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COLLEGE FOR WOMEN
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Indian Literature in Translation
(BEN 54) III YEAR SEMESTER-5

SEMESTER V

PAPER -12- INDIAN LITERATURE IN TRANSLATION

UNIT I: INTRODUCTION TO TRANSLATION

1. Survey of the History, Growth and role of Translation in India
2. Key concepts in Translation

From Wordworlds: Translation and Communication

UNIT II: POETRY

- | | |
|-----------------------|-----------------------------|
| 1. Subramania Bharati | : Wind,9 (113) |
| 2. Chemmanam Chacko | : Rice (148-149) |
| 3. Jyoti Lanjewar | : I Never Saw You (171-175) |
| 4. Gaddar | : It Will Not Stop |
| 5. Sahir Ludhianvi | : Let's Weave a Dream |

UNIT III: PROSE

- | | |
|--------------------|--|
| 1. Rassundari Devi | : Amar Jiban (My Life)The sixth composition (199-202) |
| 2. A.K.Ramanujan | : Telling Tales: Tales have Relatives all over the word Pg 456-462 |
| 3. P.Sivakami | : Land: Woman's Breath and Speech |
| 4. Durga Khote | : Memories of the Marathi Stage (1910 -26)
I had inherited...taking its course Pg 42 - 47 |

UNIT IV: DRAMA

- | | |
|---------------|-----------|
| Girish Karnad | : Tughlaq |
|---------------|-----------|

UNIT V: FICTION

- | | |
|------------------|------------|
| Shanmugasundaram | : Nagammal |
|------------------|------------|

SHORT STORIES

- | | |
|------------------------|----------------------|
| 1. R.Chudamani | : Does Anyone Care? |
| 2. Prabanchan | : Brahma Vriksha |
| 3. Satyam Sankarmanchi | : The Flood |
| 4. B.M. Zuhara | : Literacy |
| 5. Afrose Sayeeda | : Destination Spring |

Prescribed Text:

Wordscapes: Indian Literature in Translation, Oxford University Press

Unit-1

Basic concepts of translation theory

- **Translation** – transfer of words of the original.
- **Translation** – conveying the meaning of the original.
- The **translation** must be read as the original.
- The **translation** should be read as a **translation**.
- The style of the original must be reflected in the **translation**.

Core elements of translation

- (i) written texts
- (ii) transfer or mediation
- (iii) from one natural language to another

Translation as an activity that promotes communication among people speaking different languages has a long history and a unique complexity in India: its 2000 years of history; India's greater complexity than Europe's in the multiplicity of major languages - 1652 living languages, 22 listed as major, 24 State languages and 4 classical.

Translation has helped knit India together as a nation throughout her history. Ideas and concepts like 'Indian literature', 'Indian culture', 'Indian philosophy' and 'Indian knowledge systems' would have been impossible in the absence of translations with their natural integrationist mission.

Key concepts in Translation

Roman Jakobson in his essay "On Linguistic Aspects of Translation" arrived with three forms of translation.

- **Intralingual translation:** Translation within a language which would involve explaining it in words of the same language
- **Interlingual translation:** Translation from one language into another or reinterpretation of the message in another linguistic code
- **Intersemiotic translation:** Translation from one linguistic system to another which means the transference of meaning from a verbal to a non-verbal system or from one medium to another

Translation Studies: The study of translation as an academic subject only began in the second half of the twenty century, thanks to James S. Holmes in his work "the complex of problems clustered round the phenomenon of translating and translations"

John Dryden and his translation three categories:

- **'Metaphrase':** 'word by Word and line by line' translation, which corresponds to literal translation;
- **'Paraphrase':** 'translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense';
- **'Imitation':** 'forsaking' both words and sense.

Étienne Dolet set out five principles, which are in order of importance:

- The translator must perfectly understand the sense and material of the original author, although he [sic] should feel free to clarify obscurities.

- The translator should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language.
- The translator should avoid Word-for-word renderings.
- The translator should avoid Latinate and unusual forms.
- The translator should assemble and liaise words eloquently to avoid clumsiness.

Alexander Fraser Tytler and his three general 'laws' or 'rules':

- The translation should give a complete transcript of the ideas of the original work.
- The style and manner of writing should be of the same carácter with that of the original.
- The translation should have all the ease of the original composition.

He distinguishes two different types of translator working on two types of text. These are:

- The 'Dolmetscher', who translates commercial texts;
- The 'Übersetzer', who works on scholarly and artistic texts.

The second strategy is to 'move the reader towards the writer'.

Koller differentiates five types of equivalence relations:

- **Denotative equivalence:** related to the extralinguistic content of a text.
- **Connotative equivalence:** related to the lexical choices, especially between near-synonyms.
- **Text-normative equivalence:** related to text types.
- **Pragmatic/communicative equivalence:** oriented towards the receiver of the text or message.
- **Formal equivalence:** related to the form and aesthetics of the text, includes word plays and the individual stylistic features of the ST.

Main concepts of Vinay and Darbelnet theory

- **Borrowing:** is a translation procedure that consists of using a word or an expression of the original text in the target text.
- **Calque:** The tracing is to create or use a neologism in the target language by adopting the structure of the language of origin.
- **Literal translation:** It consists in translating word for word, achieving a text in the language of destination that is as correct as it is idiomatic. According to Vinay and Darbelnet, it is acceptable only if the translated text retains the same syntax, the same meaning and the same style as the original text.
- **Transposition:** The transposition consists in passing from one grammatical category to another without altering the meaning of the text. This technique introduces a change in the grammatical structure.
- **Modulation:** The modulation lies in varying the form of the text through a semantic or perspective change.
- **Equivalence:** is a translation procedure by which the same reality is transmitted through a totally different expression.
- **Adaptation:** Adaptation consists of replacing a cultural element of the original text with one that is better adapted to the culture of the target language. In this way, a more familiar and comprehensible text will be achieved.

Vinay and Darbelnet supplementary translation procedures:

- **Amplification:** The TL uses more words, often because of syntactic expansion.
- **False friend:** A structurally similar term in SL and TL which deceives the user into thinking the meaning is the same.
- **Loss, gain and compensation:** Translation does inevitably involve some loss, since it is impossible to preserve all the ST nuances of meaning and structure in the TL.

However, importantly a TT may make up for ('compensate') this by introducing a gain at the same or another point in the text.

- **Explicitation:** Implicit information in the ST is rendered explicit in the TT.
- **Generalization:** The use of a more general word in the TT.

Unit-2

Wind By Subramania Bharati

The wind blows strongly and causes a lot of destruction. How can we make friends with it?

Wind, come softly.

Don't break the shutters of the windows.

Don't scatter the papers.

Don't throw down the books on the shelf.

There, look what you did — you threw them all down.

You tore the pages of the books.

You brought rain again.

You're very clever at poking fun at weaklings.

Frail crumbling houses, crumbling doors, crumbling rafters,

crumbling wood, crumbling bodies, crumbling lives,

crumbling hearts —

the wind god winnows and crushes them all.

He won't do what you tell him.

So, come, let's build strong homes,

Let's joint the doors firmly.

Practise to firm the body.

Make the heart steadfast.

Do this, and the wind will be friends with us.

The wind blows out weak fires.

He makes strong fires roar and flourish.

His friendship is good.

We praise him every day.

காற்று, மென்மையாக வாருங்கள்.
 ஜன்னல்களின் அடைப்புகளை எப்போதும் உடைக்கவும்.
 பெரும்பாலும் காகிதங்களை சிதறடிக்கவும்.
 புத்தகங்களில் அலமாரி
 அங்கே, நீங்கள் என்ன செய்தீர்கள் என்று பாருங்கள் - நீங்கள்
 அனைத்தையும் கீழே எறிந்தீர்கள்.
 நீங்கள் புத்தகங்களின் பக்கங்களை கிழித்துவிட்டீர்கள்.
 நீங்கள் மீண்டும் மழை கொண்டு வந்தீர்கள்.
 பலவீனமானவர்களை வேடிக்கை பார்ப்பதில் நீங்கள் மிகவும்
 புத்திசாலி.
 நொறுங்கிய வீடுகள், இடிந்து விழுந்த கதவுகள், நொறுங்கும்
 ராஃப்டர்கள்,
 நொறுங்கும் மரம், நொறுங்கிய உடல்கள், நொறுங்கும் வாழ்க்கை,
 நொறுங்கும் இதயங்கள் -
 காற்று கடவுள் அனைத்தையும் வென்று நசுக்குகிறார்.
 நீங்கள் அவரிடம் சொல்வதை அவர் செய்வார்.
 எனவே வாருங்கள், வலுவான வீடுகளைக் கட்டுவோம்,
 கதவுகளை உறுதியாக இணைப்போம்.
 உடலை உறுதிப்படுத்த பயிற்சி செய்யுங்கள்.
 இதயத்தை உறுதியாக்குங்கள்.
 இதைச் செய்யுங்கள், காற்று எங்களுடன் இருக்கும் நண்பர்களே.
 காற்று பலவீனமான தீயை வீசுகிறது.
 அவர் வலுவான தீ கர்ஜிக்க மற்றும் செழிக்க வைக்கிறது.
 அவரது நட்பு நல்லது.
 ஒவ்வொரு நாளும் அவரைப் புகழ்கிறோம்.

Wind Summary Analysis and Explanation in English

About the Poet Subramania Bharati

Chinnaswami Subramania Bharathi, also known as Bharathiyar, was a Tamil writer, poet, journalist, Indian independence activist, a social reformer and a polyglot. Popularly known as “Mahakavi Bharathi”, he was a pioneer of modern Tamil poetry.

About the Translator, A. K. Ramanujan

The translator, A. K. Ramanujan is also a famous poet who hails from Tamil Nadu, India. He had written poems in English. ‘A River’, ‘Obituary’, and ‘A Prayer to Lord Murugan’ are some of his well-known works. In translating this poem, Ramanujan has truly done justice. He has captured the essence and the spirit of the poet and his words.

Poet Name	Subramania Bharati
Born	11 December 1882, Ettaiyapuram
Died	12 September 1921, Chennai

Summary of The Poem Wind By Subramania Bharati

The poem Wind by Subramania Bharati is originally in Tamil. It was translated in English by A. K. Ramanujan. The poem describes the power of the wind on nature and human life. It focuses on the violent aspect of the wind that causes heavy destruction. The poet tells us that the wind makes fun of the weak people and things, but favors the strong. He, therefore, suggests the reader be strong, both physically and mentally. The wind here is the symbol of

hardships and obstacles which human beings have to face in their life. If we remain strong, we can overcome any obstacles.

Wind Summary of the Poem

The poet requests the wind to blow gently. He asks the wind not to break the shutters of the windows, scatter the papers and throw down the books from the shelf. But the wind does not listen to him and turns violent and destructive. It throws down everything and tears the pages of the books. The poet accuses the wind of bringing rain once again. He tells the wind that it always makes fun of weak people and things. It crumbles down weak houses, weak doors, and weak rafters. It tears down weak bodies and fragile hearts. But does no harm to the strong.

The poet says that it is up to the wind god whether it brings destruction or shows mercy on humanity. The poet suggests the reader that to make friends with the wind we need to build strong homes with firm doors. He also suggests people be strong, both physically and mentally to combat and resist the ill effects of the wind. The last four lines of the poem tell us about the nature of the wind.

It blows out those fires which burn with a weak force, but the strong fires turn stronger by the wind. It means that the wind is supportive of those who are already strong and powerful but crushes the weak. A very significant message is hidden in these four lines-strong people are not affected by adversities but the weak do. So, it is good to be a friend of the wind, which is a symbol of hardships and obstacles, because only then we will be able to face tough times.

FAQs on Short Summary of Wind

Q1. What is the summary of the poem's wind?

Ans: The wind blows out the weak fires but makes the strong fires roar and flourish. Thus, the poem conveys the idea that nobody cares for the weak. Even the wind is on the side of the strong people. We must make ourselves strong to become successful and overcome the challenges in life.

