longing and being apart. His Kurunthogai verse shows emotional strength through strong, simple images. Anthologies of old Tamil literature have copies of Orampokiyar's works. His verse in Neithal Tinai shows how love lasts forever. He compares how the heroine feels to rocks on the shore that have been worn down by waves. This imagery shows how strong women are when they've lost someone close to them. His writing captures stillness, silence, and the permanence of feelings. He gives voice to a huge range of emotions in just a few lines.

#### Ammuvanar

Ammuvanar is another poet from the Sangam period who made a few important contributions. His poems are known for having beautiful language and deep feelings. He often used nature to show how people interact with each other. His writings are a mix of gentle observations and deep philosophical thoughts. Like many other early Tamil poets, Ammuvanar's identity is still not fully known. In the Sangam tradition, Ammuvanar was very good at using images from nature. He used things from nature to show how he felt inside. His voice is soft, but his thoughts are very clear. His style is calm, has many layers, and comes from poetic sensitivity. Tamil classical poetry fans are still moved by Ammuvanar's verses.

Both poets added different kinds of feelings to Kurunthogai. Their use of few words made an emotional impact that lasts. Not much is known about their lives, but their poetry speaks to people from many centuries. Their honour lives on in the voices of both heroes and nature.

### Verse 21

The girl's friend talks about how much pain she's feeling. He didn't say anything or come back when he left her. She doesn't show any anger or sadness, though. She doesn't say anything and doesn't seem to be upset with anything she says. The pain she feels in her heart is hidden by her silence. She goes out into the fields and picks white lotus stalks for fun. Her bracelets fall off her thin wrists as she works. They fall not because she is careless, but because she is sad and can't say anything.

### Verse 98

Someone the girl's friend talks to talks to the man who left. She tells him that the girl never talks badly about him or makes complaints. But her eyes show what she's really thinking. She turns away after looking at the bed they used to share. She tries to hide the tears that are slowly coming out of her

eyes. She is sad like a farmer who looks at his empty land. She, too, feels helpless in the hot sun, just like he does. Her love doesn't say anything, but her heart can't forget.

### **Verse 167**

The friend says that the man is full of sweet lies and fake love. He says he loves the girl, but he goes somewhere else without feeling bad about it. His words are sweet, but they are empty and not true. The girl knows everything, but she doesn't say anything about it. She looks down and waits for him with hope. Her heart is like a field that knows it's going to rain soon. She still loves him very much even though he hurts her. She suffers in silence, hoping that love will come back to her.

### **Verse 186**

The man's mistress talks about how he talks about his wife. He says that having a wife is just a duty for him. But the way he talks about her makes me feel good. His voice changes as if he can taste ripe, sweet mangoes. She knows that his wife has a special place in his heart. When it rains, the wife is like fields that are full of quiet riches. The mistress thinks that what he says shows more than he lets on. She knows that he loves his wife, even though he says he doesn't.

### **Verse 188**

His friend tells the woman how she knows he is seeing someone else. When he goes to see another woman, she quietly lets him come back. He still gets food from her like a good wife would. Even though her heart is breaking inside, she stays calm. Her pain is hidden by a smile that is kind and quiet. Her heart feels like a tree branch that was hit by a rock. The flowering tree doesn't make any noise, but it's really hurting. She deals with her sadness with grace, not complaining or getting angry.

*Neithal tinai – 49, 57, 92, 97, 102*

## **About the Authors**

### **Allur Nanmullaiyar**

A famous woman poet from the Sangam era was Allur Nanmullaiyar. She wrote deeply moving verses for Kurunthogai and other collections. Her poems often show the feminine voice and the way she feels inside. She used delicate but strong images to talk about love, longing, and being apart. Her name connects her to Allur, which suggests where she comes from or who helps her. Her writing shows that she has a deep understanding of how people feel and how to use poetry. Not much is known about her life, but her poems are full of personal truth.

### **Uraiur Enicheri Mudamozhiyanaar**

Uraiur Enicheri Mudamozhiyanaar was from Uraiur, which was the capital of the Chola empire. People knew him for writing poetry with clear, polished, and gentle language. His verses have a smooth flow and are very emotional. His name, Mudamozhi, which means "sweet language," shows how well-spoken he is. He wrote verses that showed how people feel in natural and social situations. The high standards of poetry in the Sangam tradition can be seen in his work. His legacy is beautiful language and images that come from the heart.

### **Orampokiyar**

Another Sangam poet was Orampokiyar, whose name means "one from the borders." His poems show a point of view from outside of society's main hub. By looking from the edges, he gave Sangam poetry new points of view. Even though he didn't do much, what he did had a big impact on culture

and emotion. His voice added a wide range of human experiences and situations to Sangam literature. Even though he only wrote a few verses, they show poetic insight and human understanding.

#### **Verse 49**

It's scary for the girl because her lover has left by sea. She looks for him in the white-capped waves and the salty air. Nature doesn't answer her, even though it's alive and moving. The sea doesn't say a word when she shouts out in worry. It's both a path and a wall when the ocean is so big. She looks to nature in the hopes that it will speak. But the wind and waves don't answer her longing.

#### **Verse 57**

The girl was sad as she watched the boat leave. Since then, her heart has been restless and weak, like sand that moves. Every wind changes the way her sadness and desire look. She feels like the wind blows sand dunes up and down. A friend of hers can see that her peace is no longer stable. It's no longer safe for her love to rest on. With each passing moment, the departure has made her heart change.

#### **Verse 92**

It's still fresh in her mind that he promised to come back before the tide changed. Since then, many tides have come and gone without him coming back. The passing of time makes her hopeful heart feel heavy. The conch, which used to be dry, is now full of sand. She has been waiting for so long that she has seen nature change. She feels her hopes slowly fade away as time goes by. The sea keeps moving, but her promise hasn't been kept.

#### **Verse 97**

She goes to the shore every night, even though the sea is rough and dangerous. No amount of time or trouble can shake her love. Like a stone that has been worn down by waves, her heart keeps beating. She waits through rough waves with hope that will never go away. Her love is as strong as a stone that has been shaped over time. Even though the sea is rough, her feelings are still strong. Her friend loves her very much and doesn't want it to end.

#### **Verse 102**

She looks out at the water and counts each sail that comes into view. She hopes that each one is for the man she is waiting for. The tide comes and goes, but he never shows up. Every day, she stays by herself on the shore. Even though the sea is always moving, she waits. With each boat that goes by, she holds on to hope. She still stands on the edge of love and longing.

*Palai tinai – 16, 20, 27, 37, 135*

### **About the Authors**

#### **Kapilar**

Kapilar was a big name in Tamil Sangam politics and literature. He wrote more than 200 poems that show a lot of feeling and wisdom. Many of his works are about love, war, and being good. He was close with the chieftain Pari and wrote poems about how great he was. Kapilar wandered around in sadness after Pari's death and wrote poetry to show his feelings. He finally decided to fast until he died, which was a way for him to protest.

Kapilar's poems can be found in a number of Sangam collections, such as Kurunthogai and Purananuru. He was a master at showing how he felt through poetic landscapes like Kurinji and

Marutham. His pictures often linked things in nature to how people feel. People know him for being clear, expressing himself subtly, and having strong morals. People still love his works because they are both deep and easy to understand. Kapilar is still a sign of loyalty, honesty, and great poetry.

### **Uraiyyur Enicheri Mudamozhiyanaar**

Poetry from the time of the Sangam era by Uraiyyur Enicheri Mudamozhiyanaar was known for its delicate language. His name means “sweet-tongued” or “graceful speech,” which fits with the way he writes poetry. A very old Chola capital with a lot of culture, he lived in Uraiyyur. He wrote a lot of verses, but only a few of them have been found. His writings often show how women feel when they are in love. He wrote about delicate mental states with soft, lyrical lines.

Mudamozhiyanaar used nature to show how he felt and what he wanted. His Kurunthogai verse shows that he is sad about being apart and about change. He talked a lot in the voice of a friend or loved one. His voice was soft, thoughtful, and full of clear emotions. He only made a small contribution, but it was deeply felt. People remember him for showing love in a sincere and beautiful way.

#### **Verse 16**

His promise about the Flame tree blooming comes back to the girl’s mind. It was full of red flowers, so he said he would come back. Some time has passed, and now the tree is empty again. She looks around for him, but he hasn’t come yet. The empty tree shows how her hope and sadness are fading. Even though time goes by, her heart that is waiting stays the same.

#### **Verse 20**

People around her said the path through the forest was long and dangerous. But she feels much more difficult and crazy inside. She feels so alone that her heart feels like a thick forest. It seems like her emotional journey is longer than any road. Desire fills her like trees cast shadows in the forest. As her sadness grows, the real path seems less difficult.

#### **Verse 27**

A friend of hers says she talks to the dry riverbeds all the time. She calls out to him as if stones could answer. Because she is alone, she thinks that the desert might bring him back. The dry land can hear her pain but doesn’t give her a way back. Her voice echoes through the silence like prayers that haven’t been answered. Nature stays quiet, which shows how much she hurts and how alone she feels.

#### **Verse 37**

The girl says that she is like a deer in a land on fire. The deer even hide in the trees to avoid the sun. But the person she loves has run straight into fire and won’t look back. The hot land makes her heart feel the same way. Her pain has nowhere to go; there is only a burning void. From the middle of the desert, her love burns on its own.

#### **Verse 135**

Her friend says she never cries, even though it’s clear she’s in pain. It looks like her eyes are as dry as ponds after a long drought. She has cracks in her because she has been waiting in silence for so long. Her pain is hidden by eyes that don’t cry anymore. Her heart cries out for comfort like the ground begs for rain. She is lifeless and cracked because he isn’t there.

## UNIT - III

### **Theory of Value: A Collection of Readings-(33-40) from GARLAND**

The section on Theory of Value in A Collection of Readings published by Garland discusses the philosophical study of value, also known as axiology. These readings focus on understanding what value is, how value judgments are made, and whether values are objective or subjective. Instead of presenting a single theory, the selection introduces different perspectives to help readers reflect critically on the nature of goodness, worth, and importance in human life.

