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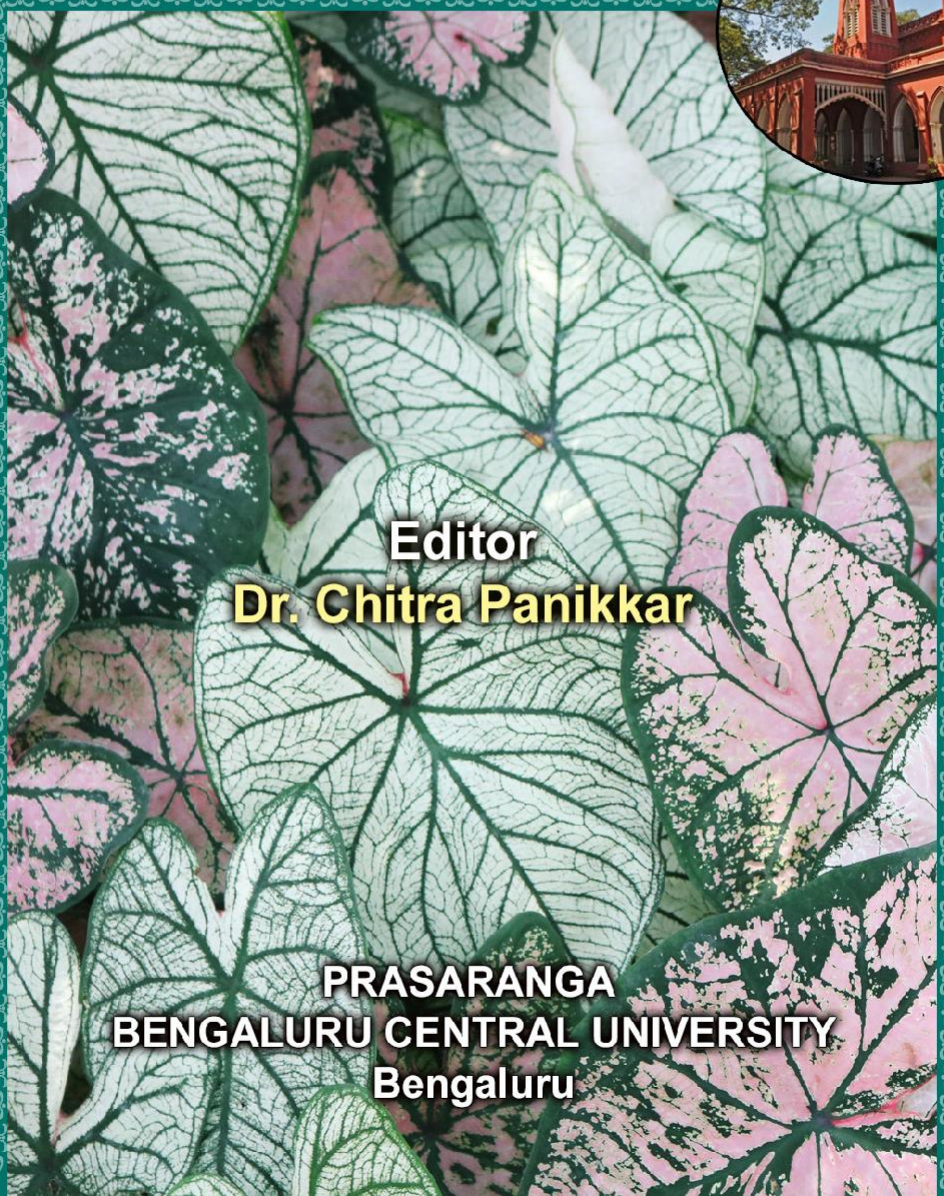
Mindscapes

Volume III
III Semester BA Optional
English (Indian Writing in English and Facets of Languages)



Editor
Dr. Chitra Panikkar

PRASARANGA
BENGALURU CENTRAL UNIVERSITY
Bengaluru

Mindscapes – III: Optional English Textbook for III Semester BA coming under Faculty of Arts, Bengaluru Central University, prepared by the Members of the Textbook Committee, Bengaluru Central University and Published by Bengaluru Central University Press.

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FOREWORD

It is my pleasure to present ***Mindscapes III,*** the Optional English text book for III Semester BA, under Faculty of Arts, Bengaluru Central University, Bengaluru. This is a textbook comprising selections, which give historic and social perspective of literature and a language component, giving an insight to pronunciation and usage of language. This book is the result of the initiative taken by the Members of the Board of studies of Bengaluru Central University and the members of the Textbook Committee.

I congratulate all the members for their efforts in bringing out this text which is the result of an earnest effort on their part. I thank the Editor Dr. Chitra Panikkar and the Director of the Bengaluru Central University Press and each member of the committee involved in bringing out this text on time.