Q2. Which is the best summary of the poem's wind?

Ans: The poet describes the power of wind in this poem. The wind is compared with force in this poem. The wind can easily break window panes when it blows strongly. The books from the shelf fell down and wind tears apart the pages. It feels like wind enjoys its power and laughs at weaker things.

Q3. Who is the poet of the poem wind?

Ans: "The Wind" (Welsh: Y Gwynt) is a 64-line love poem in the form of a cywydd by the 14th-century Welsh poet Dafydd ap Gwilym. Dafydd is widely seen as the greatest of the Welsh poets, and this is one of his most highly praised works.

Q4. What does the wind god do?

Ans: The wind god breaks the shutters of the windows, scatters the papers, throws the books and tears them. The wind is also responsible for poking weaklings and crashing down houses and doors by winnowing them away.

Rice (Poem) by Chemmanam Chacko

Chemmanam Chacko's 'Rice' ('Nellu' in Malayalam) deals with the plight of the farmers in Kerala who are forced to move from food crops to cash crops. It mourns the loss of paddy fields which have been replaced by commercial plantations.

The poet pictures the nostalgic feelings of the narrator who returns to his homeland after a long stay in North India. He has earned a doctorate on making toys with husk. While in train, the bustle and excitement of farming in his homeland fills his mind. He is eager to have a meal of 'athikira' rice.

But to his great shock he finds that the place has changed completely. Tall rubber trees have taken the place of rich paddy fields. With the least sentiment and with great pride, his father says that they have stopped paddy cultivation as it is not profitable any more. “Only fools would turn to cultivating rice,” he says.

The narrator sarcastically concludes the poem commenting on the Chief Minister who flies high above the cash crops to the Centre to demand for allotment of more rice. He pathetically asks himself whether the state will get some husk from the Centre too.

Rice

Chemmanam Chacko

Translated by Prof. K. Ayyappa Paniker

Detailed summary

“Rice” is a poem which is written in Malayalam by Chemmanam Chacko and is translated into English by Prof. K. Ayyappa Paniker. In the first half of the poem, the poet tells about his expectation of events that may happen when he goes to his house after four years. In the beginning, the poet tells that after four years doing research in North India, he is coming back to the native place which is in Kerala. He got research when he proved that through the husk, one could make toys. Now he is in a train. He is eager to eat “a meal of athikira rice” because he is fed up with eating chapaties.

Now the poet gives the images of his father, “little brother” and mother and their response when he reaches his home. In his imagination, his father will be wearing a “handloom dhoti” which is blemished with “yellow mud”. He will be very happy that water is coming from Varanganal canal. The poet assumes that his father will see him from far and his father will loudly ask, “And when did you start from there?” from the field which is behind the house. According to the poet, there are oxen and farmers who are ploughing the land because it is the “planting season”.

Seeing the poet, his little brother will happily run towards him with “tender saplings” of paddy which have to be planted in the paddy field. His little brother will loudly say, “Mother, brother's arrived!”

The poet then imagines that in order to reach his house which is beside the paddy field, he has to walk through the paddy field. In his imagination, he is walking very carefully along the “dyke” so that he will not damage “the baskets full of seed”. While he is on the way to his home, his mother will be separating rice soup from rice. Imagining all these, he wants to reach his home as far as possible.

In the second section, the poet sees the changes that have happened when he reaches his native place. Finally, the bus stops. The poet happily gets out from the bus. But to his shock, so many changes have happened. When he left his place, there were only “palm-thatched houses”. Now instead of “palm-thatched houses”, there are only trees. Also, there are “rubber plants” everywhere which are twice than his height. These “rubber plants” replace “modan and vellaran”, varieties of paddy. Now he has confusion whether he has taken a wrong path.

Now the poet has reached near to the house. Four years back, there was a paddy field adjacent to his house. So he expects that he can hear the shouts of workers who are engaged in ploughing. Unfortunately, he cannot hear such shouts. He gets a shock. To his dismay, he sees “arecanut palms” in that field. Also, there are “dealwood trees” on either side of the canal.

Finally, the poet enters his house. He watches his father is on the “southern wing” of his house. His father is observing a worker who is fixing up the rubber-sheet making the machine. His father informs that he has shifted to commercial plantation because there is no profit in paddy cultivation. Only a few people are cultivating paddy in their fields. Beyond that, Government is providing rice to people in the name of the ration.

At that time, the poet’s little brother arrives. Seeing his brother, the poet yearns to “have a full meal of athikira rice”. But he is shocked when he understands that his little brother has just bought ration for the family. While the poet observes these changes, he hears the sound of the aeroplane which he describes as the “ship of the sky”. He guesses that the Chief Minister of Kerala might have gone to the “Centre” for requesting to give more rice to Keralites. He now guesses that the Chief Minister is passing above the cash crops which have destroyed the paddy cultivation in Kerala.

As the poem ends, the poet sarcastically asks a question whether the Centre will give him husk to make toys too.

I NEVER SAW YOU By Jyoti Lanjewar

I have never seen you
Wearing one of those gold-bordered saris
With a gold necklace
With gold bangles
With fancy sandals
Mother! I have seen you
Burning the soles of your feet in the harsh summer sun
Hanging your little ones in a cradle on an acacia tree
Carrying barrels of tar
Working on a road construction crew.....

I have seen you
With a basket of earth on your head
Rags bound on your feet
Giving a sweaty kiss to the naked child
Who came tottering over to you
Working for your daily wage, working, working.....

I have seen you
Turning back the tide of tears

Trying to ignore your stomach's growl
Suffering parched throat and lips
Building a dam on a lake.....

I have seen you
For a dream of four mud walls
Stepping carefully, pregnant
On the scaffolding of a sky scraper
Carrying a hod of wet cement on your head.....

I have seen you
In evening, untying the end of your sari
For the coins to buy salt and oil,
Putting a five paise coin
On a little hand
Saying 'go eat candy' •
Taking the little bundle from the cradle to your breast
Saying "Study, become an Ambedkar"
And let the baskets fall from my hands.....

I have seen you
Sitting in front of the stove
Burning your very bones
To make coarse bread and a little something
To feed everybody, but half-fed yourself
So there'd would a bit in the morning.....

I have seen you
Washing clothes and cleaning pots
In different households
Rejecting the scraps of food offered to you
With pride
Covering yourself with a sari
That had been mended so many times
Saying "Don't you have a mother or a sister?"
To anyone who looked at you with lust in his eyes.....

I have seen you
On a crowded street with a market basket on your head
Trying always to keep your head covered with the end of your sari
Chasing anyone who nudged you deliberately
With your sandal in your hand.....

I have seen you working until sunset
Piercing the darkness to turn toward home,
Then forcing from the door
That man who staggered in from the hooch hut.....

I have seen you
At the front of the Long March
The end of your sari tucked tightly at the waist
Shouting "Change the name"
Taking the blow of the police stick on your upraised hands
Going to jail with head held high.....

I have seen you
Saying when your only son
Fell martyr to police bullets
"You died for Bhim, your death means something"
saying boldly to the police
"If I had two or three sons, I would be fortunate.
They would fight on."

I have seen you on your deathbed
Giving that money you earned
Rag-picking to the *diksha bhumi*
Saying with your dying breadth
"Live in unity..... fight for Baba..... don't forget him.....
And with your very last breadth
"Jai Bhim."
I have seen you.....

I have never seen you
Even wanting a new broad-bordered sari

Mother, I have seen you.....

JyotiLanjewar offers the reader a montage of images as she remembers her mother. The poet begins by contrasting her mother with the image of a bejeweled woman. Lanjewar's mother is juxtaposed against the object of beautification that Brahminical culture has a tendency to frame the ideal woman within. Yet, the poet's mother occupies the position of a construction worker, a 'masculine' occupation that requires physical brawl and strength.

I have never seen you
Wearing one of those gold-bordered saris
With a gold necklace
With gold bangles
With fancy sandals
Mother! I have seen you

Burning the soles of your feet in the harsh summer sun
Hanging your little ones in a cradle on an acacia tree
Carrying barrels of tar
Working on a road construction crew.....

The image of a female construction worker is one that the passerby can witness on the street but solemnly as the subject of poetry and literature. Lanjewar's remembering of her mother, a Dalit woman who was a construction worker offers a significant interjection to the mainstream framing of women as the object of beautification in the Brahminical cannon as well as the Dalit man's imagination of the mother as the victimized object of pity. While Lanjewar's mother partakes in the manual labor of construction, she also nurtures her child

The image of construction and the building of a dam are representative of the city's euphoric growth and progress. Yet, the sweat behind this progress is incurred by the oppressed manual laborer who continues to be hungry and thirsty. Where is this progress located? For whom is this growth produced? The Dalit woman worker has no rights, she must continue the physical brawl even in the state of pregnancy. On the high rise of a lush skyscraper, Lanjewar's pregnant mother carries wet cement over her head as she dreams of four modest mud walls

I have seen you

For a dream of four mud walls

Stepping carefully, pregnant

On the scaffolding of a sky scraper

Carrying a hod of wet cement on your head.....

The memories share a stark absence of the 'man of the house', the traditional breadwinner. It is interesting to note that the first instance where Lanjewar does mention her father, the reader is presented with the image of an alcoholic man who only added to her mother's chores, ones that she refused to accept as she drove the man away. The poet's mother takes care of her household's material needs alongside the emotional labor required for her child. She urges her child to "Study, become an Ambedkar" to let the baskets fall from her hands. Lanjewar's mother holds on to her self-worth and dignity as she perseveres in hardship. She does not accept the leftovers or let any man's voyeuristic gaze frame her body in a demeaning manner. The Dalit woman does not attract pity or disdain but asserts her rights and demands respect.

I have seen you

Washing clothes and cleaning pots

In different households

Rejecting the scraps of food offered to you

With pride

The poet makes a reference to a historical event, the protest that took place in March 1979 following the reversal of a decision to rename Marathwada University to honor Ambedkar's legacy. The Dalit woman not only takes care of the productive and reproductive sphere but actively participates in the social movement signifying the collective struggle for self-respect. She is arrested for the same but goes to prison of the modern Brahminical state with the words liberty, fraternity, and equality in its constitution with her head held high. Lanjewar's mother even loses her son to police bullets, the repressive state apparatus but she boldly confronts the police. The images ring close to the freedom struggle that the colonial Indian subjects had to undergo as they demanded independence from their oppressive colonial masters. The poet argues that the freedom struggle must continue for the Dalits who assert their right to equal dignity and self-respect to the Brahmin state.

I have seen you

Saying when your only son

Fell martyr to police bullets

"You died for Bhim, your death means something"

saying boldly to the police

"If I had two or three sons, I would be fortunate.

They would fight on."

In a poignant verse, Lanjewar recalls her mother on her deathbed. Her last words are a call to revolution, to continue the 'fight for Baba' and to never forget him.

And with your very last breadth

"Jai Bhim."

I have seen you.....

Lanjewar ends her poem by returning to the comparison between ideal woman as a beautified object and her mother, an oppressed Dalit female construction worker. Her mother does not have the Brahmnical desire for a new sari or jewelry. The Dalit mother is an assertive woman who in spite oppressed through her caste, class, and gender locations refuses to be framed as an object of pity. Instead, she is framed as a voice of revolt, a feminist intervention that refuses to let itself be forgotten. The eyes of Lanjewar bear testimony to this revolt and her testimony aligns the reader with the images that have succumbed to a classical erasure due to the masculinization of Dalithood and Savarnisation of Indian feminist politics

I have never seen you

Even wanting a new broad-bordered sari

Mother, I have seen you.....