The readings begin by raising a fundamental question: What does it mean to say that something is valuable? Value is discussed as a quality that makes objects, actions, or experiences desirable or worthy of approval. The collection explains that values influence human decisions, moral judgments, and cultural practices. Thus, value is not an abstract idea alone but an essential part of everyday life.

A major distinction made in the readings is between intrinsic value and instrumental value. Intrinsic value refers to something that is good in itself, such as happiness, truth, or knowledge. Instrumental value, on the other hand, refers to things that are valuable as means to achieve other ends, such as money, tools, or education. This distinction helps clarify ethical reasoning, as it encourages individuals to consider whether they value something for its own sake or for its usefulness.

The readings also explore the debate between objective and subjective theories of value. Objective value theories argue that values exist independently of individual opinions or emotions. According to this view, certain things are inherently good or bad, regardless of what people think about them. Subjective theories claim that values depend on human feelings, desires, and preferences. What is considered good or beautiful may vary from person to person and from culture to culture. The collection presents both positions, showing the strengths and weaknesses of each.

Another important idea discussed is the nature of value judgments. Value judgments are statements that express approval or disapproval, such as calling an action good or an artwork beautiful. The readings examine whether such judgments can be true or false, or whether they merely express emotions. Some thinkers argue that value judgments have a rational basis and can be discussed logically, while others view them as expressions of personal attitude.

The readings further highlight the role of values in ethics and aesthetics. Moral values guide human behavior and social norms, while aesthetic values shape artistic creation and appreciation. The collection emphasizes that understanding value theory helps in resolving ethical conflicts and appreciating art more deeply.

In conclusion, the Theory of Value readings provide an overview of how philosophers have tried to understand value, goodness, and worth. By presenting different viewpoints, the collection encourages readers to think critically about their own values and the foundations of moral and aesthetic judgments. It shows that values are complex, deeply connected to human experience, and essential for meaningful life and social order.

### **A Critical Essay on the Theory of Value**

(From A Collection of Readings, Garland, pp. 33–40)

The readings on the Theory of Value collected in Garland introduce the fundamental concerns of axiology, the branch of philosophy that studies value, goodness, and worth. These selections examine

how values are defined, whether they are objective or subjective, and how they influence human judgment, ethics, and aesthetics. Rather than offering a single doctrine, the collection presents competing viewpoints, encouraging critical reflection on the nature and function of values in human life.

At the heart of the Theory of Value lies the question: What makes something good or valuable? The readings explore the distinction between intrinsic value and instrumental value. Intrinsic value refers to something that is good in itself, such as truth, happiness, or beauty, while instrumental value refers to things that are valuable as means to an end. This distinction is crucial, as it shapes ethical decision-making and moral priorities. For example, if happiness is intrinsically valuable, then actions are judged by their ability to promote happiness.

Another major concern in the readings is the debate between objective and subjective theories of value. Objective theories argue that values exist independently of human feelings or preferences. According to this view, moral and aesthetic values are real and universal. Subjective theories, on the other hand, claim that values depend on individual or cultural attitudes, emotions, and desires. What is good or beautiful varies from person to person and society to society. The Garland readings highlight the tension between these positions without forcing a definitive conclusion.

The readings also address the role of value judgments in everyday life. Value judgments are not merely abstract philosophical concepts; they guide human choices, social norms, and institutions. Ethical values shape laws and moral conduct, while aesthetic values influence art, literature, and taste. The collection emphasizes that values are deeply connected with human experience and practical life, making axiology a vital philosophical inquiry.

One of the strengths of the Garland selection is its clarity in presenting complex philosophical issues. The readings introduce key terms and arguments in a systematic manner, making them accessible to students. By juxtaposing different viewpoints, the collection encourages critical thinking rather than passive acceptance of a single theory. This pluralistic approach reflects the complexity of value itself.

However, from a critical perspective, the collection has certain limitations. Since it is an anthology, the arguments are often presented in brief and fragmented form. Readers may find it difficult to grasp the full depth of each theory without additional context. Some readings emphasize abstract analysis while neglecting the social and historical conditions under which values emerge. As a result, value sometimes appears detached from power structures, economic conditions, and cultural conflicts.

Another limitation is the tendency of some theories to over-intellectualize value. Human values are often shaped by emotion, tradition, and lived experience, not purely by rational analysis. While philosophical clarity is important, excessive abstraction may overlook the dynamic and evolving nature of values in real life.

Despite these criticisms, the Theory of Value readings remain highly relevant. In a world marked by moral disagreement, cultural diversity, and ethical dilemmas, understanding how values are formed and justified is essential. The collection helps readers recognize that value judgments are neither purely personal nor entirely fixed, but arise from an interaction between human experience, reason, and social context.

In conclusion, the Theory of Value readings in Garland provide a thoughtful introduction to axiology by examining the nature, types, and foundations of value. Though limited by brevity and abstraction, the collection succeeds in stimulating philosophical inquiry and critical reflection. It underscores the

importance of values in shaping human thought and action, making it a significant contribution to philosophical education.

## **Chapter 6 - Bharata Natya Shastra (100-118) Tr. Manmohan Ghosh Vol. 1**

### **About Manmohan Ghosh**

Manmohan Ghose (1869–1924) is an important early figure in Indian poetry written in English. He belongs to the first generation of Indian poets who consciously tried to adapt English poetic forms and themes to express Indian sensibility. Educated in Calcutta and later at Oxford, Ghose was deeply influenced by English Romantic poetry, especially the works of John Keats and the Pre-Raphaelites. His training in classical Western literature shaped his poetic style, which is marked by rich imagery, musical language, and a strong emphasis on beauty.

Ghose's poetry is largely lyrical and aesthetic in nature. He believed in poetry as an art form meant to evoke pleasure and emotional refinement rather than social or political commentary. This aesthetic approach aligns him with the *art for art's sake* tradition. His major works include *Love Songs and Elegies* (1898), *The Shaving of Shagpat* (translation), and several sonnets and lyrics published in literary journals. Through these works, Ghose demonstrated that Indian poets could successfully master English poetic conventions.

Critically, Manmohan Ghose occupies a transitional position in Indo-Anglian literature. While his poetry does not engage with nationalism or social reform, it played a crucial role in establishing literary confidence among Indian English poets. Scholars acknowledge that Ghose helped legitimize Indian participation in English literary culture. Though later poets moved toward more Indian themes and voices, Manmohan Ghose remains significant for laying the aesthetic foundations of Indian English poetry in its formative stage.

### **Summary**

Chapter 6 of the Bharata Natya Shastra is one of the most important chapters of the treatise, as it lays down the celebrated Rasa theory, which forms the foundation of Indian aesthetics. In this chapter, Bharata explains how dramatic art produces aesthetic pleasure and how emotions are transformed into a refined experience for the audience. The chapter takes the form of a dialogue between Bharata and the sages, making the exposition clear and systematic.

The chapter begins with the sages asking Bharata how drama, which portrays human emotions such as sorrow, anger, fear, and joy, can give pleasure to spectators. Bharata answers that the pleasure of drama arises from Rasa, which is the aesthetic essence or relish experienced by the audience. Rasa is not the same as ordinary emotion; it is a universalized and purified experience, free from personal attachment.

Bharata explains that Rasa is produced through the combined operation of Vibhava, Anubhava, and Vyabhichari Bhava. Vibhava refers to the causes or determinants that arouse emotion. These include the characters involved (Alambana Vibhava) and the surrounding conditions such as place, season, and atmosphere (Uddipana Vibhava). These factors stimulate the emotional response in the audience.

Anubhava refers to the external manifestations of emotion, such as facial expressions, gestures, movements, and speech. Through Anubhavas, the inner feelings of the characters are made visible and understandable to the spectators. Bharata emphasizes that proper coordination of body, speech, and expression is essential for effective dramatic performance.

Vyabhichari Bhavas are the transitory or supporting emotions that accompany the main emotion. Bharata enumerates thirty-three such states, including fear, doubt, anxiety, shame, joy, and despair. These emotions appear and disappear during the course of a performance and help to intensify the dominant emotional mood.

At the heart of Rasa theory lies the concept of Sthayi Bhava, or permanent emotion. Each Rasa is based on a corresponding Sthayi Bhava, which lies dormant in the mind of the spectator. Through artistic representation, this latent emotion is awakened and transformed into Rasa. Bharata identifies eight Rasas, each derived from a specific Sthayi Bhava. These are Śrīgāra (love), Hāsyā (laughter), Karuṇā (pathos), Raudra (anger), Vīra (heroism), Bhayānaka (fear), Bībhatsa (disgust), and Adbhuta (wonder). Bharata does not include Śānta Rasa in this chapter, though later theorists add it.

The chapter stresses that Rasa is experienced only by a sensitive and cultured spectator, known as the Sahridaya. Such a spectator is capable of responding to the artistic presentation with empathy and emotional refinement. The pleasure derived from Rasa is distinct from ordinary pleasure because it is detached from personal desire and suffering.

Bharata also explains that drama does not merely imitate life but elevates emotions by presenting them in a stylized and harmonious manner. Even painful emotions such as sorrow and fear give pleasure when experienced aesthetically. This transformation of emotion into delight is the unique power of art.

In conclusion, Chapter 6 of the Bharata Natya Shastra provides a systematic explanation of how art creates emotional pleasure through Rasa. By analyzing the interaction of Bhavas and Rasas, Bharata establishes a comprehensive aesthetic theory that has influenced Indian drama, dance, music, and literary criticism for centuries. Manmohan Ghosh's translation makes this classical theory accessible to modern readers, preserving its clarity and philosophical depth.

## **A Critical Essay on Chapter 6 of Bharata Natya Shastra**

(Translation by Manmohan Ghosh, Vol. I)

Chapter 6 of the Bharata Natya Shastra is one of the most significant sections of this ancient treatise, as it introduces and elaborates the famous Rasa theory, which forms the foundation of Indian aesthetics. In this chapter, Bharata explains the nature of aesthetic experience and the principles through which drama and performance evoke emotional response in the audience. The chapter is central not only to dramaturgy but also to Indian literary criticism, music, dance, and visual arts.