Wish and hope that the students would make fullest use of this text and that it kindles their interest in English Literature and Language.

Prof. S. Japhet
Vice-Chancellor
Bengaluru Central University
Bengaluru-560 001.

PREFACE

The Optional English Textbook for III Semester BA, Mindscapes – III, introduces undergraduate students to a marvelous selection of Indian Writing in English. The first four modules honor conventional genre-based divisions like poetry, fiction, drama, and prose while the fifth module has its spotlight on language. Language section includes Cohesive Devices and Functions of Language.

It is hoped that students, even while they get trained in traditional methods of literary and textual interpretations, would move beyond these limits to embrace critical thinking practices. Lessons are structured to facilitate this movement from appreciative analysis to incisive critiquing. The language part has been specially structured to accommodate cohesive devices and Functions of Language, specifically relevant for a full comprehension of English literature. Language exercises have been designed to understand and practice the principles regulating the use of sounds in spoken English.

I would like to thank the Chairperson and her team of teachers who have worked relentlessly to put together this textbook. I thank the Vice Chancellor and the Registrar of BCU for their consistent support. I also thank the Prasaranga, Bengaluru Central University, Bengaluru, who helped us to bring out the book in time.

Prof. Chitra Panikkar
Chairperson
UG BOS in
English BCU

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About the Text

'Mindscapes III' is the Optional English Text Book for the second semester students of the newly formed Bengaluru Central University. This book comprises literary narratives representing Indian Writing in English from the day Indian Writing was published and Facets of Language. The study of these literary selections enables students to conceptualize the author's thoughts and perceive the spirit of the society of that age. This book also aims to show the students how Indian Writing in English has gradually developed. This book comprises poetry, fiction, drama, prose and Facets of Language. The selections follow a brief introduction of Indian Writing in English. Each Literary selection has a brief biography of the poet/author and the facts responsible for the creation of the literary piece.

OBJECTIVES

- To familiarize the students with general trends, themes and concerns of Indians since they began writing English.
- To equip the student with skills, literary textual interpretation, literary analysis and appreciation along with fostering critical thinking skills as applicable to works of literary narratives.
- An Introduction to 'Coherence, Cohesion and Cohesive devices' and 'Functions of Language' to enable the students to interpret and analyze and create literature.
- To address the felt need of the students and enhance their spoken and written communicative skills.

This Text Book is the result of an earnest effort of the Editor Dr. Chitra Panikkar, the members of the Board of studies, members of the Text Book Committee.

Dr. Padmalochana R (Chairperson)
Associate Professor and Head,
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Question Paper Pattern: Semester – III		
Paper - III	Maximum Marks: 100	
SECTION - A	Poetry	20
SECTION - B	Novel	20
SECTION - C	Drama	20
SECTION - D	Prose	20
SECTION - E	Facets of Language	20
	Total	100
Internal Assessment	20+20+10	50

Indian Writing in English
Introduction

SECTION:1

Poetry

Indian Writing in English
Introduction

‘Indian English literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent.’

Dean Mahomet, an Indian traveler, surgeon and entrepreneur, is the first Indian writer to have published a book in English, *The Travels of Dean Mahomet* in (1794). Lord Macaulay played a major role in introducing English and western concepts to education in India. Macaulay's *Minute on Education*, February 2, 1835, recommended the use of English as the medium of instruction in all schools, and the training of English-speaking Indians as teachers. Though this was for the benefit of the Britishers, to help them have English speaking people who could help their rule in India, it also was responsible for the establishment of schools and higher education institutions in many parts of the country. Even Universities modelled on the University of London and using English as the medium of instruction were established in Bombay, Calcutta and Madras. K. R. Srinivisa Iyengar termed English language as the Suez Canal, which connected the intellectual contact between India and England.

In his book Indian Writing in English K.R. Srinivas Iyengar said that there were variety of writers in English. “First, those who have acquired their entire education in English schools and universities. Second, Indians who have settled abroad, but are constantly in touch with the changing surrounding and traditions of their country of adoption. And finally, Indians who have acquired English as a second language.”

Indian Poetry in English: A poet of Indian lineage Henry Derozio was the first Indian poet. He is also considered the father of Indian English Poetry. In the pre-independence era poets like Kashiprasad Ghose and Michael Madhusudan Dutt wrote verses entirely in imitation of the English poets like Scott, Byron, Wordsworth and others. Toru Dutt was the first Indian Poet to have Indianized her poetry. In the Pre-Independence era, Sri Aurobindo and Rabindranath Tagore continued in the footsteps of Toru Dutt and wrote on Indian themes. While Tagore wrote his works in Bengali in the beginning, wrote in English later. He translated his Githanjali into English, while in England. He later wrote both in English and Bengali. Sri Aurobindo wrote many devotional and spiritual poems. Rabindranath Tagore won Nobel Prize in Literature in 1913.