It will not stop

Translated from the Telugu songs 'Aagadu, aagadu' by

Parsa Venkateshwar Rao Jr and Antara Dev Sen

It will not stop, it will not stop, it will not stop

This war of hunger will not stop

It will not stop

Until the rule of the looters ends

This armed struggle will not stop

It will not stop

The plough that dug the furrows

Says these furrows are mine

The hands that planted the saplings

Say these saplings are ours

The sickle that cuts the crop

Says this harvest is ours

It will not stop

The blacksmith's fire is flaring up

The potter's kiln is blazing

The *maadiga*'s tambourine goes *dhanadhanadhana*

announcing the message in drumbeats¹

It will not stop

Those who were prostrating themselves

are now sharpening their daggers

those who said they were slaves

are now sharpening their crowbars

any robbers and looters who come in the way

will be hacked and piled up
oh brother
it will not stop
the swarm of ants has moved
the snake's heart is shaken with fear
the sheep have pounced
the wolves have turned tail
the herds of cows have moved
the tigers have begun to flee
It will not stop

Legendary balladeer Gaddar was born Gummadi Vittal Rao in a Dalit family, became a bank clerk, then a Naxalite activist spreading his message through folk theatre and songs mostly in the Telengana region of Andhra Pradesh, and was often forced to go underground and live in the jungle. A cult figure, he gave up the gun and remains a powerful champion of the underprivileged, has survived assassination attempts and is now a peace emissary between the Naxals and the state.

This ballad was sung by Gaddar to gigantic crowds and have several refrains, but in English we have only retained the main ones.

1. *Maadigas* are Dalit tanners, also cobblers, who function as public announcers by beating their drums

2. It is believed that the cawing of a crow heralds visitors

Gummadi Vittal Rao, popularly known as "Gaddar" is a revolutionary poet singer and has emerged as a powerful and popular cultural icon in India. He has established himself as an institution and a household name in Telugu society and other parts of India. Gaddar has captured the public sphere by bringing out the activities of the masses that were considered to be the domain of the private sphere. Through his cultural performances lakhs of people have got influenced and attracted towards the radical democratic struggles of India.

Gaddar as a cultural phenomenon has established an organic link between oral and written culture. While the literary world confined itself mostly to genres like poetry and the short story/ novel, the illiterate masses – totally marginalised by the print world – expressed their social aspirations and anxieties in oral form, mostly through songs and folk dance. Gaddar and the JNM, the cultural organisation that he represents, work with a mission to politically sensitise the masses. In Gaddar's cultural performances, one can see the continuity of people's culture and their folk art forms in modern times. He is instrumental in enlivening people's culture by competing with the contemporary digital and electronic media. He invokes the social memory of the masses through his songs. He performs songs for a political purpose. For him, song is a weapon to resist dominance and to liberate the masses from oppressive social relationships. His songs work in nexus with the people's political struggles. While mainstream art forms create subjective conditions and tend to relax the audience, Gaddar's art form creates objective conditions and tends to make the audience think.

Gummadi Vittal Rao was born in a poor dalit family of Telangana region. He was bright in school and active in cultural performances. He dropped out of engineering course due to financial problems. In the early days he organised a Burrakatha troupe and named it "Bapuji Burrakatha Party" and gave performances for the department of field publicity, Ministry of

Information and Broadcasting. Initially, he gave performances on family planning and later on Allure Seetharamaraju, a hero of Rampa rebellion of 1922-24 against British imperialism.

Revolutionary Songs of Gaddar

The songs of Gaddar go along with the struggles of Indian society, especially of Telugu society. The revolutionary struggles have influenced his ideological position too. From the mid-1970s to the mid-1980s, he wrote and performed many songs on martyrs of revolutionary struggles. The song centred on masses in the name of peasant and agricultural coolies (*Rytu-cooleelu*). The crux of his songs is the struggle, and comes out from oppression. As a Marxist, he identifies the unequal relations in the society due to appropriation of property by a few people.

The songs of Gaddar have to be understood in relation to the nature of state and struggles of the people. In contemporary times, there are ongoing struggles of the people in the name of class, caste, gender and region. Gaddar songs were born out of the Naxalite movement that entered Telugu society in the late 1960s. The movement has undergone different phases.²⁵

It is evident that Gaddar's songs got sharpened further with the contemporary struggles of Telugu society. His songs have more performative meaning than the textual meaning. He says that he had taken songs from the life and cultural traditions of people and is taking back to the people by playing the role of an effective communicator. His songs provide a rich resource material of the struggles and culture of the people, which are not entered in the official historical documents.

Come! Let's weave a dream for the morrow... Sahir Ludhianvi

Come! Let's weave a dream for the morrow,
Lest this grave enduring night should bite
And unnerve us, that for the rest of our lives,
Our heart and mind fail to weave a colorful dream!
Though youth is fleeting from us like a dart
Life totes on the mere strength of dreams ...
Dreams of tresses, of lips, and shapely bodes
Of reaching pinnacle of art and touch sublime poetry;
Dreams of urbane life and a prosperous country
Dreams of prisons and of roads to gallows
They were the marrow of my youthful days;
And they were the essence of activity I was nourished with.
If these dreams were to die, life would just be colorless
And go pale like a hand caught under a boulder.
Come! Let's weave a dream for the morrow,
Lest this grave enduring night should bite
And unnerve us, that for the rest of our lives,
Our heart and mind fail to weave a colorful dream!

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Sahir Ludhianvi

8 March 1921 – 25 October 1980

Urdu Poet and Lyricist, Indian

Sahir Ludhianvi (1921-1980) was a bilingual Indian poet and Sh lyricist who wrote in Hindi and Urdu. He has contributed a lot Indian cinema, in particular, Bollywood films. He was different from his contemporaries in terms of his choice of themes. He did a praise Khuda

(God), Husn (beauty) or Jaam (wine). Instead, he wrote lyrics questioning the lack of values and ethics in politics and society.

Let's Weave a Dream (Aao ek Khwaab Bunein)

B. The Translator

Nirupama Dutt (b. 1955) is a well-known Punjabi writer and translator. She works as Features Editor with The Tribune. She has published one volume of poems-Ik Nadi Sanwali Jahi (A Stream Somewhat Dark)-for which she was awarded the Delhi Punjabi Akademi Award in 2000. She also translates poetry and fiction. As a poet and translator, she is able to capture the nuances in poetry.

The Poem

The poem urges the youth of India to weave meaningful dreams in order to pave the way for individual's success and nation's progress. The poet cautions the readers of the consequences of not dreaming and not reaching greater heights.

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Unit-III

Amar Jiban (My Life) Rassundari Devi

Amar Jiban (My Life) Rassundari Devi is among the earliest woman writers in Bengali literature. Her autobiography *Amar Jiban (My Life)* is known as the first published autobiography in Bengali language.

Amar Jiban, or *My Life* was the first published autobiography in Bengali literature, first reaching publication in 1876. It was an extraordinary achievement, considering the fact that Rassundari Devi was the unlikeliest of breakthrough authors: a poor child, god-fearing woman and a dedicated housewife- simply put, a female in a time when educating girls was not even spared thought. It talks of Rassundari's life on a whole: instances from childhood, the advent of her marriage, married life and the like. On a deeper plane, it portrays the dissatisfaction, fear and even frustration she felt at being forced to follow a certain path- being a woman, which is. Her marriage, her household chores, her everyday life- all form the narrative, which at once gives us a window into the life of a feudal housewife in 19th century reformist Bengal but also delves into the issues of inequality, oppression and lack of opportune for women. The book creates a picture of the changing world the status and role of women and Rassundari's own views on the changing times.

Rassundari was widowed at the age of 59 in 1868 and she finished and published *Amar Jiban* in the following year. A second part was added in a new version published in 1897 when she was 68. The first part consists of 16 compositions and tells the story of her life. The second part consists of 15 compositions and focuses primarily on the idea of death, premonitions of impending disaster and her wish of the awareness of her dying day. Rassundari Devi lived in times when social reform had barely touched the lives of upper class/caste women in India. Education was unimaginable for women and a literate woman was synonymous with a wicked/cursed woman. But Rassundari refused to remain an unlettered woman all her life. She taught herself to read and write, and constructed for herself an identity independent of her husband and children. She not only earned literacy by sheer dedication and hard work, but also used it for self-discovery.

Rassundari taught herself to read at the age of twenty-six.

The most authentic source to know about Rassundari Devi's life is her own autobiography in which she has recorded all the major events of her life.

Birth and Life

Rassundari Devi was born to a rural zamindari family in the small village of Potajia in Pabna (western Bangladesh) in 1809/1810. She lost her father Padmalochan Roy when she was only a small child. She was raised by her widowed mother with whom she developed a deep emotional attachment for life. Her mother was a very religious woman who taught her to remember God in good and bad times. Rassundari's writing is full of references to her mother and to God, both functioning as her significant other in structuring her thoughts and actions.

Rassundari never received a formal education – educating girls was considered a sacrilegious act in her days. However, as a child, she would sit with the young boys in the outer room of her parents' house where a missionary woman came to teach. She would listen to the boys repeating alphabets written on the board and try to learn. Unfortunately, the school was soon burned down bringing an end to whatever little access she had to literacy.

Rassundari's later encounter with the written word proved that she had quite a good memory as she was able to recognize many of the alphabets she had learned back in childhood.

Rassundari was married at the age of twelve to a man named Nilmani Roy who belonged to a well-to-do landed household in Rajbari, Faridpur. The marriage took her to the far off village of Ramdia where, as she mentions in her autobiography, people were kind and caring enough. Still the grief of separation from her beloved mother and that too at such a tender age was too much to overcome, and she would cry all the time. A Vaishnavite like her husband and his family, Rassundari was deeply religious. Her firm faith in God's grace along with her unbreakable spirit helped her carry on in all the challenging times.

Rassundari would perform her domestic duties, but felt a strange desire for something she knew was forbidden to her. The desire to gain literacy!

At the age of fourteen, Rassundari Devi faced no choice but to assume responsibility of the entire household as her mother-in-law had lost her eye-sight and become bedridden. She now had to do all the housework from cleaning to cooking to attending to guests and looking after everyone's comfort. The family was a large one. There were servants but they were not allowed to enter the inner premises of the house. Her workload increased as she became a mother at the age of eighteen. She bore 12 children, of whom 7 died early. Unassisted and confined to the *antahpur* of the house, Rassundari kept performing her domestic duties, but felt a strange desire for something she knew was forbidden to her. The desire to gain literacy! The desire to be able to read *Chaintanya Bhagavata* on her own.

One day, her husband left his *Chaintanya Bhagavata* in the kitchen before going out.

Rassundari gathered courage, detached a sheet from the book and hid it in the *khori* of the kitchen. Then she stole one of the palm leaves on which her son practiced handwriting. By comparing the words written on the two sheets and with people's speech, by recollection and recognition of the letters she had learned in childhood, by constant effort and determination, Rassundari taught herself to read at the age of twenty-six. She learned to write years later when her son expressed his annoyance about her not answering his letters.

Rassundari was widowed at the age of 59 and a few months after her husband's death, she finished and published the first version of her autobiography *Amar Jiban* in 1868. A final version was published in 1897.

***Amar Jiban* (My Life)**

Amar Jiban was written and published in two parts. The first consisted of sixteen *rachanas* or compositions. The second part came out in the year 1906, consisting of fifteen *rachanas* or compositions. Every composition is preceded by a devotional poem dedicated to her *Dayamadhav*, the Vaishnav godhead whom Rassundari Devi had chosen.

Written in chaste Bangla, *Amar Jiban* narrates the life story of a nineteenth century woman's struggle for literacy. It portrays the changing world of rural Bengal and situates women there. About the title of the book, Tanika Sarkar writes:

“The book calls itself – with a thundering audacity – My Life. It makes a bold and a bald statement, presumptuous in the extreme, in a woman householder. A woman, moreover, who is not connected to a figure of religious or temporal significance, who cannot claim any miraculous powers or capacities. The life of such a woman would not be written – far less read – before the 19th century.” (Sarkar, 1999)

Rassundari has narrated her life story in two ways. On one hand, she writes that God’s mercy and benevolence towards her has made it possible for her to achieve literacy. On the other hand, she also shows how she has made her own decisions in life by learning to read despite the fear of family disapproval and social ostracism. She praises God’s *leela*, but also recounts all the hard work and self-determination she has put in to learn reading.