The chapter begins with a discussion between Bharata and the sages, where the sages ask how emotions are produced in drama and how spectators experience pleasure through performance. Bharata responds by explaining that Rasa is created through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. This formulation is the cornerstone of Indian aesthetic theory. Rasa is not an emotion felt by the actor but an aesthetic delight experienced by the audience.

Bharata defines Rasa as that which is tasted or relished by the sensitive spectator (sahridaya). He identifies eight Rasas—Śrīgāra (love), Hāsyā (laughter), Karuṇā (pathos), Raudra (anger), Vīra (heroism), Bhayānaka (fear), Bībhatsa (disgust), and Adbhuta (wonder). Each Rasa arises from a corresponding Sthayi Bhava (permanent emotion), which is awakened and intensified through artistic representation. Later thinkers add Śānta Rasa, but Bharata himself limits the list to eight.

The chapter explains Vibhava as the causes or determinants of emotion, divided into Alambana (characters) and Uddipana (environmental factors). Anubhava refers to the physical expressions—gestures, facial expressions, and movements—through which emotion is communicated. Vyabhichari Bhavas are transient emotions that support and enrich the dominant mood. Through the interaction of these elements, Rasa is realized in the spectator.

One of the strengths of Chapter 6 is its psychological insight. Bharata recognizes that art does not merely imitate life but transforms emotions into a universal experience. Personal sorrow or joy becomes aesthetic pleasure when presented artistically. This idea anticipates later theories of aesthetic distance and emotional purification, making Bharata's insights remarkably advanced.

However, from a critical perspective, the chapter also has certain limitations. Bharata focuses mainly on drama and performance, offering little direct application to prose narrative or non-representational art. His emphasis on emotional harmony may also restrict experimental or disruptive forms of art. Moreover, the theory assumes an ideal spectator who is emotionally refined, which may not reflect the diversity of audience responses in real life.

Another limitation is the absence of social and historical context. The emotions discussed are largely universalized, with little attention to class, gender, or cultural variation. While this universality strengthens the theory philosophically, it also makes it abstract and idealistic.

Despite these limitations, Chapter 6 remains foundational. Manmohan Ghosh's translation is faithful and scholarly, helping modern readers understand the complexity and precision of Bharata's concepts. The chapter has influenced later theorists such as Abhinavagupta, who expanded Rasa theory into a more philosophical and spiritual framework.

In conclusion, Chapter 6 of the Bharata Natya Shastra is a landmark in the history of aesthetics. Its formulation of Rasa theory provides a systematic explanation of artistic experience and emotional pleasure. Though rooted in classical dramaturgy, its ideas continue to shape Indian literary criticism and performance theory. The chapter stands as a timeless contribution to the understanding of art as a transformative and elevating human experience.

### **1. Rasa**

Rasa is the central concept of Indian aesthetics explained in Chapter 6. Bharata defines Rasa as the aesthetic pleasure or delight experienced by the sensitive spectator (sahridaya). It is not the actual emotion of real life but a refined and universalized experience created through art. Rasa arises when emotions are artistically represented and relished without personal involvement. Bharata identifies eight Rasas—Śrīgāra, Hāsyā, Karuṇā, Raudra, Vīra, Bhayānaka, Bībhatsa, and Adbhuta.

### **2. Sthayi Bhava**

Sthayi Bhava refers to the permanent or dominant emotion that exists latently in human beings. Each Rasa corresponds to a particular Sthayi Bhava—for example, Rati (love) gives rise to Śrīgāra Rasa, and Śoka (grief) leads to Karuṇā Rasa. When supported by other emotional elements in performance, the Sthayi Bhava becomes intensified and transformed into Rasa.

### **3. Vibhava**

Vibhava means the causes or determinants that awaken emotion. Bharata divides Vibhava into two types: Alambana Vibhava, which includes the characters involved in the emotional situation, and Uddipana Vibhava, which includes external factors such as time, place, season, and environment. Vibhavas provide the necessary context for emotional expression.

#### 4. Anubhava

Anubhava refers to the outward physical expressions through which inner emotions are communicated. These include facial expressions, gestures, bodily movements, speech, and posture. Anubhavas help the audience perceive and understand the emotional state of the characters, thus facilitating the experience of Rasa.

#### 5. Vyabhichari Bhava

Vyabhichari Bhavas are transitory or fleeting emotions that support the dominant Sthayi Bhava. Bharata lists thirty-three such emotions, including fear, doubt, shame, anxiety, and excitement. These emotions appear temporarily and disappear, helping to deepen and enrich the main emotional mood without overpowering it.

#### 6. Eight Rasas

- **Śringāra (Love)**
- **Hāsyā (Laughter)**
- **Karuṇā (Pathos)**
- **Raudra (Anger)**
- **Vīra (Heroism)**
- **Bhayānaka (Fear)**
- **Bibhatsa (Disgust)**
- **Adbhuta (Wonder)**

Each Rasa arises from a corresponding Sthayi Bhava and is realized through artistic performance.

#### 7. Sahridaya (Ideal Spectator)

The Sahridaya is the sensitive and cultivated spectator capable of appreciating Rasa. Such a viewer responds emotionally and intellectually to the performance, relishing the aesthetic experience without personal attachment.

#### 8. Importance of Chapter 6

Chapter 6 is the foundation of Indian aesthetic theory. It systematizes emotional experience in art and has influenced later critics like Abhinavagupta. Its Rasa theory remains central to Indian drama, poetry, dance, and music.

### Hindu View of Life – Sarvepalli Radhakrishnan

#### About Sarvepalli Radhakrishnan

Sarvepalli Radhakrishnan (1888–1975) was one of India's greatest philosophers, educators, and statesmen. He played a key role in interpreting Indian philosophy for the modern world and presenting it in a form accessible to Western audiences. Born in Tiruttani, Tamil Nadu, Radhakrishnan was educated in philosophy at Madras Christian College, where he developed a deep interest in comparative philosophy. His academic brilliance later earned him teaching positions at the University of Calcutta and Oxford University.

Radhakrishnan's philosophical work focuses on Indian spiritual traditions, especially Vedanta, while engaging critically with Western philosophical thought. His major works include *Indian Philosophy*,

*The Philosophy of Rabindranath Tagore*, and *An Idealist View of Life*. Through these writings, he argued that Indian philosophy is not mystical or irrational but deeply rational, ethical, and universal in outlook. He emphasized spiritual experience as the core of true philosophy and believed that religion should promote moral values and human unity.

Apart from his academic career, Radhakrishnan made significant contributions to public life. He served as India's first Vice-President (1952–1962) and second President (1962–1967). His birthday, 5 September, is celebrated as Teachers' Day in India, reflecting his lifelong commitment to education. Critically, Sarvepalli Radhakrishnan is remembered as a thinker who successfully bridged Eastern and Western philosophies and upheld the importance of ethical and spiritual values in modern society.

## Introduction

The Hindu View of Life by S. Radhakrishnan presents Hinduism as a broad, tolerant, and spiritual way of living rather than a rigid religious system. The author explains that Hinduism cannot be defined by a single founder, book, or doctrine. Instead, it is a living tradition that has evolved over centuries, guided by spiritual experience and philosophical inquiry. Radhakrishnan's main purpose is to show that Hinduism is a philosophy of life which seeks truth, harmony, and self-realization.

Radhakrishnan begins by emphasizing that Hinduism is based on experience rather than belief. Unlike religions that depend on fixed dogmas, Hinduism encourages free thinking and experimentation in spiritual matters. It allows different paths to truth, including devotion, knowledge, and action. This openness has enabled Hinduism to absorb various ideas and cultures without losing its essential character.

A key concept discussed in the essay is Dharma, which Radhakrishnan describes as the moral law governing individual and social life. Dharma is not limited to religious duty; it includes ethical conduct, responsibility, and harmony with society and nature. It provides order and balance in life, guiding individuals to live righteously while fulfilling their social roles.

The author then explains the four Purusharthas, or aims of human life: Dharma (duty), Artha (wealth), Kama (pleasure), and Moksha (liberation). Hinduism, according to Radhakrishnan, does not reject material or emotional needs. Instead, it seeks to regulate them through moral principles. Moksha is regarded as the highest goal, as it represents freedom from ignorance and suffering and leads to the realization of ultimate truth.

Another important aspect of the Hindu view of life is the doctrine of Karma and rebirth. Radhakrishnan explains that every action has consequences, shaping an individual's present and future lives. This idea promotes moral responsibility and self-discipline. Karma does not imply blind fate; rather, it affirms human freedom and accountability. Through right action and spiritual effort, one can overcome the cycle of birth and death.

The essay also discusses the concept of Atman and Brahman. Radhakrishnan explains that the ultimate truth of Hindu philosophy is the unity of the individual soul (Atman) with the universal reality (Brahman). Ignorance of this truth causes suffering, while knowledge leads to liberation. This spiritual vision emphasizes unity, compassion, and the oneness of all existence.

Radhakrishnan highlights Hinduism's tolerance and pluralism. It accepts multiple paths to God and respects diverse religious practices. This inclusive attitude promotes harmony and peaceful coexistence. The author argues that Hinduism does not seek to convert others but encourages individuals to find truth in their own way.

## Summary

The Hindu View of Life by S. Radhakrishnan explains Hinduism as a way of living rather than a fixed religion. The author presents Hinduism as flexible, tolerant, and deeply spiritual. His main aim is to show that Hindu philosophy is based on experience and reflection, not on blind faith or strict rules.

Radhakrishnan argues that Hinduism does not insist on one belief or one path. It allows different ways of thinking and worship. Various schools of philosophy such as Advaita, Vishishtadvaita, and Dvaita exist within Hinduism. Even non-theistic systems are accepted. This freedom of thought makes Hinduism broad and inclusive. According to Radhakrishnan, this openness is the reason for its survival over thousands of years.

The concept of Dharma plays a central role in the Hindu view of life. Dharma means right conduct and moral duty. It guides individuals in their personal and social life. Hinduism does not reject material life. Instead, it accepts four goals of life called Purusharthas—Dharma (duty), Artha (wealth), Kama (pleasure), and Moksha (liberation). These goals show that Hinduism seeks balance between worldly life and spiritual growth.