Poets of 20th and 21st century: Later many poets like Nissim Ezekiel, A.K Ramanujan, Kamal Das, Dom Moraes, Arun Kolatkar, KK Daruwalla and many more poets created many literary works. All their works expressed one of the contemporary themes in which they lived. After 1857, most of the poems expressed patriotism. They all wrote about the situation and environment they lived in.

Indian English Novel

K. R. Srinivas Iyengar, in his book *Indian Writing in English* says, “For the novel, properly so called, we have to wait till the latter half of the nineteenth century." The genre of novel did exist in India in an unpolished way. The western influence on Indian English novel was quite obvious. Dr. Satish Kumar, in his book *A Survey of Indian English Novels* said, that "The early ***Indian English novel*** is derivative and imitative of English models. Early fiction writers copied their language from the works of English Romantics and Victorians."

The history of Indian Writing in English has seen many great writers like Bankim Chandra Chatterjee, Rabindranath Tagore, Raja Rao, Mulk raj Anand, R.K. Narayan. These writers were responsible for popularizing this genre.

Bankim Chandra Chatterjee's *Rajmohan's Wife* is the first novel to be published in 1864. Later writers like Mulk Raj Anand, Raja Rao and R.K. Narayan, brought worldwide recognition to the ***Indian English novel***. Novelists like While the early ***Indian English Novels*** depicted patriotic themes, Novels of second-generation novelists depicted contemporary social themes. Mulkraj Anand wrote about disparity in our social structure in his *Untouchable*. The next generation novelists Anita Desai, Arun Joshi and Nayantara Sahgal provided ***Indian English Novel*** a bright future. We have Kamala Das who highlighted the plight of women in our society, Shashi Deshpande characters realize their mistakes and are aware that they are responsible for their plight. Nayantara Sahgal

Gradually the ***Indian English novel*** revealed the outrageous mythical realities of our society while paving way to a plethora of writers. Late Twentieth Century and early twenty first century has many Indian English fiction writers who have established their place in the world literary scenario with their popular works. Their works have not only augmented world literature, they also brought accolades to the country by their works. Critics have categorized Indian writers into the writers who have focused on writing with social concerns as the theme, and a few other writers belonging to Indian diaspora who look at and perceive the country's issues from afar. Vikram Seth, Salman Rushdie and many such writers have contributed to the Indian English Novel's success. Indian women writers have also marked their place in world's literature. Ratnakar Koli in his article says "cobweb of romance, the strange mind of the women and the very ideal, that women need something more than just food and shelter are ideally portrayed by the women writers while making the Indian English novel to take that final step towards maturity. The fast-changing pace of the new India is thus ideally painted by the female writers."

Indian English Drama

Unlike Novel, Drama is an integral part of Indian civilization, its origin being the Vedic times. Indian English Drama is just two centuries old. The nouveau educated or those Indians who acquired the knowledge of English Language, tried

to imitate the English, and tried to exhibit their writing skills. The educated Indians ventured into writing Indian English Drama as an experiment in the early nineteenth century. Since then Indian English Drama has come a far way.

Pre-Independence Indian English Drama: During the 19th century after the British Empire reinforced itself in India, the first English Drama by an Indian is a social play by Krishna Mohan Banerjee ***The Persecuted*** published in 1813. It is about the disparity between the East and West. Later Michael Madhu Sudan Dutt published a play ***This Called Civilization*** in 1871. The two great litterateurs of our nation Sri Aurobindo and Rabindranath Tagore who have published in all the various genres of English Literature, were the first to publish Drama of considerable worth. Some of Tagore's well-known plays are *The Post Office, Chitra, Red Oleanders, Chandalika, Muktadhara, Sacrifice,* and *The Mother' Prayer* which have made a great impact minds the readers. Indian philosophy and principles are depicted in the characters and theme of these plays. Sri Aurobindo's plays like ***Vasavadutta, Radoguna, The Viziers of Bassora*** **and** ***Eric*** written as per Aristotle's principles of Drama in five acts, made a great impact on the readers. There are a few other dramatists of those times like Harindranath Chattopadhyaya whose works have made significant impression on both Indian and western readers. D. M. Borgaonkar's ***Image-Breakers*** (1938); T.P. Kailasam's **The Burden** (1933), ***Fulfilment*** (1933), ***The Purpose*** (1944), ***Karna*** (1964) and ***Keechaka*** (1949); Bharati Sarabhai the modern woman playwright of 1940's wrote two plays, ***The Well of the People*** (1943) and ***Two Women*** which were quite successful;

Post-Independence Indian English Drama: In this era Indian drama did not make any significant progress. Plays are written to enact them on stage. English theatre in India did not make noteworthy impression on the people's mind. It could be because only a section of the educated Indians could understand the language. Whatever interest people have in theatre is mainly stolen by plays of Regional languages. However, many of Indian English plays were staged in England and the
USA.