Scholars like Tanika Sarkar and Meenakshi Malhotra have observed that Rassundari Devi creates the persona of a “bhakt” (devotee) for herself, and presents all the small and big events of her life as exemplars of God’s mercy or *leela*, including her access to the written word. Thus her transgressive act of learning to read becomes an instance of godly intervention, a divine purpose, a consequence of God’s will and mercy. That is why, in the text, *“the prayers tend to occur before she narrates some departure she makes from given norms, so as to take away the sting from her transgression.”* (Sarkar, 1999)

Rassundari Devi has written *Amar Jiban* in retrospection. The struggle to learn to read is being described when she has already mastered the art of writing. She describes the past in terms of vivid immediacy of feelings; she ignores dates, time, and other factual details, and focuses on descriptions of her everyday household life. And yet sentimentality is not something Rassundari would indulge in while writing. *Amar Jiban* is written in a dispassionate, objective style. The prose is well-connected, coherent and polished.

Rassundari Devi: An Early Feminist

Rassundari Devi’s life is a series of actions and decisions that are serious departures from the patriarchal social norms of her time and are, therefore, ‘transgressions’ punishable by the society.

Rassundari Devi learned to read and write amidst the popular belief in those days that women who gained literacy brought disaster upon their families and were punished by God with widowhood. Not only did she learn to read, but she also decided to record the events and details of her everyday domestic life in a book and got it published. She had the audacity to disclose her life in print. By doing this, she entered the public sphere which was strictly forbidden to upper class Hindu women. A published work no longer remains a private act of writing but enters the public domain where it is open and available for perusal and interrogation by anyone. So there are three major “transgressions” that Rassundari Devi commits according to patriarchy: reading, writing, and entering the public sphere.

By disclosing her life in print, she entered the public sphere which was strictly forbidden to upper-class Hindu women.

Rassundari also made a notable departure from the common patriarchal belief that female worship can only be expressed in the form of rituals like *vrats* (fasts), penance, and cooking *bhoga* (food for god). Rassundari rejected these conventional, ritualistic forms of woman’s devotion that served in maintaining the patriarchal social structures, and established an intellectual relationship with her God by learning to read Chaitanya Bhagavata. (Malhotra, 2016) She chose to engage in a kind of worship where she is an active participant (like her husband and other men), not a passive devotee.

Many Bengali male authors and poets who came after Rassundari Devi wrote about the greatness of a housewife by positing her as ‘*grihalakshmi*’ or the domesticated goddess. Patriarchy has always presented the figure of a *grihalakshmi* as an ideal woman whose salvation and satisfaction lay in her endless servitude, and whose happiness lies in the happiness of her husband (master) and children. Rassundari Devi, in her writing, demystifies the figure of the *grihalakshmi* by presenting her domestic duties as labour which is tiresome, repetitive, unrecognised, and far from emotionally fulfilling. Her assertion that “*I did*

everything in a spirit of duty” is indicative of her emotional detachment from the household work. *“Instead of viewing labour in an aesthetic and romanticized way as male writers like Tagore tended to do, Rassundari deconstructs the iconic figure of the housewife in Amar Jiban.”* (Malhotra, 2016) She also demythifies the nurturing maternal figure by describing her work of feeding and looking after children as physically laborious. In this manner, Rassundari’s lifewriting contests the male representation of women in literature.

Rassundari Devi’s lifewriting is a testimony of the odds against education of women of her generation. After describing all the steps she took to gain literacy including the stealing of sheets and palm leaves, she writes: *“Wasn’t it a matter to be regretted, that I had to go through all this humiliation just because I was a woman? Shut up like a thief, even trying to learn was considered an offence. It is such a pleasure to see the women today enjoying so much freedom. These days parents of single girl child take so much care to educate her. But we had to struggle so much just for that.”*

In the words of Debarati Sen, *“Child marriage and the deep scar that it left on its young victims had probably never had a better spokesperson than Rassundari. She exposes the shallow motives behind this evil practice which were the fear of female sexuality and the anxiety to control it.”*

Rassundari describes her child marriage and the agony of separation from her mother thus: *“If I am asked to describe my state of mind, I would say it was very much like the sacrificial goat being dragged to the altar, the same hopeless situation, the same agonized screams.”* She adds, *“People put birds in cages for their own amusement. Well, I was like a caged bird. And I would have to remain in this cage for life. I would never be freed.”* In fact, the metaphor of a bird being caged is quite dominant in Rassundari’s autobiography. She saw herself as a prisoner of marriage from where she wished to break free and transcend her worldly duties as a wife, mother, and daughter-in-law to meet her God.

Rassundari Devi has described her experiences of pregnancy and childbirth in a very detailed and frank manner at a time when they were considered taboo topics for women to speak. Writing about her pregnancy and sharing it with the public by publishing is certainly a very feminist thing to do. Moreover, *“she recalls with great wonder how her body flowered and bore fruits through divine intervention; which could be also a veiled reference to her satisfied sex life.”* (Debarati Sen)

Rassundari Devi, while writing about the hardships she had to face as a child bride and the risks she had to take to gain literacy, rejoices in the fact that the times are changing and some parents have started educating their daughters. Rassundari Devi is definitely an advocate of women’s right to education, though she doesn’t mention it explicitly in her autobiography. Rassundari Devi’s life story is an inspiration and a testimony of a woman’s will power to fight all odds in order to gain education and liberation.

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Telling tales: Tales have relatives all over the world by A.K. Ramanujan

This chapter concentrates on fictional and imaginative narrative, with much of its material equally relevant to the novel, the short story and also to the non-fictional narratives and discusses the following propositions:

- 1.Stories are everywhere.
- 2.Not only do we tell stories, but stories tell us: if stories are everywhere, we are also in stories.

3.The telling of a story is always bound up with power, with questions of authority, property and domination.

4.Stories are multiple: there is always more than one story.

5.Stories always have something to tell us about stories themselves: they always involve self-reflexive and metafictional dimensions.

- The simplest way to define narrative is as a series of events in a specific order –with a beginning, a middle and an end.
- The beginning–middle–end sequence of a narrative also tends to emphasize what is known as a teleological progression –the end (in Greek, telos) itself as the place to get to.
- consideration of the relationship between teller and listener or reader leads in turn to questions of power and property. One of the most famous storytellers is Scheherazade from A Thousand and One Nights. In these classical Arabic narratives, Scheherazade has been sentenced to death by the king but is able to stave off her execution by telling him stories. By ending her story each night at a particularly exciting point, she is able to delay her death for another day because the king wants to find out what happens next. What makes A Thousand and One Nights so intriguing for narrative theorists has to do with its enactment of forms of power. As Ross Chambers proposes, ‘To tell a story is to exercise power’.
- Stories about Stories - The power of such tales may be why it is crucial that stories should be told and why there are stories about not telling stories and about why they should be told.
- In our classical literature, too, storytelling is a form of performance. Stories are not merely utterances; they are part of the action. They change its course, but they affect the addressee.
- Nothing is lost, only transformed. Stories and words have not only weight; they also have wills and rages, and they can take different shapes, as in the , "The Tales' Revenge".
- And such stories also tell you why tales have to be told. They have an existence of their own, a secondary objectivity, like other cultural artifacts. They are part of what the philosopher Karl Popper calls the Third World, or World 3: neither subject nor object, but a third realm that depends on and enters into the construction of both subjects and objects. It is in this sense perhaps that "myths speak man, rather than man speaking them," as Levi-Strauss would say. They are there before any particular teller tells them; they hate it when they are not passed on to others, for they can come into being again and again only in that act of translation. If you know a tale, you owe it not only to others, but to the tale, to tell it; otherwise, it suffocates. Like chain letters, traditions have to be kept in good repair, transmitted, or else beware, such tales seem to say, things will happen to you. You can't hoard them.
- Connections and contrasts began to appear between the mother tongue tales and the Sanskrit myths, between the tales of Indian villages and kitchens and the European tales of Grimm and Afanasiev.
- Tales are interregional or international in plot and motif but not in what they tell and mean.

- Tale types and motifs are useful bibliographical devices; they must not mask differences but lead us back to their sources, the tellings, to what are usually dismissed as variants. For not invariants, but their living use by the variants, is our study.
- **Stories for Small Children** - The stories change a great deal depending on where they are told, who tells them, and to whom they are told.
- The grandmother telling a story to a child in a kitchen at dinnertime, the vratakatha (or ritual tale) told in the outer parts of the house or the yard, the mendicant teller who recounts a romantic tale on the verandah, or narratives of the professional bard who is invited to sing, dance, and recite a long religious or romantic epic in a rich man's hall or a public area—these are all different in genre, style, number of stock formulas, and topics, in the accompaniment of other actors or instruments or props like pictures.
- A collection of Indian stories told to small children would be instructive. Such stories also talk about the discomfiture of small people—mocked for their shortness or thick lips and the anger they feel, the projections that cannot quite distinguish self from nonself.
- Tales speak of what cannot usually be spoken. Ordinary decencies are violated. Incest, cannibalism, pitiless revenge are explicit motifs in this fantasy world, which helps us face ourselves, envisage shameless wish fulfillments, and sometimes "by indirection find direction out."
- **Beginnings and Endings** The tales do not always follow an opening formula like "Once upon a time." Yet special phrases found only in folktales, like *ondanondu kaladalli*, "at one time" in Kannada, and *ore oru urie*, "in a certain town" in Tamil, often mark the opening of tales. These turn the key for our entry into a taleworld and a taletime, and let us cross a threshold into another kind of space.
- And there are closing formulas that mark our exits from this tale world. My favorite in Kannada is *avaralli, navilli*, "they are there, and we are here." In Telugu, they say, "The story has gone to Kanchi, and now we come home." In Tamil, they say, *kade kayam, karanamam*, "seems like a story, O a story, as if that's a reason."

Women's Breath and Speech is translated from Tamil Title "Nilam: Penkalin Moochum, Peachum". P.Sivakami

Title Significance – Land : Women's Breath and Speech

The title Land: Women's Breath and Speech is translated from Tamil Title "Nilam: Penkalin Moochum, Peachum". The title delineates the crux of the essay. Throughout the essay P.Sivakami talks about the term "Land". She Interrogates "Can we measure a colossal force by a narrow term 'Land?'" As the main title suggests she talks primarily about the term "Land". She associates the term with *Thinai* which includes not only the land but also the living organisms and plants. She negotiates the culture of naming the land based on the plants

growing there. Then she traces the history of naming the land and proclaims it was named after the language is spoken by a man and his lineage.

Term and Naming of Lands

After discussing the term and naming of land, she surveys how man possessed the right to hold private property. She traces it back to the beginning of Human civilization when human beings began to appropriate lands. She suggests the land should have been divided based on the source of living.

History of Private ownership of land in India

Finally she talks about the history of the system of providing land. She asserts that its the British Land disbursement system which began private ownership of land in India. She also talks of the history of properties of caste groups. She articulates that it began with Mughals rule. Zamindari system is explained. *Zamindars* are given land in order to assist the king with armed forces during war. When the government is weak the Zamindar claims the land to be his own. She says, In Tamilnadu, those who possessed such lands were called as *Mirasdars*. Then begins leasing the land to formers. But according to her, untouchable formers were denied the right to hold the land.they reminded as landless coolies and bonded labors.

Controlling acts

The essay can be read with the Marxist perspective by the application of cultural deprivation theory. She furthermore talks about the Land Ceiling act of 1961 which fixes the maximum size of land holding that an individual/family can own. Land over and above the ceiling limit, called *surplus land*. if the individual/family owns more land than the ceiling limit, the surplus land is taken away (with or without paying compensation to original owner).she censures the politicians of land looting.