Another important idea discussed by Radhakrishnan is Karma and rebirth. Karma means that every action has consequences. Human beings shape their future through their actions. This idea encourages responsibility rather than fate or helplessness. The final goal of life is Moksha, or liberation. Moksha is freedom from ignorance and ego, leading to the realization that the individual soul (Atman) is one with the universal reality (Brahman).

Radhakrishnan presents Hinduism as a deeply spiritual system that values self-realization and inner growth. He believes that true religion is based on personal experience and meditation rather than rituals alone. In this sense, Hinduism becomes a philosophy of life rather than a set of religious commands.

However, a critical reading shows certain limitations in Radhakrishnan's approach. He focuses mainly on the philosophical and ideal aspects of Hinduism and ignores its social problems. Issues such as caste discrimination, inequality, and rigid rituals are not given enough importance. His interpretation reflects an idealized version of Hinduism based on Vedanta, not the everyday reality of common people.

Moreover, his presentation sometimes overemphasizes tolerance and unity, while ignoring internal differences and conflicts within Hindu society. His work also reflects a desire to defend Indian culture against Western criticism, which makes his tone slightly idealistic and less self-critical.

In spite of these weaknesses, The Hindu View of Life is an important and influential work. Radhakrishnan successfully explains Hindu philosophy in simple and attractive language. He shows its relevance to modern life by emphasizing ethics, tolerance, and spiritual freedom.

In conclusion, Radhakrishnan presents Hinduism as a balanced and meaningful way of life. Though his view is somewhat idealized, the essay helps readers understand the spiritual depth and philosophical richness of Hindu thought. It remains a valuable text for understanding Indian philosophy and culture.

## Critical Analysis

S. Radhakrishnan's *The Hindu View of Life* is a philosophical exposition that seeks to interpret Hinduism not as a rigid religious dogma but as a dynamic, inclusive, and spiritual way of life. Written with the intention of presenting Hindu philosophy to both Indian and Western audiences, the essay attempts to reconcile ancient metaphysical insights with the needs of modern humanity. Radhakrishnan's central argument is that Hinduism is fundamentally a spiritual quest rooted in experience rather than blind belief.

One of the most significant aspects of Radhakrishnan's presentation is his definition of Hinduism as a way of life rather than a creed. He emphasizes that Hinduism does not insist on uniform belief systems or dogmatic authority. Instead, it allows freedom of thought and accommodates diverse philosophical schools such as Advaita, Vishishtadvaita, Dvaita, and even atheistic systems like Samkhya and Charvaka. This pluralistic outlook is presented as Hinduism's greatest strength, enabling it to adapt across centuries and cultures.

Radhakrishnan highlights the concept of Dharma as the moral and spiritual foundation of Hindu life. Dharma, according to him, is not merely religious duty but an ethical principle governing personal conduct and social harmony. Along with Dharma, the goals of life—Purusharthas (Dharma, Artha, Kama, and Moksha)—are discussed as a balanced framework integrating material prosperity, emotional fulfillment, moral responsibility, and spiritual liberation. This holistic vision, he argues, prevents the alienation between the spiritual and the secular.

Another central idea in the essay is the doctrine of Karma and rebirth, which Radhakrishnan interprets not as fatalism but as moral causation. Human beings, he insists, are not helpless victims of destiny; rather, they are architects of their own future through thought and action. The ultimate aim of life, Moksha, is described as liberation from ignorance and ego, leading to the realization of the unity of the individual soul (Atman) with the universal reality (Brahman). This metaphysical vision reflects the influence of Advaita Vedanta in Radhakrishnan's thought.

Critically, while Radhakrishnan's interpretation is profound and inspiring, it is also selective and idealistic. He tends to emphasize the philosophical and spiritual dimensions of Hinduism while downplaying its social realities, such as caste discrimination, gender inequality, and ritual orthodoxy. His portrayal often reflects a reformed, Vedantic Hinduism rather than the lived experiences of the masses. Critics argue that this approach risks presenting Hinduism as an abstract philosophy detached from historical and social complexities.

Moreover, Radhakrishnan's attempt to universalize Hinduism occasionally leads to overgeneralization. By stressing its tolerance and inclusiveness, he underplays internal conflicts and contradictions within Hindu traditions. His essay also reflects a nationalist impulse, aiming to defend Indian spiritual heritage against Western materialism, which may limit critical self-examination.

Despite these limitations, *The Hindu View of Life* remains a significant intellectual contribution. Radhakrishnan successfully communicates the ethical depth and spiritual richness of Hindu philosophy while asserting its relevance in a modern, pluralistic world. His work invites readers to view life as a meaningful journey toward self-realization rather than mere material success.

In conclusion, Radhakrishnan's essay offers a compelling and philosophically rich interpretation of Hinduism as a living tradition. Though idealized in parts, it provides a valuable framework for understanding Hindu thought as a synthesis of reason, experience, and spirituality, making it a lasting and influential work in Indian philosophical discourse.

## Vanishing Landmarks – Nirad C. Chaudri

### About Nirad C. Chaudri

Nirad Chandra Chaudhuri (1897–1999) was a distinguished Indian writer, intellectual, and cultural critic known for his sharp intellect, independent thinking, and controversial opinions. Born in Kishoreganj (now in Bangladesh), Chaudhuri was educated at the University of Calcutta, where he developed a strong foundation in English literature, history, and Western classical culture. His wide reading and self-trained scholarship shaped his unique literary voice.

Chaudhuri is best known for his autobiography *The Autobiography of an Unknown Indian* (1951), which is considered one of the most important works of Indian English prose. In this work, he presents a detailed account of his personal life alongside a critical analysis of Indian society under British rule. The book is notable for its dedication to the British Empire, which generated much controversy. Chaudhuri admired British institutions and believed they brought order, discipline, and intellectual rigor to India. This viewpoint often placed him at odds with nationalist thinkers.

His prose style is marked by precision, classical clarity, and intellectual honesty. Works such as *A Passage to England*, *To Live or Not to Live*, and *Thy Hand, Great Anarch!* further reveal his critical engagement with history, culture, and politics. Critics regard Chaudhuri as a complex and provocative figure whose writings challenge easy assumptions about colonialism and identity. Despite disagreements with his views, he remains a significant voice in Indian English literature for his fearless individuality and rigorous intellect.

### Summary

In *Vanishing Landmarks*, Nirad C. Chaudhuri reflects on the rapid disappearance of familiar physical and cultural landmarks due to modern development. The essay expresses the author's concern that modernization and urban expansion are destroying old buildings, streets, churches, cemeteries, and institutions that once gave people a strong sense of identity and continuity.

Chaudhuri explains that landmarks are not merely physical structures; they are closely connected with personal memories and collective history. They help individuals understand their place in the world and provide emotional stability. When these landmarks vanish, people feel disoriented and disconnected from their past.

The author criticizes modern society for valuing speed, utility, and economic growth over beauty, tradition, and historical memory. He argues that new constructions lack character and permanence, unlike the old landmarks which carried cultural and emotional significance. This careless destruction, according to Chaudhuri, leads to cultural amnesia.

Using his own experiences and observations, Chaudhuri shows how the loss of landmarks affects both individual psychology and social life. The essay carries a tone of nostalgia and regret, combined with intellectual analysis. Though he recognizes that change is inevitable, he believes that progress should not come at the cost of history and cultural heritage.

In conclusion, *Vanishing Landmarks* is a thoughtful meditation on memory, loss, and the impact of modernity. Chaudhuri urges readers to preserve historical landmarks, as they play a vital role in maintaining cultural identity and continuity between the past and the present.

## **A Critical Essay on Vanishing Landmarks by Nirad C. Chaudhuri**

Nirad C. Chaudhuri's essay *Vanishing Landmarks* is a reflective and nostalgic account of the rapid changes brought about by modernity. Through personal memory and cultural observation, Chaudhuri records the disappearance of familiar physical and cultural landmarks that once gave stability and meaning to human life. The essay is not merely about the loss of buildings or places, but about the erosion of values, traditions, and a way of life rooted in the past.

The central idea of the essay is the contrast between the past and the present. Chaudhuri recalls landmarks such as old houses, churches, cemeteries, schools, and familiar streets that once acted as points of reference in both geographical and emotional terms. These landmarks provided continuity and identity to individuals and communities. Their disappearance symbolizes a break in historical memory. According to Chaudhuri, when landmarks vanish, people lose their sense of belonging and orientation.

Chaudhuri strongly criticizes modern urban development, which he sees as careless and destructive. He argues that progress has been achieved at the cost of cultural heritage. Old structures are demolished to make way for new buildings that lack character or historical significance. In his view, modern society values utility and speed over beauty, memory, and permanence. This blind pursuit of progress results in cultural amnesia.

A notable feature of the essay is Chaudhuri's autobiographical tone. He uses his own memories to show how landmarks shaped his understanding of the world. For him, landmarks are not merely physical objects; they are deeply connected with personal experiences, emotions, and intellectual growth. The loss of these landmarks creates a sense of psychological dislocation. The essay thus becomes both a personal lament and a cultural critique.

Chaudhuri's prose is marked by precision, irony, and controlled emotion. His language is formal and reflective, revealing his intellectual background and deep historical awareness. He does not sentimentalize the past excessively, but presents a thoughtful critique of the present. His argument is logical and persuasive, supported by concrete examples from everyday life.

However, a critical reading also reveals certain limitations. Chaudhuri's attitude toward modernity is largely pessimistic. He tends to idealize the past and overlooks the social inequalities and hardships that existed then. His nostalgia may appear elitist, focusing mainly on landmarks associated with educated and urban classes, while ignoring the experiences of the marginalized. Furthermore, his rejection of change leaves little room for a balanced understanding of progress.

Despite these weaknesses, *Vanishing Landmarks* remains a powerful and relevant essay. In an age of rapid globalization and urbanization, Chaudhuri's concerns about cultural loss and historical continuity are more important than ever. His essay reminds readers that development should not erase memory, and that preservation of landmarks is essential for maintaining cultural identity.