P.A.Krishnaswami's ***The Flute of Krishna*** (1950); M.Krishnamurti's ***The Cloth Of Gold*** (1951); Satya Dev Jaggi's ***The Point of Light*** (1967); Pritish Nandy's ***Rites for a Plebian Salute*** (1969); P.S. Vasudev's ***The Sunflower*** (1972) etc. are some of the plays which captured the readers mind.

Nissim Ezekiel's ***Three Plays (includes Nalini, Marriage Poem, The Sleep-walkers)***, ***Don't Call It Suicide: A Tragedy***. His plays depict the reality of life and echo contemporary Indian issues. They reveal trifles, tolerance, and absurdities that exist in Indian Society. "the socio-cultural changes that took place in India shaped the present form of Indian drama (in particular English drama) which does not have any resemblances of its predecessor. The contemporary Indian English drama is post-colonial in the sense of its cultural identity." Impressions, July 2008.

To a Buddha Seated on a Lotus

SAROJINI NAIDU (1879 – 1949)

Sarojini Naidu was born on 13th February 1879 in Hyderabad to Dr. Aghorenath Chattopadhyaya and Barada Sundari Devi. Sarojini Naidu a brilliant student, won appreciation and fame after she was selected by Madras University at just 12. In 1895, she went on to study at King's College in London and later at Girton College, Cambridge University.

Sarojini Naidu has many credits to her, a major freedom fighter and has notably contributed to the Indian Independence Movement. During 1915-1918, she travelled across India lecturing on social welfare, women empowerment, emancipation and nationalism. She joined the Non-Cooperation Movement organized and led by Mahatma Gandhi. In 1924, she was a delegate to the East African Indian Congress, and was appointed the President of the Indian National Congress in 1925. Later she was appointed the Governor of the United Provinces in 1947 and became the first woman to hold the office of Governor in the Dominion of India.

The golden period of her poetic composition spans the period 1898 to 1914. Her first volume of poems, ***The Golden Threshold****, (1905) was dedicated to her mentor, Sir Edmund Gosse. Its title is taken from the name of Sarojini's home "The Golden Threshold" and it is Sarojini's entry into the golden world of poetry and made her famous both in the East and the West. The Times remarked: "Her poetry seems to sing itself as if her swift thoughts and strong emotions sprang into lyrics of themselves". She was a noted child prodigy and a master of children's literature. She was hailed as the Nightingale of Indian Song on account of her beautiful poems and songs.*

Her second volume of poems ***The Bird of Time*** *came out in 1912. According to* ***Edmund Gosse*** *the volume is marked by a "graver music" than the earlier volume. In her third and final volume* ***The Broken Wing*** *published in 1917 the change in note is sharper. "The Flute – player of Brindavan" is a wonderful ornamental lyric, a jewel equal to* ***"To a Buddha Seated on a Lotus****".*

ABOUT THE POEM:

The Golden Threshold concludes with the poem "To a Buddha seated on a Lotus". The poem has found a place in two anthologies of English poetry published in England: The Oxford Block of Mystic Verse and the Modern Muse. Through the poem the poet contrasts the peace and perfection of the Buddha with the mutability and sorrow of human life.

At the sight of the idol of Lord Buddha seated with his legs crossed on a lotus which forms his throne, the poet questions the appearance of bliss and peace on Buddha's face. This seems to express oneness with the divine which has been the quest of Sages, Rishis and Munis in all countries. The Poet asks Lord Buddha the secret of mystic bliss in the journey of hardship of life. She wants to know how he attained the spiritual peace which is beyond the world of common man. Her soul urges to know the possibilities of his mystic bliss.

Later the poetess contrasts the hardship, noise, bustle, helplessness, recurring grief which carried down from past into the future of human life with peace and tranquility expressed by the idol of Lord Buddha. Ever changing life of human beings' experience, is so uncertain that one grief gives way to another and thus human life becomes a chain of sorrows continuing from the past into the future. As a result, sincere effort to attain spiritual peace is shattered, faith weakens and ultimately humans fail to attain peace. It is true that the divine always remain beyond the reach of man.

Finally, the poet again repeats her question and asks Lord Buddha to lead her to the way which leads to Moksha or Nirvana or salvation the highest and ultimate aim of human life according to Buddhist philosophy. Thus, human life on earth is nothing but a short period of separation from the Infinite.

To A Buddha Seated on A Lotus

LORD BUDDHA, on thy Lotus-throne,
With praying eyes and hands elate,
What mystic rapture dost thou own,
Immutable and ultimate?
What peace, unravished of our ken,
Annihilate from the world of men?