Women and Land

Thus, as it is mentioned in the title the essay is about Land... Land.. and Land. The land in India is also possessed by the nation residential Indians who never visit the land. But those who need land and for whom it is the source of livelihood does not possess the land. Thus she ironically ridicules the system. She complaints that the land is not given to those who carry out the agricultural labour and furthermore, the land is never given to a woman.

The subtitle “Women’s Breath and Speech” comes of Tamil idiom which means life. The breath and speech symbolically denote being alive. Here, in the context of the essay, the land is considered as a livelihood of women which provides her a place to “fall back upon”. She insists the system to provide land for the women.

Land and Symbolism (Title)

The title can be interpreted with a deconstructive reading in which the land becomes a space where women can exercise her freedom. The land symbolically means financial stability. In the Marxist view, the land as a commodity gives the women confidence and pride. The space can be analogised with the space which Virginia Woolf demands a woman to have, in her remarkable essay “Room of One’s Own”. In a material feministic way the space (land) is what gives the women freedom. The true liberation comes of materialistic developement. The land which is associated with Woman also has a feminine quality in the tamil culture as well as Indian culture. The land which is called as mother earth and boomathevi paves way to an ecofeministic standpoint where the land as well as women are worshiped. Thus the ‘land’ must be taken as a metaphor rather than a literal space. The land is seen as a third space which gives freedom to the women through economical independence. The land is not a mere land but an identity. The land which is not a mere commodity but source of pride and confidence.

Memories of the Marathi Stage by Durga Khote 'I, Durga Khote'.

Durga Khote debuted in a minor role in the obscure 1931 silent film Farebi Jaal, by the Prabhat Film Company, followed by Maya Machindra the following year. She was soon promoted to play heroine in the 1932 double version (Hindi and Marathi) Ayodhyecha Raja, another Prabhat film, which was the first ever Marathi talkie, and proved to be a runaway hit, where she played the role of Rani Taramati. Despite working closely with the Prabhat Film Company, she broke away from the "studio system" then in vogue and became one of the first "freelance" artistes of that era by working occasionally with the New Theatres, East India Film Co. (both at Calcutta), and Prakash Pictures.

She played Saudamini in Amar Jyoti, which is one of her most memorable roles. In 1937, she produced and directed a film titled Saathi, making her one of the first women to step into this role in Indian cinema. The decade of the 1940s opened for her in a big way, with award-winning performances in Aachary Atre's Payachi Dasi (Marathi) and Charnon Ki Dasi (Hindi). Durga Khote remained active in the theatre circuit for many years, especially the Marathi theatre in Mumbai. She was active in the industry for over 5 decades and one of her film which needs a special mention is Mughal E Azaam. She was actively associated with the Indian People's Theatre Association (IPTA) and worked in several plays for the Mumbai Marathi Sahitya Sangh. In 1954, she famously performed the role of Lady Macbeth in V.V. Shirwadkar's Marathi adaptations of Macbeth, as Rajmukut, The Royal Crown, along with Nanasaheb Phatak.

- ☐ Her birth name was Vita Lad and was raised in a joint family in Kandewadi, Mumbai.
- ☐ She was married in her teenage and her husband died at a young age.
- ☐ Her role in V. Shantaram's film Amar Jyoti (1936) as Saudamini is memorable.
- ☐ She was the 1st women of Indian cinema, who entered in filmmaking as a film producer and film director.
- ☐ Her role in Bollywood Blockbuster film Karz (1980), was her last memorable role.
- ☐ She was a proud recipient of 'Dadasaheb Phalke Award'.
- ☐ India post was released a postage stamp for Rs.5/- to honour her on 03-05-2013.
- ☐ She wrote her biography in a book named 'Mee, Durga Khote' in Marathi, which was also released in English with the title 'I, Durga Khote'.

□ She was awarded Padma Shri by the government in India in the year 1968.

Mee Durga Khote is the autobiography of a highly respected actress of the Hindi / Marathi Cinema. Durga Khote played a multifarious role in public life. She was not just an actress, but also a businesswoman, a cultural ambassador and director and producer of plays and films. In a long and chequered career she earned many National awards and gained a pan-Indian stature that the above-mentioned actresses could never acquire.

Mee Durga Khote is thus a problematic text as far as analysis according to the Feminist Literary Theories is concerned. This is because, as we shall see, it constantly shifts between confident assertion and passive humility. Durga Khote was a woman of high achievement who earned a name for herself in an era when women celebrities were few and far between. Early in life, she stepped outside the magic circle and yet far from being ostracised, became later in life a part of the Establishment, a much-respected member of the film and cultural fraternity. She was highly successful in her professional life, yet her personal life was, in her own words, "not unhappy". And in any case, analysing the autobiography of a matriarch in a patriarchal society is difficult!

As one looks at the narrative pattern, the structure, the tone and the language of **Mee-Durga Khote**, one senses confusion in the mind of its author as to where to place her sense of Self. Durga Khote accepts that it was her public persona that gave her the publicity, fame, money and self-evident right to pen her autobiography ("Had the financial situation of the Khote family not become shaky then where would I have been... ? My identity would have been confined to being the daughter-in-law of a rich and powerful family, that's 154

At the same time, like most women, she locates happiness in personal relationships. Instead of emphasising her achievements, she tends to highlight the hidden costs of her public fame. The narration of **Mee-Durga Khote** shifts intermittently from confident assertion of achievement to a retreat from it. Even the 'I' in the title "**I-Durga Khote**" speaks of a person with a strong self-image. Several women autobiography writers have talked about the difficulty of saying 'I'. Durga Khote has revealed her willingness to speak to the public about herself with the bold use of 'I' in the title itself. Yet, somewhere along the way, the autobiography fails to take the reader into confidence and the intimate nature of the 'I' mode is sublimated by the selective opening of the bag of memories by Durga Khote.

Pandurang Shamrao Laad, Durgabai's father, was definitely the most important male figure in her early life. She has dedicated her autobiography to his memory. The first half of **Mee-Durga Khote** is replete with the mention of him. It was a strong father-daughter relationship. It was perhaps made stronger as days passed because of the weak bond between Durgabai and her husband. **Vishwanath Khote** comes across in the autobiography as a figure unable to find a slot for himself in life, unable to fulfil the role of an able breadwinner after the Khote wealth dissolved. At all the crucial junctures of her life, it was her father who guided her along the path 157

to success. He was her major source of inspiration. She has said very clearly in her autobiography that her entry into the tricky world of films would never have been smooth and dignified without the backing of her powerful father. She describes the scene when **V. Shantaram** came to **Laad Mansion** to sign her for "**Ayodhyecha Raja**". After seeing Durgabai's first film, "**Farebi Jaal**", **Mr Laad** had come to the conclusion that his daughter had been taken advantage of. So he was extra careful about protecting his daughter and her reputation; "**Papa seated Mr. V. Shantaram in the hall and told me to come inside. There he**

told me in strict tones, 'You will remain quiet. You will not speak a word. I will speak and I will decide everything.' Later Papa put before Shantarambapu a list of conditions. Clothes, make-up, story, my standard of living, the behaviour of the rest of the crew towards me- it was a long list.'" One can say that Durga Khote accepted the patriarchal status quo and initially at least, worked under the directions of her father. Like Laxmibai Tilak who attributes her success in the literary world to her husband, Durga Khote attributes her success in the film world to the initiative taken by her father. Thus she functions within the patriarchal framework. It is only later, as we continue reading Mee-Durga Khote. that one notes the growing confidence of Durga Khote as a woman of the world, as a professional and as a de-facto head of the family.

The references to her father lessen and then gradually disappear. We are not even given a description or circumstances of his death. Mention of her husband is always in sarcastic tones which emphasises his failure as a breadwinner and life partner: " I could not understand how and where to restrict the rudderless lifestyle of Mr. Khote.. His bad habits and addictions were growing. He would go to office as and when he wished. The company of loafers and hangers-on was increasing. He displayed no concern for the house, the children, and the finances. His was an absolutely irresponsible existence." The hidden and implied suggestion is that had her husband taken on full responsibility for his family, Durga Khote would have been left free to fulfil her duty towards her children. She refers to the work that brought her name, fame, glory and money as something that she had to perform under compulsion. Her constant lament about not being able to give enough time and attention to her children runs through the entire book. She does not highlight her achievements but rather dilutes them. She seems to accept the boundaries of Public and Private spaces chalked out by patriarchy and in spite of her achievement in the Public sphere, reverts constantly to her Private Self In this way she continues to sublimate a powerful Self.

However Durgabai is at pains to explain that her entry into films was not due to the attraction of glamour, fame or wealth. She did "Farebi Jaal" purely for the sake of her children and to ensure for them a high standard of living. Personal ambition was not her driving force. Everything she did in life was for the welfare of her children. This strong Mother image that Durgabai portrayed was reinforced by the kind of roles that she did. Most of them were strong maternal roles. Personal ambition for its own sake was considered bad for a woman. But if a woman stepped outside the "lakshman-rekha" (the stipulated boundary-line for a married Hindu woman) for the sake of her children. The deep respect for the image of the mother in Indian culture worked in Durgabai's favour.

In fact Durga Khote is keen to portray herself as a woman who never pursued success for its own sake, and to show that the success that she got was not by design but by destiny. When talking about the time in 1961 when she was nominated for the post of the President of the Marathi Natya Parishad held in Delhi, she is quite modest. She says, "The Presidentship of the M.N.P has a very prestigious tradition. Political leaders, respected writers, journalists, musicians, actors have graced this post. I did not have that stature. But some people have greatness thrust upon them. The situation was somewhat like that." Durga Khote calls her professional success a "gift from god". She is however not as satisfied with her personal life. In an eventful life, Durga Khote played many different roles in her public life. She earned respect and success in most of these roles. Yet at the close of her autobiography she dismisses it as a by-product of her personal circumstances: "Today in my seventy-seventh year when I

turn back to look at my life, I feel that whatever problems came my way, were solved due to God's grace. The only focuses of my life were my children and their welfare. They are all well settled now. It was for them that I jumped into the maelstrom of society early in life. And now due to God's blessings I can enjoy the fruits of my labour by seeing them happy. This is my true satisfaction! As for the wounds on a mother's heart... That sorrow will end only with my life!" Mee-Durga Khote is thus the autobiography of a strong woman who earned name, fame and money in her professional life but who felt acutely the lack of a happy, fulfilled, satisfying personal life. The form and sequence of her autobiography mirrors this dichotomy.

Unit-4

TUGHLAQ

GIRISH KARNAD

Scene-wise Analysis of the Play

Scene-I

This scene opens in front of the Chief Court of Justice in Delhi, where a group of predominantly Muslim citizens share their views on the political climate of the region. The few Hindu citizens are also involved in this casual exchange of dialogues. They discuss in detail the policies of the Sultan and their several implications. Tughlaq's benevolence to Hindus is critiqued from various perspectives. Tughlaq announces the proposed shift of capital from Delhi to Daulatabad, since Daulatabad had a majority of Hindu population. He projects his magnanimity towards Hindus and appropriates this quality as a political strategy. This decision of his is constantly viewed with disfavour by many of his Muslim subjects. His whimsicality and idealism are openly condemned. Aziz, the foil to the character of Tughlaq, is also introduced in this scene. He appears in the guise of a Brahmin and he wins a case against the Sultan himself. Aziz traps Sultan in his own noose. He wins the game that the Sultan had started in a fit of ambitiousness. Aziz and his close associate Aazam are then seen shifting their attention towards making money by deceiving people on their way to Daulatabad, the new capital.