In conclusion, *Vanishing Landmarks* is a thoughtful meditation on loss, memory, and the consequences of unchecked modernity. Through personal reflection and cultural criticism, Nirad C. Chaudhuri warns against forgetting the past in the name of progress. While his outlook may be conservative, the essay successfully urges readers to value history, tradition, and the landmarks that connect individuals to their collective past.

## UNIT – IV

### Badal Sircar - Evam Indrajit Girish

#### About Badal Sircar

Badal Sircar (1925–2011) was one of the most influential modern Indian playwrights and theatre practitioners. He played a crucial role in transforming Indian drama by moving it away from conventional, stage-bound theatre toward a more socially engaged and experimental form. Born in Calcutta, Sircar was trained as a civil engineer, but his deep interest in literature and theatre led him to pursue writing and performance alongside his professional career.

Badal Sircar is best known for his concept of “**Third Theatre**”, a form of theatre that rejects elaborate sets, commercial staging, and proscenium performance. Instead, Third Theatre emphasizes minimalism, direct actor–audience interaction, and performance in open or non-traditional spaces. Through this approach, Sircar sought to make theatre accessible to ordinary people and to use it as a medium for social awareness and change. His plays often deal with themes such as alienation, middle-class anxiety, political hypocrisy, and the loss of human values in modern society.

Some of his major plays include *Evam Indrajit*, *Pagla Ghoda*, *Baki Itihas*, *Michhil*, and *Bhoma*. These works reflect his concern with existential issues as well as collective social struggles. Critically, Badal Sircar is regarded as a pioneer of modern Indian theatre who challenged both artistic conventions and social complacency. His contribution lies not only in his dramatic texts but also in his redefinition of theatre as a participatory and ethically responsible art form.

#### 1. Critical Essay on Evam Indrajit (about 600 words)

Badal Sircar’s *Evam Indrajit* (1963) is a landmark play in modern Indian drama, representing a sharp departure from traditional realist theatre. Influenced by existentialist philosophy and the Theatre of the Absurd, the play explores the meaninglessness, repetition, and alienation of middle-class urban life. The title itself—”And Indrajit”—suggests irony, as Indrajit is not a heroic protagonist but an ordinary man trapped in a monotonous existence.

The play presents the lives of four young men—Amal, Vimal, Kamal, and Indrajit—whose names symbolically rhyme, indicating sameness and lack of individuality. Amal, Vimal, and Kamal represent conventional middle-class citizens who follow a predictable life pattern: education, job, marriage, children, and death. Indrajit, on the other hand, questions this pattern and seeks meaning beyond routine existence.

Sircar criticizes the mechanical nature of modern life, where individuals surrender their freedom to social expectations. Amal, Vimal, and Kamal accept this cycle without resistance, believing that security lies in conformity. Indrajit’s refusal to accept this predetermined path makes him an outsider, leading to isolation and existential anxiety.

The play uses non-linear structure, repetition, and symbolic scenes instead of a conventional plot. This reflects the cyclical and stagnant nature of life itself. Scenes repeat with minor variations, emphasizing how lives differ only in superficial details. The technique exposes the illusion of progress in modern society.

Another significant feature is the use of the Narrator, who controls time, interrupts action, and comments on events. The Narrator represents fate or social conditioning, suggesting that individuals have little control over their lives. This Brechtian technique distances the audience emotionally and forces intellectual reflection.

From a critical perspective, *Evam Indrajit* powerfully portrays existential despair but offers no solution. Indrajit's rebellion remains passive; he questions but does not act. Critics argue that Sircar presents pessimism without hope. However, this pessimism is intentional—it mirrors the spiritual emptiness of urban middle-class life.

The play also critiques middle-class values, such as obsession with security, fear of risk, and emotional sterility. Relationships are mechanical, and marriage is portrayed as another social obligation rather than emotional fulfillment.

In conclusion, *Evam Indrajit* is a profound existential drama that challenges traditional theatrical forms and social norms. Through symbolism, repetition, and irony, Badal Sircar exposes the emptiness of modern life and the tragic fate of individuals who dare to question it. The play remains relevant as a powerful critique of conformity and spiritual stagnation.

## **2. Summary of the Plot (about 500 words)**

*Evam Indrajit* does not follow a conventional plot with a beginning, middle, and end. Instead, it presents fragmented scenes that reveal the repetitive and meaningless nature of modern existence.

The play revolves around four characters—Amal, Vimal, Kamal, and Indrajit—who represent educated urban youth. Amal, Vimal, and Kamal live similar lives despite minor differences. They complete their education, get jobs, marry, raise children, and eventually die. Their lives follow a fixed social pattern with no questioning or rebellion.

Indrajit, however, is different. He is deeply troubled by the routine nature of life. He questions the purpose of existence and refuses to accept the traditional life cycle. Unlike the others, he does not want a secure job or a conventional marriage. His awareness of life's emptiness leads to loneliness and despair.

The Narrator frequently interrupts the play, manipulating time and rearranging scenes. Events are repeated to show how all lives follow the same pattern. Childhood, youth, marriage, and old age occur again and again with different characters, highlighting the lack of individuality.

Indrajit attempts to find meaning through relationships, especially with Manasi, but even love fails to provide fulfillment. Social pressure eventually pushes him toward the same life pattern he resisted. His rebellion collapses, and he becomes "one more man" in the crowd.

The play ends without resolution, reinforcing the idea that escape from social conditioning is nearly impossible. Indrajit's failure emphasizes the tragic reality of modern life, where questioning leads not to freedom but to alienation.

## **3. Important Character Sketches (about 250 words each)**

### **a) Indrajit**

Indrajit is the central character and the existential rebel of the play. Unlike Amal, Vimal, and Kamal, he is deeply conscious of the monotony and meaninglessness of life. He questions social norms, routine existence, and the illusion of progress. His refusal to conform makes him an outsider.

However, Indrajit's rebellion is intellectual rather than practical. He lacks the courage to act decisively. His awareness leads to frustration, loneliness, and emotional paralysis. He desires meaning but cannot create it. Ultimately, he is forced into the same life cycle he despised, making him a tragic figure.

Indrajit represents modern man—aware, intelligent, but powerless against social structures.

b) Amal, Vimal, and Kamal

Amal, Vimal, and Kamal symbolize the average middle-class individual. Their similar-sounding names highlight their lack of individuality. They unquestioningly accept social expectations and live predictable lives.

They value security over freedom and routine over reflection. Their success—jobs, marriage, family—appears normal but is spiritually empty. They do not experience existential conflict because they never question life's purpose.

Together, they represent conformity and the comfort of ignorance.

c) The Narrator

The Narrator is a powerful symbolic figure who controls time and action. He represents fate, society, or authority. By rearranging scenes and interrupting action, he emphasizes that individuals lack control over their lives.

The Narrator also creates a distancing effect, preventing emotional involvement and encouraging critical thinking.

d) Manasi

Manasi represents emotional connection and the possibility of love. However, even love fails to save Indrajit from existential despair. She symbolizes the limitations of personal relationships in a mechanical society.

### **Girish Karnad – Tughlaq**

#### **About Girish Karnad**

Girish Karnad (1938–2019) was one of the most important figures in modern Indian theatre, known for his remarkable contribution as a playwright, actor, and cultural thinker. Born in Matheran and raised in Karnataka, Karnad was educated in mathematics and philosophy at Karnatak University and later as a Rhodes Scholar at Oxford University. His strong academic background and deep engagement with Indian history and mythology shaped his distinctive dramatic vision.

Karnad's plays are notable for their creative reinterpretation of Indian myths, legends, and historical narratives to address contemporary social and psychological concerns. His first play, *Yayati* (1961), uses a mythological story to explore themes of desire, responsibility, and generational conflict. Works such as *Tughlaq*, *Hayavadana*, *Nagamandala*, *Tale-Danda*, and *The Fire and the Rain* reveal his interest in power, identity, gender, and moral ambiguity. He frequently draws on folk theatre traditions, blending them with modern dramatic techniques.

Critically, Girish Karnad is praised for bridging tradition and modernity in Indian drama. His plays question authority, challenge rigid social norms, and explore the complexity of human motives. Apart from writing, Karnad was also an accomplished actor in theatre and cinema. He received several prestigious awards, including the Jnanpith Award. Karnad's enduring significance lies in his ability to make Indian theatre intellectually rich, culturally rooted, and globally relevant.

## 1. Critical Essay on Tughlaq

Girish Karnad's *Tughlaq* (1964) is one of the most significant historical plays in modern Indian English drama. Set in the reign of Sultan Muhammad bin Tughlaq (1325–1351), the play uses history as a metaphor to explore contemporary political realities, especially the conflict between idealism and practicality. Though based on medieval history, *Tughlaq* is a powerful commentary on modern governance, leadership, and disillusionment.

At the centre of the play is Muhammad bin Tughlaq, an intelligent, visionary, and paradoxical ruler. He dreams of a just, rational, and secular state where Hindus and Muslims coexist peacefully. His policies—such as shifting the capital from Delhi to Daulatabad and introducing copper currency—are conceived with noble intentions. However, these idealistic decisions fail because they ignore human nature and social realities. Karnad portrays Tughlaq as a tragic figure whose brilliance becomes the cause of his downfall.

One of the major themes of the play is the gap between idealism and reality. Tughlaq's vision is far ahead of his time, but his people are not ready to accept rapid and radical change. His reforms, instead of bringing progress, result in chaos, suffering, and rebellion. Karnad suggests that political ideals, when imposed without understanding society, can turn destructive.

The play also examines power and tyranny. Although Tughlaq begins as a liberal ruler, repeated failures and betrayals push him towards cruelty. He orders executions, suppresses dissent, and becomes increasingly isolated. His transformation reflects how power, when unchecked, leads to moral corruption. Karnad does not portray Tughlaq as a simple villain; instead, he presents a complex ruler torn between reason and madness.

Another important theme is alienation and loneliness. Tughlaq stands alone, misunderstood by his subjects and betrayed by those close to him. His intellectual superiority isolates him, and his inability to communicate with ordinary people deepens the tragedy. The play suggests that a ruler who loses emotional connection with the people cannot govern effectively.