The wind of change for ever blows
Across the tumult of our way,
To-morrow's unborn griefs depose
The sorrows of our yesterday.
Dream yields to dream, strife follows strife,
And Death unweaves the webs of Life.

For us the travail and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied;
But not the peace, supremely won,
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain
Our inaccessible desire,
Diviner summits to attain,
With faith that sinks and feet that tire;
But nought shall conquer or control
The heavenward hunger of our soul.

The end, elusive and afar,
Still lures us with its beckoning flight,
And all our mortal moments are
A session of the Infinite.
How shall we reach the great, unknown
Nirvana of thy Lotus-throne?

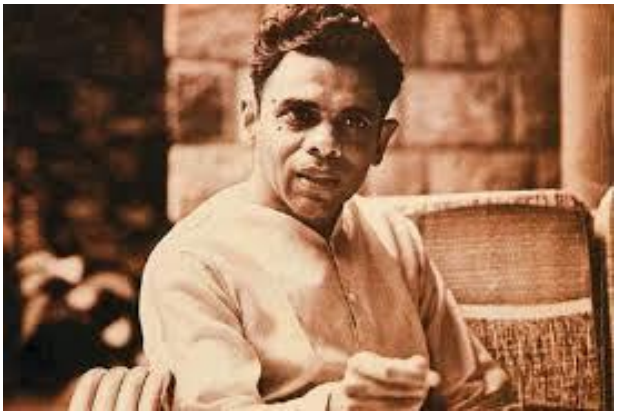
GLOSSORY

1. **Lotus-throne:** Lotus represents purity of the body, mind and speech, enlightenment; lotus is also used as a platform or a seat or throne by lord Buddha
2. **Elate:** extremely happy, delighted
3. **Mystic:** the cause of which is beyond the understanding of man, which results from the mystic union of his soul with the soul of God
4. **Rapture:** bliss
5. **Dost:** do
6. **Immutable:** unchangeable
7. **Unravished:** undisturbed
8. **Ken:** vision
9. **Annihilated:** non-existent in the world of man
10. **Tumult:** fever and fret
11. **Strife:** anger, conflict
12. **Webs of life:** woven of life is unwoven by death
13. **Travail:** sorrow and suffering
14. **The flowers Deferred:** hopes not fulfilled
15. **Fruit denied:** efforts to not bear fruit, no reward for the efforts
16. **Futile hands:** hands too weak to grasp what is desired
17. **Supremely won:** to win after long period of effort
18. **Inaccessible:** unattainable
19. **Summits:** higher and higher spiritual attainments
20. **Naught:** nothingness, in vain
21. **Heavenward…soul:** the yearning of the human soul for union with the Divine
22. **The end:** goal, union with God
23. **Elusive:** which recedes as we approach
24. **Lures:** attracts
25. **Beckoning flight:** though it runs away from us, still it tempts us to follow
26. **Mortal moments:** short period of stay away from God
27. **Nirvana:** Salvation, Moksha, state of bliss, according to Buddhist philosophy, freed from the cycle of birth-death-rebirth .

Suggested Questions:

1. Examine the poet's quest for peace in the poem *To a Buddha Seated on a Lotus*.
2. Bring out the poet's struggle in understanding Nirvana.
3. *To a Buddha Seated on a Lotus* is a contrast between peace and perfection. Elucidate.

CHICAGO ZEN



A.K. RAMANUJAN
(1929 – 1993)

William Walsh considers Ramanujan as the "most individual and the most gifted of contemporary Indian poets" whose poetry communicates with complete ease an Indian sensibility without the agitation of his American context or the "foggy quality inseparable from British English".

A.K. Ramanujan was born in Mysore in 1929. Ramanujan's mother was an orthodox Brahmin woman of her time, limited by custom in the scope of her movement and control, in this way a typical housewife. His father died when Ramanujan was only twenty and he had shaped his son's devotion to an intellectual life. As a youth, Ramanujan was perplexed by his father's seemingly paradoxical belief in both astrology and astronomy. A.K.Ramanujan was educated at Marimallappa High School and Maharaja College of Mysore. In the college, Ramanujan majored in science in the first year, but his father, who taught him realized that he was 'not mathematically minded', literally took him by the hand to the Registrar's office and changed his major from science to English. He was a Fellow of Deccan college, Pune between 1958-59 and Fulbright Scholar at Indiana University between 1959-62. He was educated in English at the Mysore University and received his Ph.D. in Linguistics from Indiana University, he taught for some time in India before settling in the U.S.