Scene-II

The scene shifts from the public space of the court to Tughlaq's chamber in his palace, where he is seen playing chess. The game of chess is a powerful symbol in the play, which could be perceived as symptomatic of the Sultan's alienation from his surroundings. In most of the important scenes, he is found isolated from the rest of his kingdom and passionately involved in the game of chess. Tughlaq's step-mother reprimands him for his recklessness in matters of his own security. She rebukes him for not initiating action to counter Ain-ul-Mulk's anticipated attack on Tughlaq's kingdom. Muhammad Najib the politician and Zia-ud-din Barani the historian, two important acquaintances of the Sultan, are introduced in this scene. They offer different perspectives on a single issue and therefore represent conflicting points-of-view on political matters. While Najib is rational, pragmatic, and a shrewd contriver, Barani is full of human sympathy and concern for the Sultan and his kingdom. Najib is a man of action, whereas Barani is a man of forethought and restraint in courtly matters. Najib is actively involved in plotting and contriving political strategies and plans for the Sultan. Tughlaq's crime of parricide is mentioned in this scene, and his insecurity and eccentricities are referred to. He murders his own father and brother for the cause of the realization of his political ambition. The step-mother's anxieties over the whimsical nature of Tughlaq are addressed to Barani, in who she confides. She advises Barani to keep Tughlaq away from some of his advisors, who might mislead him.

Scene-III

Sheikh Imam-ud-din meets Tughlaq in Delhi, and this meeting turns out to be a strategic point in the play. He is the harshest critic of the Sultan and his policies. He openly accuses Tughlaq of parricide and inflames the hatred of his opponents. He is considered to be the chief agent in stirring the fires of

discontent in the kingdom. Both Sheikh and Tughlaq wait in front of a mosque for an anticipated audience. Tughlaq supposedly arranged this meeting so that Sheikh, his harshest critic, could meet his subjects and address them in a gathering. The Sheikh is disappointed as not a single listener turns up at the proposed hour of the meeting. He blames Tughlaq for having craftily managed to keep away his citizens from his address. What appears to be Tughlaq's openness and magnanimity is in fact a cunningly contrived political move. Sheikh accuses him of being un-Islamic and of challenging the central tenets of the religion. Both of them engage in a witty repartee justifying their own positions. Towards the end of the scene Tughlaq convinces Sheikh, whose physical attributes resemble those of his, to go counter Ain-ul-Mulk's attack in the guise of the Sultan. He purportedly requests him to act as a messenger of peace. The rationale for his weird decision, in Tughlaq's opinion, was that Ain-ul-Mulk will never proceed when he sees the Sheikh, a holy man, conveying a message of political compromise.

Scene-IV

The Step-mother shares her anxieties about Tughlaq with Shihab-ud-din, another courtier. The sudden and unexpected death of Sheikh Imam-ud-din is announced in this scene. Imam-ud-din's death is testimony to the success of the Sultan's plans. The Sultan cunningly plots Sheikh's death in the battlefield in a bid to counter Ain-ul-Mulk, and is easily and effortlessly absolved of his guilt. This murder by Tughlaq acquaints the readers with the darker side of his character. His soaring ambition compels him to curb all dissension, and this is a step in that direction. The actual reason for Sheikh's death in the battlefield and the Sultan's hand in the murder are explained in some detail by Ratansingh, who narrates the events to Shihab-ud-din and says that it was a cleverly conceived murder.

Scene-V

The scene shifts to a house in Delhi, where Shihab-ud-din and Ratansingh, the Amirs and the Sayyids are involved in a discussion that aims to curb the tyranny of the Sultan. The Amirs attempt to influence Shihab-ud-din by talking about the adverse effects of the Sultan's policies on them. They project the Sultan as blasphemous, and implore Shihab-ud-din to act on their behalf. They reveal the underbelly of the Sultan's seemingly tolerant nature. The Sultan had prevented the citizens from attending Sheikh's address even as he was waiting in front of the Great Mosque and getting disappointed as they did not turn up for the gathering. Fires of discontent about the Sultan's tyrannical behaviour and despotic domination are seen to soar high in this scene. The proposed shift of capital from Delhi to Daulatabad is vigorously debated. In the opinion of the Amirs, this shift is a trap to disempower them, since Daulatabad is a place with a majority of Hindu population. The Amirs, along with Ratansingh successfully manage to persuade Shihab-ud-din to engage in the plot of the murder of the Sultan. It is decided by common consensus that Tughlaq would be murdered on the day of his Durbar-i-khas, at the time of prayer. Although Shihab strongly opposes such a move, he eventually condescends to the plan. The plan is presented as advancing the cause of Islam, and the murder of the Sultan is presented as an act of deliverance from tyranny and insecurity. Towards the end of the scene, Shihab is still in two minds about the appropriateness of the proposed act of murder.

Scene-VI

The Amirs meet the Sultan for the Durbar-i-khas, and various issues are taken up for discussion and negotiation. The Sultan announces that copper currency would be introduced in his kingdom and that it will have the same value as silver dinars. This move further disappoints the Amirs. Shihab-ud-din advises the Sultan not to move to Daulatabad, as it might invite the hatred of many of his citizens. The Sultan remains adamant about the proposed shift and doesn't listen to the suggestion made by Shihab. The Amirs, along with Shihab initiate the plan for the murder by the time of the muezzin's call for prayer, but are immediately held captive by Sultan's Hindu soldiers. Shihab-ud-din is mercilessly stabbed by the Sultan himself in a fit of rage. Tughlaq emerges as a brute and a merciless murderer in this scene. Any amount of sympathy that the readers might have had for him in the earlier scenes is

lost after this episode. He announces that the corpses of all the conspirators must be hanged publicly for people to learn a lesson. He also bans all prayer in his Kingdom, but Najib advises him to suspend all prayer till the anticipated arrival of Ghiyas-ud-din Abbasid, a descendent of the Khalifa.

Scene-VII

The setting for this scene is the route from Delhi to Daulatabad, where Aziz, still dressed as a Brahmin swindles innocent citizens on their way to the new capital and makes money out of it. Aziz is presented as a worldly-wise and cunning person. He lives by cheating others of their money. He manipulates the orders and decisions of the Sultan and cons people in the name of law.

Scene-VIII

The scene quickly shifts to Daulatabad, the new capital. The two sentries guarding the fort comment on the progression of events on the way to Daulatabad. The family of the older official died on the way and he considers himself to be unfortunate enough to have survived this calamity. They discuss the rather unhappy and sombre state of affairs in the fort. Tughlaq suddenly arrives on the spot and opens his heart out to the young sentry: —Nineteen. Nice age! An age when you think you can clasp the whole world in your palm like a rare diamond. I was twenty-one when I came to Daulatabad first, and built this fort. I supervised the placing of every brick in it and I said to myself, one day I shall build my own history like this, brick by brick. He reminisces the moment when he had arrived with his citizens to Daulatabad. He was overflowing with hope and enthusiasm, which eventually died out. His disturbed and perplexed state of mind is exposed in this scene. He suffers from qualms of conscience and inner agony. The news of armies marching towards his kingdom unnerves him. He confides in Barani, the historian, who provides timely advice to him by suggesting that it is high time he considered giving up the ruthless bloodshed and murder. The scene ends with the shocking news of the sudden murder of Najib, the courtier and a close associate of Tughlaq.

Scene-IX

Aziz and Aazam wait for goods which were supposed to arrive soon. They discuss various methods of making a living by cheating people and Aziz is exposed to be mischievously intelligent. Aziz orders Ghiyas-ud-din Abbasid, the person claiming to be the descendant of the Khalifa to be kidnapped. A man arrives with the —goods, i.e. Abbasid, and hands him over to Aziz. Aziz then murders him and dresses himself up as Ghiyas-ud-din Abbasid. Disguise, which forms an integral part of the theatrical techniques used in the play, is once again used to magnify the theme of parallelism between Aziz and the Sultan. Aziz once again cleverly manages to manipulate the orders of the Sultan. He makes the best strategic use of the political climate of Daulatabad and steps in the disguise of a holy man who was invited by the Sultan. The observance of prayer would only be resumed after the arrival of this much awaited guest.

Scene-X

The Step-mother questions Tughlaq and reprimands him for his erratic and illogical behaviour. The proposal of equating the value of copper coins and silver dinars had led to a huge problem. Around five hundred carts of counterfeit coins had to be exchanged for silver dinars, and the step-mother fears this might adversely affect the economy. Tughlaq is disturbed by the death of Najib, his adviser in political matters. He orders many of the Amirs and their families to be killed for not being able to reveal the name of the murderer. On hearing of these innumerable deaths, the step-mother reveals the fact that she had Najib poisoned to death as she apprehended further violence. Tughlaq is further agonized by this revelation. He is torn apart and becomes mentally unstable. He orders her to be stoned to death for her crime. Tughlaq is further isolated from his surroundings. He goes to the extent of even murdering his step-mother, one of the very few people close to him. He appears to be helpless: Barani announces that the descendant of the Khalif has arrived and it is a time for resuming prayer in the kingdom.

Scene-XI

The citizens do not rejoice on hearing the news of the arrival of the holy man. They are further perplexed because in their opinion, prayer is not a befitting solution for death and famine. People have been mercilessly murdered; many others have starved to death in the long run. Prayer can no more save their starving frames. Tughlaq welcomes Abbasid, who is Aziz in disguise. He uses high flown words and honorary titles for him, which, seen in the context of the play, sound hilarious since the readers are aware of the fact that it is Aziz in disguise. A Hindu woman who lost her child on the way to Daulatabad recognizes Aziz, but is silenced. Riots follow this episode, since this is supposed to be yet another cleverly contrived measure at defeating the will of the citizens.

Scene-XII

Aazam makes plans for escape from the palace with Aziz. Aziz resists these attempts because he believes he is comfortably placed in the Sultan's custody. Moreover, Aazam's sudden disappearance may give rise to questions. Aazam voices his fear of being recognized, whereas Aziz is contented with his circumstances. Aazam realizes the seriousness of the situation and pleads with Aziz to escape, but Aziz is confident enough not to even conceive of anything like this.

Scene-XIII

The unexpected assassination of Aazam brings Aziz to the Sultan. His identity is questioned and Aziz seems to be caught. Aziz cleverly absolves himself of all crime by eloquently arguing that he has been the true disciple of the Sultan, since he has unflinchingly observed each and every order of his. He was a disciple who closely imitated the actions of the Sultan himself, obeyed every bid of his and stood by every law. He reveals the fact that when the Sultan declared the oneness of all religions, he, a common dhobi, was the first to file a suit against the Sultan in the garb of a Brahmin. He then produced counterfeit currency and obeyed the new law. He plundered people of their wealth and belongings on the way to Daulatabad. Exhausted with all this, he killed Abbasid and appeared in the garb of a holy man. On being asked what punishment would be the most appropriate for him, he requests the Sultan to promote him to the post of an officer. The Sultan, amazed at this genius and his deeds, appoints him the official of Deccan. Even Barani, the only surviving companion of Tughlaq, leaves him. Tughlaq's isolation is complete and he is a different being altogether. As Tughlaq tries to get the forbidden sleep, the call for the prayer is heard and he falls asleep. After the prayer, Tughlaq gets up confused from his deep sleep.

Unit-V

Nagammal – R. Shanmugasundaram

CHARACTERS IN THE NOVEL

Nagammal- The major character in the novel. She is a widow.

Chinnayyan or Nagammal's brother-in-law.

Chinnappan -

Ramayi- Nagammal's co-sister

Gettiappan Mudaliar - One who helps Nagammal

Nagammal's daughter - Muthayi

Kaliyammal- Ramayi's mother

CHARACTERS - A BRIEF INTRODUCTION

Nagammal

She is the heroine. The novel centres round her. She is a self-willed, independent woman.

She is obsessed with her desire to own a piece of land.

Chinnayyan

Nagammal's brother in law. He treats Nagammal with a lot of respect and showers love and affection on her daughter, Muthayi.

Ramayi

She is the wife of Chinnayyan. She respects and obeys Nagammal and nurtures Muthayi as her own daughter.

Gettiappan Mudaliar

Nagammal has relationships with him and he assures to help her in getting her share of the property from her brother - in- law. He kills Chinnayyan.

Kaliyammal

Nagammal and dominates Chinnayyan and Ramayi. She is the mother of Ramayi.