Structurally, *Tughlaq* blends history with modern dramatic techniques. Karnad uses symbolic scenes, irony, and sharp dialogue to highlight the tragic irony of Tughlaq's reign. Though set in the 14th century, the play echoes the political climate of post-independence India, making it timeless and relevant.

Critically, some argue that Karnad exaggerates Tughlaq's idealism to suit modern concerns. However, this deliberate interpretation allows the play to function as a political allegory rather than a historical documentary.

In conclusion, *Tughlaq* is a powerful tragedy of a visionary ruler destroyed by his own intellect and ambition. Karnad's portrayal of Muhammad bin Tughlaq remains one of the finest studies of political idealism gone wrong, making the play a classic of Indian drama.

## 2. Summary of the Plot

*Tughlaq* is set during the reign of Sultan Muhammad bin Tughlaq, who ascends the throne after allegedly murdering his father and brother. The play opens with public prayers and debates, presenting Tughlaq as a liberal ruler who promotes religious tolerance and justice.

Tughlaq announces bold reforms: he allows Hindu participation in administration and shifts the capital from Delhi to Daulatabad to unite North and South India. Though intellectually sound, the

decision causes immense hardship as thousands are forced to migrate through harsh terrain, leading to death and suffering.

The Sultan introduces copper currency to replace silver coins, hoping to strengthen the economy. However, the policy fails disastrously as people begin minting fake coins. Economic chaos follows, and Tughlaq withdraws the reform, executing many involved.

Political opposition increases. Sheikh Imam-ud-din, who resembles Tughlaq, is used as a decoy to suppress rebellion but is killed, revealing Tughlaq's manipulative nature. Meanwhile, trusted figures like Najib and Aziz exploit the system for personal gain, highlighting widespread corruption.

Tughlaq becomes increasingly suspicious and cruel. He orders executions, including that of his step-mother, who had poisoned Najib to protect him. His isolation deepens as rebellions spread and administration collapses.

By the end of the play, Tughlaq stands alone in despair. His dreams of a just empire lie in ruins. The play ends with the Sultan haunted by failure, symbolizing the tragic collapse of idealism into tyranny.

### **3. Important Character Sketches**

#### **a) Muhammad bin Tughlaq**

Muhammad bin Tughlaq is the central tragic hero of the play. He is highly intelligent, philosophical, and visionary. He dreams of a rational, secular state governed by justice and reason. However, his ideas are too advanced for his time.

Tughlaq's greatest weakness is his failure to understand human nature. He expects people to match his intellectual level and moral standards. When his reforms fail, he reacts with cruelty and suspicion. His idealism gradually turns into tyranny.

Tughlaq is deeply lonely. His brilliance isolates him, and his inability to trust others leads to emotional breakdown. He represents the tragic ruler whose vision destroys both himself and his kingdom.

#### **b) Aziz**

Aziz is a clever, opportunistic commoner who represents corruption and hypocrisy. He exploits Tughlaq's reforms for personal gain, impersonating officials and minting fake coins. Unlike the Sultan, Aziz understands human weakness and adapts easily.

Ironically, Aziz survives and prospers while Tughlaq collapses. He symbolizes the triumph of cunning over idealism.

#### **c) Najib**

Najib is Tughlaq's loyal friend and advisor. He supports the Sultan's reforms but becomes a victim of palace intrigue. His murder deeply affects Tughlaq and marks the beginning of his emotional decline.

Najib represents loyalty and honesty in a corrupt system.

#### **d) Sheikh Imam-ud-din**

Sheikh Imam-ud-din is a religious critic of Tughlaq. Though he opposes the Sultan, he is used as a political tool and sacrificed. His death exposes the moral cost of political manipulation.

## UNIT – V

### **Joseph Jacob – *Indian Fairy Tales***

#### **“How the Raja’s Son won the Princess Labam”**

#### **About Joseph Jacob**

Joseph Jacob was an Indian writer and folklorist best known for his work *Indian Fairy Tales*, a collection that introduces traditional Indian folk narratives to English-speaking readers. Writing during the late nineteenth and early twentieth centuries, Jacob belonged to a group of Indian authors who sought to preserve indigenous oral traditions while presenting them through the medium of English. His work reflects an important phase in Indian English writing, where translation and adaptation played a key role in cultural transmission.

*Indian Fairy Tales* draws from a wide range of Indian regions and traditions, including Hindu mythology, village folklore, and popular oral narratives. Jacob’s aim was not merely entertainment but cultural preservation. By retelling these stories in simple and accessible English, he ensured that Indian folk imagination could reach both Indian and Western audiences. His narrative style is straightforward, descriptive, and faithful to the moral and imaginative spirit of the original tales rather than literary ornamentation.

Critically, Joseph Jacob’s contribution is significant in the context of folklore studies and early Indian English prose. His work helped legitimize Indian folk literature as a subject worthy of literary attention at a time when English education often marginalized indigenous cultural forms. Though his writings lack the complexity of later literary adaptations, scholars value *Indian Fairy Tales* for its role in safeguarding oral traditions and promoting cross-cultural understanding. Jacob thus occupies a modest yet important place in the development of Indian literature in English.

#### **Summary**

The story “How the Raja’s Son Won the Princess Labam” is a popular Indian folk tale retold by Joseph Jacobs. It is a tale of adventure, courage, kindness, and moral virtue, showing how intelligence and goodness triumph over brute strength and pride.

The story begins with a Raja who has three sons. The Raja hears about Princess Labam, a renowned princess famous not only for her extraordinary beauty but also for her immense physical strength and warrior-like skills. Princess Labam has made a fierce declaration that she will marry only the man who can defeat her in combat. Any prince who fails in the challenge risks death or disgrace. Many princes from different kingdoms attempt the challenge, but all are defeated by her strength and ferocity.

The Raja sends his two elder sons, one after the other, to try their luck. Both princes are confident of their physical power and royal status, but they underestimate Princess Labam. In

combat, she easily defeats them and sends them back humiliated. Their failure proves that pride and physical strength alone are not sufficient to overcome true power.

The Raja's youngest son, who is considered simple and inexperienced, now requests permission to attempt the challenge. Though the Raja doubts his ability, he allows him to go. Before leaving, the youngest prince sets out on his journey with humility and a respectful attitude. During his travels, he shows kindness to animals and strangers. He helps creatures in distress without expecting any reward. These acts of compassion later play a crucial role in his success.

As the prince continues his journey, the animals he has helped reveal themselves as magical helpers. They provide him with supernatural assistance and advice, promising to aid him when he faces danger. This part of the story reinforces a central folk-tale belief that kindness toward all living beings brings divine reward.

When the prince finally reaches Princess Labam's kingdom, he challenges her to combat. A fierce and dramatic battle follows. Princess Labam initially dominates the fight with her great strength and skill. However, the youngest prince remains calm and courageous. At critical moments, the magical help he received from the animals enables him to counter her attacks and regain strength. Unlike other challengers, he does not fight with arrogance or cruelty but with determination and fairness.

Eventually, the prince defeats Princess Labam. Instead of killing or humiliating her, he treats her with respect and mercy. Princess Labam is deeply impressed by his bravery, self-control, and noble behaviour. Acknowledging her defeat, she agrees to marry him. This victory establishes that true heroism lies not in violence but in moral superiority.

The story takes an unexpected turn on their return journey. Princess Labam, still influenced by pride and resentment, attempts to kill the prince by pushing him into a well. However, due to the magical protection granted earlier, the prince survives and escapes unharmed. This incident reveals that Princess Labam's transformation is not yet complete.

Realizing the seriousness of her betrayal and recognizing the prince's unwavering goodness, Princess Labam feels deep remorse. She sincerely repents her actions and seeks forgiveness. The prince, embodying compassion and moral strength, forgives her instead of seeking revenge. His forgiveness completes her moral transformation from a proud and violent warrior into a worthy companion.

The prince returns home safely with Princess Labam. The Raja welcomes them with great joy and honours his youngest son for his courage and wisdom. The marriage is celebrated, and the couple lives happily thereafter. The Raja acknowledges that his youngest son, once underestimated, has proven himself to be the worthiest.

The story concludes with a strong moral message: kindness, humility, courage, and forgiveness are greater virtues than physical strength or royal pride. Through magical elements and

adventurous episodes, the tale emphasizes that true victory is achieved through goodness and moral integrity.

This fairy tale reflects traditional Indian values and folk wisdom, presenting the ideal qualities of a ruler and a hero.

### **Critical Appreciation**

Joseph Jacobs' retelling of the Indian folk tale "*How the Raja's Son Won the Princess Labam*" is a vivid example of traditional storytelling that combines adventure, moral instruction, and fantasy. The tale follows the classic folk narrative pattern in which a seemingly weak or underestimated hero overcomes formidable challenges through virtue, intelligence, and divine or supernatural assistance. Its enduring appeal lies in its simplicity, symbolic characters, and clear moral vision.

Structurally, the story adheres to the archetypal quest motif common to folk literature across cultures. The Raja's three sons represent a familiar triadic pattern, where the elder two fail due to pride and overconfidence, while the youngest succeeds through humility and goodness. This narrative device reinforces the folk belief that merit, not birth order or physical prowess, determines true worth. The progression from departure, trials, confrontation, and return creates a tightly knit plot that is easy to follow and effective in conveying its moral lesson.

One of the most striking aspects of the tale is the character of Princess Labam. Unlike conventional fairy-tale princesses, she is portrayed as physically powerful, aggressive, and dominant. Her challenge to potential suitors subverts traditional gender roles and presents a woman who controls her own fate. However, Jacobs balances this unconventional portrayal by showing her moral transformation. Labam's initial cruelty and pride gradually give way to remorse and repentance, suggesting that true strength must be guided by ethical responsibility. Her character adds depth to the narrative and prevents it from becoming a one-dimensional hero tale.