He has four volumes of poetry to his credit: ***The Strides*** *(1966),* ***Relations*** *(1977****), Sight*** *(1986) and* ***The Collected Poems*** *(1995) His poems have found a place in the well-known Indian and Commonwealth anthologies of poetry. He has on a reputation as an excellent translator from Tamil and Kannada into English.* ***The Interior Landscape*** *a translation of Tamil poems won the Gold Medal of the Tamil Writers' Association and the National Book Award in 1974.*
In 1976, the government of India awarded him Padma Shri , and in 1983, he was given the MacArthur Prize Fellowship, same year he was appointed the William E. Colvin Professor in the Departments of South Asian Languages and Civilizations of Linguistics, and in the Committee on Social Thought at the University of Chicago, and, the same year he received a MacArthur Fellowship.

Like many of his contemporaries in India and abroad, Ramanujan makes poetry a vehicle of criticism of self and environs in terms of the tradition-modernity conflict. Though Ramanujan' s vision is fragmented it is possible to trace such themes as self-alienation, love and family. It has been said that the family is central to Ramanujan's poetry as he uses it both as theme and metaphor.

As an Indo-American writer Ramanujan had the experience of the native milieu as well as of the foreign milieu. His work shows that cultural tradition in India is a conflict between the colonial English identity of the country as well as its historic and post-colonial ethnic identities.

About the poem

In the poem Chicago Zen, the poet Ramanujan writes about his feelings, experiences and emotions that he faced with when he went to Chicago, one of the largest cities of America. The poem is an account of the poet's conflict between his Indian soul and the modern American culture he encountered in Chicago and its resolution. Chicago Zen may symbolically represent the modern culture of America and Zen Buddhism with its intuitive knowledge and meditation as its solution.

The poem is a monologue, the poet searches his own philosophy of life and encounters the modern ways of life in Chicago. Zen Buddhism which focuses on meditation and intuitive knowledge and seems to offer him solution to his problems. The poem is written in free verse and dramatic style. The poet very effectively presents the dilemma of modern life and solution thereof. The themes of poetry revolve around family, society, culture, religion etc., Though the themes are very familiar they are unique and original. Indianness in his work not only shows his love for his past but also his sense of belonging to the motherland. Memories of his past keep his relationship with India alive.

The speaker of the poem passes on to the listeners certain suggestions. They are asked to keep their houses neat and clean because people who come home sit in the living room. But, philosophically living room refers to the Mind which means it is necessary to keep one's mind clean, with limited knowledge and information. At the same time, he tells that, not only should all the children should be named and the most important is to remember one's name and surname in country like the USA because great surprise is awaited since everything is unexpected – such

as people, culture, atmosphere, food, things etc. The poem is mesmerized by the buildings and metropolis of the city of Chicago. He is also aware that all the buildings and other materials are just distractions that takes us from our inner self. Then the speaker abruptly compares the Lake Michigan to the Himalayas. Constant change in thought clarifies that he is confused between Indian culture and American culture at the same time he is steady and remains indifferent, sane about new place like Chicago. He requests his listeners to be careful while crossing the pavements lest they will stumble down. And, painfully conveys that countries can't be reached by jet, by boat on jungle rivers, by consuming hashish behind the **Monkey Temple** nor by any other means of transport since the problem in getting Visa, passport, fare, tickets, expense etc. faced by the Indian who live abroad is miserable.

Above all, the heart wrenching experience the Indians face is when one misses home, children, wife etc. but the poet consoles himself that it is possible for a person to go to India by talking over phone.
Finally, poet warns the people who are new to Chicago to be careful because life is very difficult and one needs to be careful while climbing the escalator which is like the flowing river where there is no beginning nor end which refers to our routine ups and downs in our life. The element of water symbolizes the Zen Buddhist philosophy of life which sees life as water which constantly flows which means whatever happens life goes on.

CHICAGO ZEN

Now tidy your house,
dust especially your living room
and do not forget to name
all your children.

II

Watch your step. Sight may strike you
blind in unexpected places.

The traffic light turns orange
on 57th and Dorchester, and you stumble,

you fall into a vision of forest fires,
enter a frothing Himalayan river,

rapid, silent.

On the 14th floor,
Lake Michigan crawls and crawls

in the window. Your thumbnail
cracks a lobster louse on the windowpane

from your daughter's hair
and you drown, eyes open,

towards the Indies, the antipodes.
And you, always so perfectly sane.

III

Now you know what you always knew:
the country cannot be reached

by jet. Nor by boat on jungle river,
hashish behind the Monkey-temple,

nor moonshot to the cratered Sea
of Tranquility, slim circus girls

on a tightrope between tree and tree
with white parasols, or the one

and only blue guitar.

Nor by any
other means of transport,

migrating with a clean valid passport,
no, not even by transmigrating

without any passport at all,
but only by answering ordinary

black telephones, questions
walls and small children ask,

and answering all calls of nature.