OUTLINE SUMMARY

Nagammal is a widow. She has a daughter called Muthayi. Nagammal lives with her brother - in - law Chinnayyan and his wife Ramayi. Both Chinnayyan and his wife Ramayi respect Nagammal. Nagammal is very good at doing agricultural tasks and she dominates Ramayi. She is obsessed with the desire to own property. Gettiappan induces Nagammal to get her land from her brother - in-law. Finally Chinnayyan is killed by Gettiappan.

In the village of Vengamedu, the weekly market gathered every Wednesday. People from the neighbouring villages bought their essentials from this market. Siviarpalaiyam was three miles west of Vengamedu. Nagammal from Siviarpalayam bought the things in the market and returned home. Her daughter, Muthayi was pleased when she was given a piece of murukku. She ordered Ramayi, her co-sister to do the household works. The Mariamman festival, the first in ten years, was to be celebrated that year and the whole village was anxiously waiting for it. Gettiappan had lost his only piece of land and the whole village kept their distance from that loafer. He commented on the drummer's beat.

The villagers did not go to the farms but went to the temple. Nagammal ordered Ramayi to do this and that. The poosai ended at four O'clock and people returned home. Ramayi saw Nagammal giving something to Gettiappan secretly. Snatching the stick from Sengali, Gettiappan moved though he was going to attack with a knife. Before he could forward. When Chinnayyan moved, folding his dhoti, Sengali snatch the stick from Gettiappan, he had hit Chinnayyan on the head. Chinnayyan lost his balance and fell down. The stick broke into pieces. Chinnayyan stopped breathing. Muthayi screamed and Ramayi fell on Chinnayyan, crying.

GLOSSARY

Grove- small wood

Rattle - a baby's toy - a white volatile orystalline substance with an aromatic smell.

Camphor Medication - medicine

Cawed - the crows making a harsh cry

Swooped - birds moving down rapidly

Toddy - an alcoholic drink

Wriggle out - twist and turn

Kith and kin – Relations Sentinels guards

SHORT ANSWERS

1. Write a note on the weekly market.

In the village of Vengamedu, the weekly market gathered every Wednesday. People from ten or twenty neighbouring villages used to come there to buy the essential things. Everything from salt to camphor was available in the market. It was the biggest market in the region. Every week, people rushed to return home by sunset.

2. Write a note on Siviarpalaiyam.

Siviarpalaiyam was a small village, three miles west of fertile land. The wells there had water in all seasons. The place Vengamedu. Though it had no river based irrigation, it was a was rich and attractive. It was surrounded by fall trees and greeneries. No dry patch land could be seen anywhere. Nagammal lived in this village with her brother-in-law and co – Sister.

3. Why was Chinnappan sad?

When everyone in the village was celebrating the Mariamman festival, Chinnappan was sad because he remembered the festival that he celebrated ten years before with his brother. From dawn to dusk they enjoyed. As his brother was then no more, Chinnappan was sad.

4. How did Nagammal's husband die?

Nagammal's husband, the brother of Chinnappan died in the fire cracker accident. He died of the burns from the fire crackers.

5. What was the latest gossip in the village?

The latest gossip in the village was about Nagammal and Gettiappan. What started as a gossip in farms and fields had become an open secret.

6. What was Chinnappan scared of?

Chinnappan was ashamed of Nagammal's behaviour with Gettiappan. As he belonged to a well respected family, he was Scared at the thought of what disaster Nagammal, the evil woman, would bring to the family.

7. How did Muthayi get a new rattle?

Sengali was Gettiappan's friend. He went to Kangeyam and bought a few rattles for his children to play. Muthayi got the new rattle from her mother through Gettiappan.

8. Write a note on Narayana Mudali.

Maniyakkarar had many companions. The foremost among them was Narayana Mudali, a liar and a gossip monger. He gathered news from all the corners and devised plans for Maniyakkarar, who listened him because he thought that Narayana Mudali was always right. Using the opportunity Narayana Mudali borrowed five or ten ruppes from Maniyakkarar, which he would never return and Maniyakkar never expected him to pay back the borrowed money.

10. What news did the man from Vengamedu bring?

The man from Vengamedu told Maniyakkarar that Chinnappan was going to sell his land and that Kuttiappan, a prosperous man belonging to the village of Vengamedu was going to buy it from him.

11. What change had come over Nagammal's hut?

Like the people in the hut, the hut had also changed. It had shed the cocount thatch in a fit of anger. A few reapers had come loose and threatened to fall at any moment. An excessive growth of bushes seemed ready to gobble up the hut. Earlier not even a ray of light could enter the hut but now sensuous moonshine had spread right across it.

12. What did Nagammal demand from her brother-in- law?

Nagammal asked her brother-in-law, Chinnappan to divide the property and she demanded her share of the property from him.

13. Why did Nagammal demand her share of property?

Nagammal was obsessed with her desire to own her land. She did not want to be a slave but wanted freedom to make decisions. She wished to adorn her daughter with jewels. So she demanded her share of property from her brother-in-law.

PARAGRAPHS

1. Describe the harvest done at the cotton field.

Nagammal and her co-sister Ramayi went to the cotton field for harvesting. The other women were already ready. Those young women wore girded saris and had made a hip pouch with the free end of their saris. They had put a top knot of their hair with a

straight parting. Some of them had left their hair loose with a small knot at the end. They had shining bodies and strong arms. They were working with ease and elegance. The way they plucked the cotton, their happy banter, hearty laughter, tinkling of their toe rings, their youthful charm, pleasing personality and regal appearance were heart warming and amazing. These women worked in Chinnappan's field on a routine exchange of work. Chinnappan and his people had to work in their fields the next day. These women worked sincerely as if they were working on their own fields.

2. What was Kallammal's plan?

Kallammal was Ramayi's mother. She wanted her son - in-law to sell his land and come away with her to her village. She did not want Chinnappan to suffer in that disordered confused state. She wanted her son-in-law to be with her and help her ailing son to take care of their lands and farms. After her son's death, she told Chinnappan that he was not her son-in-law but her son. She said that she cannot live without him and Ramayi. She added that she had nothing left to live for and was only for their sake. She wanted Chinnappan to sell his land and property and come and settle with her in her village. Regarding Nagammal, she said she could stay back in her village and take care of the house or she could come and stay with them. They were ready to provide for her. She added that Chinnappan would take care of Nagammal's daughter's marriage, as he did not have Chinnappan by Gettiappan

3. Bring out the superstitious beliefs expressed in the novel.

Ramayai's brother was sick. Chinnappan had returned home after seeing him. Ramayi made repeated questions to him about her brother's health. Chinnappan comforted her saying that nothing would happen. At that moment, a lizard on the roof made a clicking sound. Both of them were much worried because it came from an inauspicious direction. Ramayi thought it was bad time for them. Chinnappan consoled her by telling that if a lizard chirps from above, it was in fact a good omen. One day Ramayi was busy with her household works. The vessels were put outside for cleaning. A crow cawed from the roof top. Ramayi was happy to hear this because she was sure that someone from her house would come that day as they believed that if a crow cawed, it announced the arrival of a guest. After a while, seven or eight crows came down and cawed. She tried to chase them away by clapping her hands. But the crows fluttered their wings and sat there. They refused to move. Only when Chinnappan threw a stick at them, the crows flew away. Ramayi was much worried and frightened because of the belief that crows cawing loudly was a bad omen.

4. Write short notes on the advice of Maniyakkarakar's

Maniyakkarakar was discussing with Gettiappan, Narayana Mudali and others about how to confront Chinnappan. Then, his uncle, an old man approached them. He addressed Gettiappan and said that they were bringing down themselves by their own in greed and indulgence. Though no one suffers by helping others, none was ready to help others. No one came forward to clean the path in the village that was stinking with garbage. Their community hall was falling apart. None of them was bothered to repair it. He felt sorry that the world was filled with rumours, lies, deceptions and politics. Because of the division among themselves they have forgotten about the community development. He said that if they started going to the court, their fields would be ignored. Many had turned to be false witnesses for the sake of getting a free meal. He said that people like them would never go to heaven even after seven births. Gettiappan and his friends made fun of the old man. Knowing that no one was paying heed to him, the old man retreated. Later when the old man saw Nagammal in Maniyakkarakar's house, he advised her to return home. He told her that Gettiappan who

could not keep his own patch of land could not get her the share of her property. Nagammal was trying to get the property for the sake of her daughter but the daughter had refused to come with her. So, there was no point in demanding the property. He told her that she had a good family and she had got into the mess and had ignored her child. Instead of being a pathetic figure before the public, it was better to go home when no one knew about it, he said.

Does anyone Care? By R. Chudamani

SHORT ANSWERS

1. What was as Mani's school-mate?

Jaggu's reaction when he was referred to When Jaggu was referred to as Mani's school-mate, his self-pride was hurt. He replied proudly that he was working.

2. How was life for Jaggu from his sixteenth year?

From his sixteenth year, life had been routine, work-laden and monotonous. He lived like a machine.

3. Write a note on Murali.

Murali is the younger brother of Jaggu. He works as a clerk in a bank. If he passes the bank examination, he would become an officer. That arrogance makes him speak contemptuously to Jaggu. The sisters respect Murali more because he has studied more and earns more.

4. Why did Jaggu decide to go to work after finishing his S.S.L.C.?

Jaggu decided to go for work after finishing his school finals in order to relieve his mother from his father's torture and to save his brother and sisters from starvation.

5. What is Jaggu's grievance?

Jaggu's grievance is that no one respects him in his house. No one cares though he worked till he became tired and for the no one bothers though he has sacrificed all his pleasure sake of the family.

6. What did the mother tell Susila?

The mother told Susila that if her son, Jaggu, had gone ahead thinking of his own future that day, they would be no where. She reminded her that they are in that status because of his sacrifice and told her strictly not to insult him anymore.

PARAGRAPHS

1. Describe what happened at the store.

Jaggu was standing in a long queue for a long time at Triplicane urban co-operative society to buy sugar at competitive price. He had inched forward and reached the third place when suddenly there was confusion and commotion. A customer accused the controller at the counter that the scales were not accurate. The shop-keeper strongly denied it. The other Customers joined and started a quarrel. The situation became worse and it resulted in exchange of blows and throwing of stones. Soon the police arrived and the shop was closed for the day was not certain whether the shop would open the next day. The customers had to

return disappointed with empty bags. Having stood in the rising sun had made Jaggu's face perspired. He was tired and the thought that he had to come again the next day made the empty bag feel heavy. He walked back home Cursing the wretched store for not selling sugar that day.

2. Explain the reasons for Jaggu going for work at the age of 16.

Jaggu was in his school finals. He was a bright student in the class and his teachers appreciated and encouraged him much. He dreamt of pursuing higher studies and doing scientific research and becoming an eminent person in the country. One day he came home from School happily because in that test too he had not the first mark but was shocked to see his father beating his mother. He came to know that the wrong that his mother had done was she had gone to do menial work in the other houses to prevent her children from starving. It was a stigma issue to his father, so he was beating her violently. The teenage boy could not bear the sight of his mother with torn blouse being beaten. He shouted at his father and asked him to stop beating his mother. At that moment he decided to start earning as he did not want his mother to suffer and his brother and sisters to starve. So, after completing his SSLC he joined a job. His father never showed any concern and he did not ask him to continue his studies.

2. Does anyone care for Jaggu?

Jaggu's family has a lot of members. But he has to do all the house-hold chores for the family and has become a scape goat. As no one recognises what he has done for the family from age of sixteen and as no one cares for him, he feels frustrated. But in the end we come to understand that his mother is always on his side and cares for him.

Brahma Vriksha by Prabanchan OUTLINE STORY

The narrator moved into their newly built house with his family members. There was a patch of vacant space in front of the house. They discussed how to use it and all agreed to plant a murungai sapling in the vacant space. Everyone watched each and every growth of the sapling with keen interest. The sapling grew into a tree. Each and every part of the tree was useful not only to them but to their neighbours also. One day there was a whirl wind and the murungai tree was broken. Every one was sad. Their joy knew no bounds when they saw a small sprout emerging from the stump of the tree.