The youngest prince functions as the ideal folk hero. He is not extraordinary by birth or appearance but distinguished by compassion, patience, and moral integrity. His kindness toward animals and strangers reflects a key ethical principle of Indian folklore: respect for all living beings. The magical assistance he receives is not accidental but a direct reward for his virtuous behavior. In this way, the supernatural elements of the story are closely tied to its moral framework rather than serving as mere fantasy.

The use of magic in the story is symbolic rather than extravagant. Magical helpers and protective charms reinforce the idea of cosmic justice, where good deeds inevitably yield positive outcomes. Jacobs' restrained use of fantasy keeps the focus on ethical values while preserving the charm and wonder of a fairy tale. This balance enhances the story's didactic quality without making it overtly preachy.

The language and narrative style are simple, direct, and suitable for oral tradition. Jacobs avoids complex descriptions and psychological analysis, relying instead on action and dialogue to move the story forward. This stylistic simplicity contributes to the universality of the tale, making it accessible to readers of all ages. The brisk pace and clear moral contrasts ensure sustained reader interest.

Another significant theme is forgiveness. Even after Princess Labam attempts to betray him, the prince chooses mercy over revenge. This act elevates him from a victorious warrior to a morally superior human being. Forgiveness here is portrayed as the highest form of strength, aligning the story with ethical teachings rooted in Indian cultural philosophy.

In conclusion, "*How the Raja's Son Won the Princess Labam*" is a compelling folk narrative that blends adventure, fantasy, and moral instruction. Joseph Jacobs' retelling preserves the essence of Indian folk tradition while presenting a story that remains relevant and engaging. The tale celebrates humility, kindness, courage, and forgiveness, offering a timeless lesson that true power lies in moral character rather than physical dominance or social status.

## 1. The Raja's Youngest Son

The Raja's youngest son is the central figure of the story and represents the ideal folk hero. Unlike his elder brothers, he is not introduced as physically powerful or socially dominant. Instead, he appears modest, humble, and often underestimated. This apparent weakness becomes his greatest strength, as it allows his inner virtues to shine.

He is courageous, yet his courage is never reckless. When he decides to challenge Princess Labam, he does so not out of pride but out of a quiet sense of duty and self-belief. His journey highlights his kindness and compassion, especially in his treatment of animals and strangers. These acts are not calculated but instinctive, showing his natural goodness. In traditional folk belief, such kindness attracts supernatural support, and the magical help he receives reinforces the idea that virtue is rewarded.

The youngest prince also demonstrates intelligence and self-control. During his combat with Princess Labam, he does not rely solely on strength or aggression. He remains calm and strategic, using both wisdom and the magical assistance given to him. His greatest moral quality, however, is forgiveness. Even after Princess Labam betrays him by attempting to kill him, he chooses mercy over revenge. This act elevates him morally above all other characters.

Ultimately, the youngest son embodies the values of humility, compassion, courage, and forgiveness. He is a symbolic figure who teaches that true heroism lies in moral strength rather than physical power or royal privilege.

## 2. Princess Labam

Princess Labam is one of the most striking and unconventional characters in the tale. She is portrayed as extraordinarily strong, fierce, and independent, defying the traditional image of a passive fairy-tale princess. Her decision to marry only the man who can defeat her in combat reflects her pride, confidence, and desire for control over her destiny.

At the beginning of the story, Princess Labam is arrogant and cruel. She defeats and humiliates her challengers without mercy, displaying a sense of superiority rooted in her physical power. This pride makes her both admirable and dangerous. She symbolizes unchecked strength and ego.

However, Princess Labam is not a static character. Her defeat by the youngest prince marks the beginning of her transformation. She is impressed not just by his victory but by his restraint and noble

behavior. Despite this, her later attempt to kill him reveals her lingering pride and inner conflict. This moment adds complexity to her character and makes her more human.

Her eventual repentance and acceptance of forgiveness signify moral growth. Princess Labam's transformation suggests that true strength lies in humility and ethical awareness. Through her, the story emphasizes balance between power and morality.

### 3. The Raja

The Raja plays a supporting but significant role in the story, representing traditional authority and parental judgment. As a ruler and father, he is concerned with honor, reputation, and social status. His initial faith in his elder sons reflects conventional assumptions that age, strength, and status determine capability.

The Raja's skepticism toward his youngest son highlights a common folk-tale theme: society's tendency to underestimate quiet virtue. Although he allows the youngest son to attempt the challenge, he does so without strong confidence, revealing his limited perception of true merit.

By the end of the story, the Raja undergoes a subtle transformation. The successful return of his youngest son with Princess Labam forces him to reassess his values. He publicly acknowledges his son's courage and wisdom, reinforcing the idea that moral worth surpasses birth order or outward strength.

The Raja thus serves as a symbolic figure of social authority that learns to recognize genuine virtue. His character strengthens the story's central moral that true greatness is revealed through actions and ethical conduct rather than inherited power or appearance.

## R.K. Narayan - *Swami & His Friends*

### About R.K. Narayan

Rasipuram Krishnaswami Narayanaswami (1906–2001), popularly known as **R. K. Narayan**, was one of the most important Indian novelists writing in English. He is best known for creating the fictional South Indian town of **Malgudi**, which serves as the setting for most of his novels and short stories. Through Malgudi, Narayan presents Indian middle-class life with simplicity, humor, and quiet irony.

Narayan's writing style is marked by clarity, economy of language, and gentle realism. Unlike many of his contemporaries, he avoided overt political commentary and instead focused on ordinary individuals facing moral dilemmas, personal conflicts, and social change. His major novels include *Swami and Friends*, *The Bachelor of Arts*, *The English Teacher*, *The Guide*, *The Man-Eater of Malgudi*, and *The Vendor of Sweets*. *The Guide*, which won the Sahitya Akademi Award, is often regarded as his finest novel, exploring themes of identity, illusion, and spiritual transformation.

Critically, R. K. Narayan is praised for indigenizing the English language without distortion, making it a natural medium for Indian experience. His work represents a balance between tradition and modernity, comedy and seriousness. He is often grouped with Mulk Raj Anand and Raja Rao as the "Big Three" of Indian English fiction. Narayan's enduring significance lies in his humane vision and his ability to reveal profound truths through simple, everyday narratives.

## About *Swami & Friends*

*Swami and Friends* (1935) is the first novel by **R. K. Narayan** and a landmark in Indian English literature. Set in the fictional South Indian town of **Malgudi**, the novel introduces readers to the world of **Swaminathan (Swami)**, a ten-year-old boy, and his experiences at school, with friends, and within his family. The story captures the innocence, curiosity, and anxieties of childhood against the backdrop of pre-independence India.

Narayan's narrative is marked by simplicity, humor, and gentle irony. The novel explores themes such as friendship, the conflicts between personal desires and social rules, childhood rebellion, and the influence of colonial education on Indian children. Through Swami's adventures and misadventures—whether in mischief with friends or navigating school discipline—Narayan presents a vivid portrait of Indian middle-class life. His depiction of Malgudi is both universal and localized, giving readers a sense of place, community, and cultural ethos.

Critically, *Swami and Friends* is praised for its pioneering role in Indian English fiction. It establishes Narayan's talent for portraying ordinary life with depth and empathy, highlighting psychological realism within a simple, accessible narrative style. Scholars recognize the novel for balancing **humor and moral insight**, capturing childhood with authenticity, and subtly reflecting the social and political climate of colonial India. The book also lays the foundation for Narayan's later Malgudi series, which collectively celebrates the rhythm, complexity, and humanity of everyday Indian life.

## Episode: “Monday Morning”

The episode “Monday Morning” from R. K. Narayan's novel *Swami and His Friends* presents a vivid and humorous account of a schoolboy's dread of returning to school after the weekend. Through Swaminathan's thoughts and experiences, Narayan realistically portrays the fear, frustration, and helplessness of a child caught within a rigid and authoritarian education system.

The episode opens on a Monday morning when Swami wakes up with intense dislike for school. The mere thought of going to school fills him with anxiety and resentment, especially because of the presence of his strict teacher, Samuel. Swami feels that Mondays are particularly unbearable, as they mark the end of freedom and the beginning of discipline. He lies in bed inventing excuses to avoid school and complains to his mother about a headache and stomach pain. His fear is genuine, though exaggerated, reflecting the mental stress school causes him.

Swami's mother shows sympathy and is inclined to believe his complaints. However, his father is practical and firm. He insists that Swami must go to school regardless of his excuses. This contrast between parental tenderness and strictness reflects the typical middle-class family atmosphere in Malgudi. Swami's father dismisses his son's complaints as laziness and orders him to get ready.

Reluctantly, Swami prepares for school. On his way, his fear deepens as he thinks about Samuel, whom he considers cruel and unjust. Swami believes that Samuel deliberately targets him and treats him unfairly. These thoughts heighten Swami's sense of injustice and helplessness. To a child like Swami, the school appears less as a place of learning and more as a center of punishment and humiliation.

In the classroom, Swami's fears come true. Samuel begins the lesson with an English grammar exercise. Swami is unable to answer questions correctly. Samuel, instead of encouraging him, ridicules and scolds him harshly in front of the class. He accuses Swami of laziness and stupidity. This

public humiliation deeply affects Swami's self-esteem and increases his hatred for the teacher. Narayan subtly criticizes the rigid teaching methods that rely on fear rather than understanding.

As the class progresses, Swami becomes more withdrawn and confused. His mind drifts away from the lesson, and he is unable to concentrate. The oppressive classroom atmosphere, combined with Samuel's strictness, makes learning an unpleasant experience. Swami feels trapped, unable to protest or defend himself.

Later, Swami attends another class taught by the headmaster. Unlike Samuel, the headmaster is stern but disciplined. However, the pressure of authority continues to weigh heavily on Swami. The entire school environment is portrayed as rigid, rule-bound, and insensitive to the emotional needs of children.

By the end of the school day, Swami is exhausted, both mentally and emotionally. His hatred for Mondays intensifies, symbolizing his general dislike for school life. There is no dramatic resolution to his suffering. Instead, the episode ends on a realistic note, emphasizing that such experiences are routine in a child's life.