IV

Watch your step, watch it, I say,
especially at the first high
threshold,
and the sudden low
one near the end
of the flight
of stairs,

and watch
for the last
step that's never there.

Glossary:

Zen: A Buddhist sect which believes in meditation and intuitive knowledge. Indian word Dhyana (meditation) became Cha'n in China and Zen in Japan
Tidy: arranged in order and neatly
Strike: sudden attack
Dorcheste: a town in southern England west of Bournemouth center of Dorset
Stumble: lose one's balance
Frothing: overflowing mass of small bubbles
Rapid: happening in short time
Lake Michigan: one of the five great Lakes of North America.

Thumbnail: the nail on the thumb.
Lobster: a sea creature with a hard shell, a long body divided into eight sections, eight legs and two large claws.
Louse: a small insect that lives on the bodies and heads of humans and animals
Antipode: a way of referring to Australia and New Zealand, often used in a harmonious way
Sane: sound mind and mentally healthy
Hashish: a drug made from resin of the hemp plant which gives a feeling of being relaxed when it is smoked or chewed.
Tranquility: calm, peace and quite
Parasols: a type of umbrella that is used for example on beaches or outside restaurants to protect people from hot sun.
Transmigrating: move from one place to another
Threshold: the floor or ground at the bottom of a doorway, considered as the entrance to a building room.

Suggested Questions:

1. Bring out A.K.Ramanujan's experiences and emotions in the poem "Chicago Zen"
2. Comment on the predicament brought out by A.K.Ramanujan in the poem "Chicago Zen"
3. Bring out the significance of the title of the poem.

Double Horror

Nissim Ezekiel

(1924 –2004)

Nissim Ezekiel an Indian-born poet of Jewish descent was born in December 1924 in Mumbai. He belonged to an affluent family as his father was a professor of Botany at the Wilson College in Mumbai and his mother was the Principal of the school established by her. Nissim was well educated and liked the works especially poetry of T.S. Eliot and Ezra Pound. He gained a first-class honours degree in literature from Wilson College, Bombay in 1947, and immediately started teaching English Literature. He studied philosophy at Birkbeck College, London.

Ezekiel published his first book, ***'The Bad Day'****, in 1952. He published another volume of poems,* ***The deadly man*** *in 1960. He headed the Department of English of Mithibai College, Bombay between 1961 to 1972. He also was a visiting professor at University of Leeds (1964) and University of Pondicherry (1967). In 1969, Writers Workshop, Ezekiel published his The Damn Plays. His poem* ***'The Night of The Scorpion'*** *is used as study material in Indian and Columbian schools. Ezekiel also penned poems in 'Indian English' like the one based on instruction boards in his favourite Irani café.*

He was honoured with the ***'Padmashri'*** *award by the President of India in 1988 and the Sahitya academy cultural award in 1983.*

About the Poem: The poem The Double Horror is about corruption in the city. Ezekiel talks about 'corruption' in a wider sense. He feels that the mechanical city life makes people lose their humanity. In cities people just lead superficial life, a materialistic life devoid of emotions. Living in a concrete jungle like Mumbai, he had developed an aversion to the so-called civilised life of the cities where the society itself is rotten and commercialised.

The Double Horror

I am corrupted by the world, continually
Reduced to something less than human by the crowd,
Newspapers, cinema, radio features, speeches
Demanding peace by men with grim warlike faces,
Posters selling health and happiness in bottles,
Large returns for small investments, in football pools
Or self-control, six easy lessons for a pound,
Holidays in Rome for writing praise of toothpastes,
The jungle growth of what so obviously intends
To suck life from life, leaving you and me corrupted.

Those who say Comrade are merely slaves and those
Who will not be my brothers share the acrid shame
Of being unwanted, unloved, incompetent
As leaders, disloyal servants, always alone.
Unpolitical I still embrace the sterile
Whore of private politics, sign a manifest,
Call a meeting, work on committees; I agree
Something must be done but secretly rejoice
When fifty thousand Chinese have been killed,
I who, as a child, wept to see a rat destroyed.

Corrupted by the world I must infect the world
With my corruption. This double horror holds me
Like a nightmare from which I cannot wake, denounced
Only by myself, to others harmless, hero,
Sage, poet, conversationalist, connoisseur
Of coffee, guide to modern Indian Art
Or Greek antiquities. Only being what I am
Hurts, and hurts the world although it does not know.
Between the world and me there is a frightful
Equipoise, as infected I corrupt the world.

Glossary

1. **Corrupt**: having or showing a willingness to act dishonestly in return for money or personal gain.