ESSAY

1. Bring out the emotions and feelings of the narrator's family members to the murungai tree.

Introduction

The short story, 'Brahma Vriksha' brings out vividly the feelings and emotions of the narrator's family members to the murungai tree. The whole family unanimously agreed to the father's suggestion of planting a murungai branch in the vacant space in front of their new house.

Planting the branch

The son of a friend of the narrator's father brought a murungai branch on a Friday morning. His mother had taken bath and her face was glowing with turmeric. After his bath, the father came out in his silk dhoti and silk towel which he used to wear only on special occasions. Father dug a hole and set the branch firmly at the centre of the vacant space. Mother helped him in planting it. Soundara, his sister brought a bucket of water and poured it all around the branch. Mother brought some cowdung from the neighbouring house and placed it at the top of the branch. Thus the murungai branch was planted ceremoniously. As the whole family talked about the murungai throughout the morning, the father and the son were late to their offices that day and Soundara too went late to her college

Soundara's feelings

It was Soundara who first noted the murungai branch sprouting. She was so excited that she woke up her brother who was sleeping and conveyed him the news. The entire family gathered round the murungai. After the murungai tree was grown up into a tree, Soundara was married. When she left the house with her husband, she wept to be separated from her dear and near ones. One among those she loved, was the murungai tree.

Narrator's feelings

When the narrator saw the murungai branch sprouting, he was so thrilled that he stretched his fingers to touch them. But was stopped by his grandmother who said that touching would harm them. From that day onwards, not only the narrator but the whole family keenly watched each and every growth of the branch. One day the narrator secretly plucked a leaf and tasted it and found it to be delicious. When the mother used the murungai leaves while melting butter, the family found the ghee to have a special taste. The murungai branch reminded the narrator of his sister Soundara. As his sister was fifteen years younger to him, he had seen her growing from the time she was delivered by his mother to that day. So also the murungai sapling had now grown into a full size tree.

When the narrator started in his cycle to his office, the murungai would wave its hand. Both the father and the son would lean their cycles against the tree. During the noon, he would place his easy-chair below the murungai tree and would take rest. He would read and write under the tree which had become a part and parcel of him. As his teacher had called the murungai as brahma-Vriksha, whenever he looked at the tree in it he saw the four-headed Brahma, the Lord of creation.

Mother's feelings

After the murungai tree had grown, many women frequented their house. They were happy when the mother gave them the murungai leaves and fruits. They said that the leaves and the fruits were sweet and tasty. This was a great compliment to the mother.

Conclusion

One day when there was a whiri wind, the murungai tree fell down. Only the stump remained. The whole family was much upset and they felt the absence of the tree very much. They were wonderstruck when there was a small sprout from the stump. The narrator understood that it was life.

THE FLOOD

Satyam Sankaramanchi

(Translated by Jayashree Mohanraj)

Introduction to the author

Satyam Sankaramanchi was born in 1937 in the village of Amaravati near Guntur city in Andhra Pradesh, India. His stories were woven around the tiny village of Amaravati. His style is similar to that of the Russian writer, Anton Chekhov. His stories on the tiny village of Amaravati remind us of R.K.Narayan's Malgudi. His 'Amaravati Kathalu' is regarded as one of the best short story collections in Telugu. Some of his stories were televised by Shyam Bengal in a series called 'Amravathi Ki Kathayen'.

Introduction to the translator

Jayashree Mohanraj teaches at the Central Institute of English and Foreign Languages, Hyderabad. She has published over a dozen books and several research articles in national and international journals. She is a translator of literary Works from Telugu into English.

Introduction to the story

The Flood, a short story narrates the effects of a flood in the river Krishna, on the life of the people of Amaravati. It brings to light, the social issue of discrimination based on caste in the village.

ESSAY

1. Bring out the message of the story, 'The Flood'.

Introduction

Amaravati is a town on the banks of the river Krishna. It is located in the midst of many famous temples. In the past it was a prosperous flourishing town. Now it has lost its glamour.

Sudden flood

One day there was a sudden flood overnight in the river Krishna. The river swelled and roared and there was hip-high water in the backyards. Everything was washed away into the river. Three fourth of the low-lands were in water and the water rose into the high lands. The river swelled angrily as if to swallow the earth.

Disaster

Huts had vanished in the flood. Cattle from their sheds were washed away into the river along with the poles to which they were tied. Boats were upset on the river bed and motor boats had been swept away along with their anchors. Amidst the swerling waters house tops were seen now and then. Cows were swept away. Logs, planks and street dogs swept into the waters.

Everyone was helpless. No one could help the other. They were unable to stand the power of the current. Every heart was filled with tear and they watched the terrifying scene from the bank. Venkataswami watched helplessly his sheep being swept away. A snake swept into Subbayya's house and bit him.

People's activities

Some women prayed to the river goddess by offering vermilion, turmeric and coconut and asked the goddess to calm down the river. Half of the village was submerged in the floods. The surviving villagers gathered at the tree at Malakshma in the centre of the village. They brought with them whatever they could save. The women made makeshift cradles for the babies on the branches of the tree. At about ten O' clock, the flood water began to recede.

Unity among the people

The village heads gathered at the tree and planned a course of action. They were asked to satisfy the hunger of the people first. So they decided to cook. Fire was lit. Rice, groceries and cooking vessels were collected from the rich people. Vegetables were cut. Rice and pulusu were prepared by people belonging to different castes. Leaf plates were donated and they were arranged in rows in the market place. Without minding who sat next to them, people sat to eat and they ate peacefully, Shastri also sat down to eat with those people.

Sanganna, belonging to the Mala caste, who served ghee ran away when he came to Shastri because he feared that his caste might upset Shastri. So, Shastri called him and asked him to serve him also because he was also hungry like others and he also said that ghee was the same whether it was served by Sanganna or others. Sanganna happily served ghee to Shastri. After saying the slogan, "namah parvathi pathaye" in unison, all started to eat.

Message

Had the floods washed the people's hearts clean? The writer has his doubts. He feels that as the washed body would collect dirt the very next morning, human hearts would be filled with dirt again. Natural disasters like recurring floods would not be able to clean the human hearts.

Conclusion

At the time of disaster people come together leaving their differences behind But once normalcy returns, their prejudices and differences creep in. We may be of different religion, caste and colour but we are all humans first and we are one. Human beings must remember this fact.

LITERACY

B.M. Suhara

(Translated by R. Krishnan)

Introduction to the author

B.M.Suhara is a Malayalam fiction writer. she is the first woman novelist in Kerala. She has won several awards. Some of her best known works are Kinavu', Mozhi, 'Iruttu', 'Nizhal etc. She is the sister of the cartoonist, B.M. Galoor.

Introduction to the translator

The short story, 'Literacy' is translated by R. Krishnan, practising doctor in Calicut. He is a committed translator.

Introduction to the story

A poor woman desires to read and write. But because of the hurdles of poverty and religion, she is not able to achieve her desire.

Characters in the story

Mammad- The protagonist

Amina- his wife

CHARACTERS A BRIEF INTRODUCTION

Mammad-

He is a poor young trader. He sells fish in the Streets.

Amina-

She is very eager to learn to read and write. So she joins the literacy drive. But her husband strongly objects this.

ESSAY

1. Explain the social and cultural norms that stand in the way of 100% literacy.

Introduction

Total literacy in a vast country like India is a difficult task "Each one teach one" was a literacy promotional campaign that many governmental and non-governmental organizations had taken up in the early part of this century. 100% literacy could not be made a reality because of a few hurdles.

Mammad's poor status

Traditionally, Mammad's family had been vendors of fish. His grandfather used to sell fish by carrying the basket on his head. Mammad was able to get a bicycle. But his bicycle was in a disordered condition. It was a creaking wreck. The brakes had failed before a long time. He could not afford to get the bicycle repaired. He knew no other trade. If he could find another vocation, he would have given up this trade long ago. Even if he roamed in the burning sun from morning till noon, he could not even buy a little rice with what he earned. They were living in a poor hut with the thatched roof. The salt laden air from the sea swept through the little thatched hut.

So the children often became sick and he had to spend a lot of money on medicines.

When he went for trade he used to wear a shirt. It had become tattered. He hoped to buy a new shirt that year. But he could not afford to buy a new one that year. Usually before he left

for work, his wife used to give him black tea. That day the tea tasted foul because there was no sugar. He could not say anything as the previous day he had no money to buy sugar.

Amina's desire to learn

When Mammad was getting ready to leave for work. Amina asked him to give her five rupees to buy a slate and books as she needed them for her studies. Mammad could not understand how she could be admitted in a school at that age. Then she explained about the literacy drive. She said some people used to come there by eleven o'clock and taught them to read and write. All women in the neighbourhood had joined and had slates and books except her. She added that after learning to read and write, she would help him in his sums. She said that a grown up boy made her write with her fingers on the sand by holding her hand.

Mammad's reaction

Amina told that Saidalavi's son, Avaran with some others came there to teach the women. Mammad got angry with Amina for letting those boys hold her hands in his absence. He was so furious that he started slapping Amina violently.

Amina's decision

Amina could not bear the blows. She was so frightened that in fear she screamed that she would not go to the literacy drive again.

Conclusion

Amina desired to learn and write but she could not fulfill her desire because of her poverty and religion. Mammad did not like his wife's hand to be held by others and especially of one who belonged to another religion. So, he put an end to her attempt to become a literate. Only if the youth co-operate and decide to work on it, the government's plan of 100% literacy can be made a reality.

ESSAY

Narate how Shakira's love for Farakh ended in marriage.

Introduction

Shakira was a young Muslim girl. She was well educated and had come from a well to do family. She was modern both in her views and appearance.

Love at first sight

One day Shakira returned home late at night in her car from her friend's birthday party. Suddenly the car stopped on a deserted road because the petrol was over. She was standing alone helplessly and was much frightened. Then a young man who came in his car, extended a helping hand and saw to it that she reached home safely. The young man, Farakh Durrani's handsome appearance and decent behaviour impressed her so much that she fell in love with him at first sight.

Mother's opposition

Farakh, the teacher, became Shakira's brother Rafi's tutor. So, he visited the house and the love between him and Shakira grew. When Shakira's mother came to know about her love, she vehemently opposed it because Farakh belonged to a different clan and was only a teacher. She was firm that her daughter should marry only her cousin Amjad. She was very particular that their wealth should not be distributed to strangers outside their clan. So, Shakira's movements were restricted.

Shakira's views

Shakira was a modern independent girl. To her, clan and class made no difference as those differences were created only by people. She felt that a person should be respected for his qualities. She knew that money was not everything in life. She needed only love and understanding and her greatest desire was to marry Farakh whom she loved genuinely.

Friend's help

When Shakira's mother opposed her love, she became very sad and was much upset. Then she told everything to her friend Rubina. She consoled her and gave her hope and courage. So a ray of light entered Shakira's heart.

Accident

One day when Shakira climbed down the steps, she slipped and fell down. She was taken to a hospital where Rubina's sister was a doctor. As she had a fracture she was admitted in the hospital and was asked to undergo treatment for a longtime. Farakh who heard the news came to see her. She enjoyed his company.

Desire fulfilled

On the day when the plaster was removed, she was unable to lift her leg. The doctor said that she had become a cripple. Shakira's mother became very sad. Amjad broke the engagement with her and no one in their clan was ready to marry Shakira. Then Shakira's mother saw the real face of her class and clan. Farakh's mother came to see Shakira. Her mother was happy to arrange her marriage with Farakh. In her happiness the mother failed to notice that her daughter was running errands, using both her legs.

Conclusion

Thus Shakira asserted her choice and decision and with the help of her friend fulfilled her desire. She was happy to hear the wedding bells ringing in her ears.