Through "Monday Morning," Narayan effectively captures the psychological world of a schoolboy. The episode highlights the cruelty of authoritarian education, the vulnerability of childhood, and the silent suffering of students. Narayan's gentle humor and irony soften the harsh reality, making the episode both entertaining and thought-provoking. The story stands as a powerful commentary on childhood, education, and discipline in colonial India.

#### **Episode: "The Malgudi Cricket Club (M.C.C.)"**

The Malgudi Cricket Club (M.C.C.) episode in *Swami and Friends* is one of the most memorable sections of R.K. Narayan's novel, combining humour, childhood enthusiasm, and gentle irony. Through Swaminathan's involvement with the club, Narayan explores the innocence of boyhood dreams, the influence of colonial culture, and the contrast between lofty ambitions and everyday realities.

The episode begins with the formation of the Malgudi Cricket Club by Swami and his friends, Rajam and Mani. Inspired by the prestige of cricket, a sport associated with the British and with elite institutions, the boys dream of becoming famous cricketers. Rajam, who is confident, well-dressed, and socially superior, naturally emerges as the leader of the group. He takes the initiative in naming the club, arranging practice sessions, and assigning roles. Mani, strong and aggressive, is chosen as a fast bowler, while Swami is given the role of a bowler as well, though he secretly wishes to shine without having the discipline to work for it.

Practice sessions are planned seriously, but in reality they are marked by irregular attendance and lack of commitment, especially on Swami's part. Rajam insists on punctuality and proper practice, showing his sense of responsibility and leadership. Swami, however, finds practice boring and physically exhausting. He constantly looks for excuses to avoid it, preferring to wander in the streets, watch shop displays, or daydream. This contrast highlights Swami's childish nature and Rajam's comparatively mature outlook.

The boys are excited about an upcoming match against the Young Men's Union (Y.M.U.), a team of older boys. The match is treated as a prestigious event, and Rajam is determined that the M.C.C. should perform well. Swami, however, is caught between school responsibilities and cricket practice. His headmaster is strict and insists on discipline and academic seriousness, leaving Swami anxious

and confused. The pressure of balancing schoolwork, homework, and cricket becomes too much for him.

As the match day approaches, Swami's lack of preparation becomes evident. He has not practiced properly, does not even have a proper cap, and is unsure of his skills. On the morning of the match, Swami is delayed because of a misunderstanding at school and his fear of punishment by the headmaster. By the time he reaches the ground, the match has already begun. His late arrival deeply angers Rajam, who sees it as a betrayal of team spirit and friendship.

The match itself is not described in great technical detail; instead, Narayan focuses on its emotional impact. Swami finally gets a chance to bowl, but his performance is unimpressive. The M.C.C. loses the match, and the defeat becomes secondary to the personal conflict it creates. Rajam, hurt and humiliated, blames Swami for his irresponsibility and lateness. In a moment of wounded pride, Rajam breaks off his friendship with Swami, refusing to forgive him.

This rupture marks a turning point in the novel. The cricket club, once a symbol of unity, ambition, and youthful excitement, becomes the cause of separation and sorrow. Swami is left feeling guilty and miserable, realizing too late the value of friendship and commitment. The episode thus moves beyond mere sport and becomes a study of childhood relationships, ego, and misunderstanding.

Through the Malgudi Cricket Club episode, R.K. Narayan gently satirizes the imitation of British institutions like cricket while sympathetically portraying the emotional world of children. The episode reflects the joys and pains of growing up, showing how small events can have lasting emotional consequences in a child's life.

#### **Episode: “Before the Examination”**

“**Before the Examination**” episode in *Swami and Friends* vividly captures the anxiety, fear, and confusion experienced by schoolboys on the eve of an important examination. Through Swaminathan's perspective, R.K. Narayan presents a humorous yet realistic portrayal of the pressures of colonial education and the psychological state of children who are unprepared but hopeful of miraculous success.

As the examinations draw near, Swami is overwhelmed by a sense of dread. He has not studied seriously throughout the term and suddenly becomes conscious of the vast syllabus that lies before him. The subjects appear enormous and threatening, especially arithmetic and history, which he finds difficult and uninteresting. His books seem to mock him with their dense pages, and every lesson feels impossible to master in the limited time left. This growing fear reflects Swami's habitual lack of discipline and his tendency to postpone work until the last moment.

At home, the atmosphere becomes tense and unsympathetic. Swami's father, who represents authority and rational thinking, repeatedly questions him about his preparation. His probing questions only increase Swami's anxiety. Swami responds with vague assurances and half-truths, claiming that he has studied when he has not. His grandmother, in contrast, shows gentle concern and sympathy, highlighting the difference between emotional understanding and strict parental authority within the household.

Swami makes several desperate attempts to study, but his concentration constantly breaks. He reads the same lines repeatedly without understanding them and soon drifts into daydreams. The lessons appear meaningless, and he feels that the examiners expect students to memorize useless facts. At times, Swami tries to comfort himself by imagining that the questions might be easy or that he might

somehow remember answers during the examination. This false optimism reveals the typical psychology of a child trying to escape responsibility.

As night approaches, Swami's fear intensifies. The ticking clock and the quiet of the house make him increasingly restless. He worries about the consequences of failure, especially the punishment he might face at school and the disappointment of his father. His mind exaggerates these fears, turning them into terrifying possibilities. Yet, instead of studying seriously, Swami oscillates between panic and lethargy, unable to take effective action.

In a moment of frustration and rebellion, Swami begins to question the purpose of examinations themselves. He feels that exams are cruel inventions meant to torture children and that teachers and examiners are insensitive to students' struggles. This criticism of the examination system reflects Narayan's subtle satire of colonial education, which emphasizes rote learning and rigid discipline rather than understanding or creativity.

Swami also resorts to superstition and prayer as a last hope. He prays fervently to various gods, promising good behaviour and hard work if only he can be saved from failure. This blend of fear, faith, and bargaining is portrayed with gentle humour, emphasizing the innocence of Swami's mind. He believes that divine intervention might succeed where his own efforts have failed.

Despite his anxiety, exhaustion finally overcomes Swami, and he falls asleep with his books scattered around him. Sleep offers temporary escape, but it does not resolve his fears. The episode ends on this note of uncertainty, capturing the emotional state of a child standing on the threshold of judgment and consequence.

The "Before the Examination" episode is significant because it reveals Swami's inner world more deeply than many other sections of the novel. It highlights his immaturity, his fear of authority, and his inability to plan or take responsibility. At the same time, Narayan treats Swami with sympathy, never mocking him harshly. The humour arises naturally from the contrast between Swami's grand fears and his ineffective actions.

Overall, this episode serves as a realistic and timeless depiction of examination stress. It reflects the universal experience of students who face academic pressure with inadequate preparation. Through simple language and keen psychological insight, R.K. Narayan transforms a common childhood experience into a meaningful commentary on education, discipline, and growing up.

### **Critical Appreciation of the Episodes "Monday Morning", "M.C.C." and "Before the Examination"**

**(R.K. Narayan – *Swami and Friends*)**

R.K. Narayan's *Swami and Friends* is a sensitive portrayal of childhood set in the fictional South Indian town of Malgudi. The episodes "Monday Morning", "Malgudi Cricket Club (M.C.C.)" and "Before the Examination" together present a coherent picture of a schoolboy's world, revealing the fears, ambitions, frustrations, and emotional growth of Swaminathan. Through these episodes, Narayan combines humour, realism, and gentle satire to comment on education, authority, friendship, and the process of growing up.

The "Monday Morning" episode introduces the oppressive nature of school life and the fear it instils in children. Swami's dread of going to school after the weekend reflects the universal dislike of rigid discipline. Teachers like the Scripture master and the history teacher represent unquestioning authority

and cruelty, while the school itself becomes a symbol of repression. Narayan uses irony and humour to expose the harshness of the colonial education system, which emphasizes obedience and punishment rather than understanding. Swami's emotional turmoil on a seemingly ordinary Monday morning reveals Narayan's deep psychological insight into a child's mind. The episode establishes the central conflict between a child's natural instincts and the rigid structures imposed by adults.

The Malgudi Cricket Club (M.C.C.) episode shifts the focus from school to friendship and ambition. Cricket, a British game, symbolizes colonial influence and the boys' desire to imitate adult institutions. The formation of the club reflects youthful idealism and dreams of glory. Rajam's leadership, Mani's physical strength, and Swami's lack of discipline bring out distinct personality traits. Narayan humorously contrasts the seriousness with which the boys plan their cricketing future and their inability to commit to hard practice. However, beneath the humour lies emotional depth. Swami's irresponsibility and late arrival for the match lead to the breakdown of his friendship with Rajam. The episode thus highlights how pride, misunderstanding, and ego can damage relationships. Cricket, which begins as a source of joy and unity, becomes a cause of separation, marking a painful step in Swami's emotional development.

The "Before the Examination" episode explores another major source of childhood anxiety: examinations. Here, Narayan presents a realistic and sympathetic account of Swami's fear and confusion on the eve of exams. Swami's lack of preparation, his inability to concentrate, and his desperate hope for miracles expose the flaws of an education system based on rote learning and fear. The contrast between Swami's strict father and his affectionate grandmother further deepens the emotional texture of the episode. Narayan's gentle satire becomes evident as Swami questions the purpose of examinations and turns to prayer and superstition as a last resort. The episode captures the universal experience of students facing academic pressure, making it timeless and relatable.

Taken together, these three episodes form a unified exploration of childhood. "Monday Morning" represents fear of authority, M.C.C. represents ambition and friendship, and "Before the Examination" represents anxiety and self-realization. Narayan's style is marked by simplicity, clarity, and restrained humour. He never exaggerates emotions, yet he conveys them powerfully through everyday situations. His use of Malgudi as a setting adds realism and warmth, making the experiences of Swami appear authentic and universal.

In conclusion, these episodes exemplify R.K. Narayan's mastery in portraying the inner world of children. Through Swami's struggles with school, friendship, and examinations, Narayan offers a gentle critique of colonial education and adult authority while celebrating the innocence and vulnerability of childhood. The episodes are not merely incidents in a novel but insightful studies of growing up, making *Swami and Friends* a classic of Indian English literature.