   Dishonest, dishonourable, unscrupulous, untrustworthy, deceitful, disreputable

2. **Grim:** very serious or gloomy
3. **Suck life from life**: to draw spirit out of the life of a person
4. **Acrid:** sharp and harsh or unpleasantly pungent in taste or odour
5. **Sterile**: Unable to produce fruits or results
6. **To sign a Manifest:** to sign a declaration **to** make clear or certain by showing or displaying easily understood or recognized by the mind
7. **Denounced**: to condemn or censure openly or publicly
8. **Connoisseur:** Expert, especially, one who understands the details, technique, or principles of an art and is competent to act as a critical judge
9. **Antiquities:** matters relating to the life or culture of ancient times
10. **Equipoise:** a state of rest or balance due to the equal action of opposing forces

Suggested Questions:

1. In "The Double Horror" what corrupts the speaker? How?
2. *"Between the world and me there is a frightful*
   *Equipoise, as infected I corrupt the world "*bring out the theme of the poem as depicted in these lines.

Dance of the Eunuchs

Kamala Das

(1934 – 2009)

Kamala was born in Punnayurkulam, Malabar District in British India (present-day Thrissur district, Kerala, India) on 31 March 1934, to V. M. Nair, a managing editor of the widely circulated Malayalam daily Mathrubhumi, and Nalapat Balamani Amma, a renowned Malayali poet.

Like her mother, Balamani Amma, Kamala Das also excelled in writing. Her love of poetry began at an early age through the influence of her great uncle, Nalapat Narayana Menon, a prominent writer. At the age of 15, she got married to bank officer Madhav Das, who encouraged her writing interests, and she started writing and publishing both in English and in Malayalam.

She was noted for her many Malayalam short stories as well as many poems written in English. Das was also a syndicated columnist. She once claimed that "poetry does not sell in this country [India]," but her forthright columns, which sounded off on everything from women's issues and childcare to politics, were popular. Das' first book of poetry, ***Summer in Calcutta*** *was a breath of fresh air in Indian English poetry. She wrote chiefly of love, its betrayal, and the consequent anguish. Ms. Das abandoned the certainties offered by an archaic, and somewhat sterile, aestheticism for an independence of mind and body at a time when Indian poets were still governed by "19th-century diction, sentiment and romanticised love."*

About the Poem: 'Dance of the Eunuchs' is believed to be an autobiographical poem. The poet conveys certain realities of life, a sterile and barren life, through intense symbols and images. Eunuchs dress up in bright clothes and flashy jewellery and dance during various occasions in people's day to day life as this is their lively hood. Though they are dressed gaudily their lives are bland and fruitless, so the poet says that their lives are sterile. The Eunuchs decked in jasmines and dancing under the fiery gulmohurs are unhappy as they are aware that fulfilment is a nonentity in their lives.

Dance of the Eunuchs

It was hot, so hot, before the eunuchs came
To dance, wide skirts going round and round, cymbals
Richly clashing, and anklets jingling, jingling
Jingling... Beneath the fiery gulmohur, with
Long braids flying, dark eyes flashing, they danced and
They dance, oh, they danced till they bled... There were green
Tattoos on their cheeks, jasmines in their hair, some
Were dark and some were almost fair. Their voices
Were harsh, their songs melancholy; they sang of
Lovers dying and or children left unborn....
Some beat their drums; others beat their sorry breasts
And wailed, and writhed in vacant ecstasy. They
Were thin in limbs and dry; like half-burnt logs from
Funeral pyres, a drought and a rottenness
Were in each of them. Even the crows were so
Silent on trees, and the children wide-eyed, still;
All were watching these poor creatures' convulsions
The sky crackled then, thunder came, and lightning
And rain, a meagre rain that smelt of dust in
Attics and the urine of lizards and mice....

Glossary

1. **Eunuchs**: a section of people who belong to neither of the sexes.
2. **Cymbals:** a musical instrument in the shape of a round metal plate.
3. **Anklets**: a piece of Jewellers around the ankle usually made of silver.
4. **Fiery:** looking like fire, showing strong emotions.
5. **Gulmohar:** a tree with orange colour bunches of flowers.
6. **Tattoos:** a picture, a design that is marked permanently on a person's skin by making small holes in the skin and filling them with coloured ink.
7. **Wailed:** wept loudly.
8. **Writhed:** twisted their bodies due to unbearable pain.
9. **Vacant ecstasy:** the exciting movements in dance are mere steps or convulsions which express the joyless state of their hearts.
10. **Convulsions:** sudden uncontrollable shaking movements of a body.
11. **Crackled:** made short sharp sounds.

Suggested Questions:

1. Does the title truly represent the poem? Give reasons
2. What does 'Vacant ecstasy' used in the poem imply?
3. Comment on the portrayal of the eunuchs in the poem.

MIGRATIONS

Keki N. Daruwalla

(1937)

Keki Nasserwanji Daruwalla*, was born in a Parsi family in Lahore, Pakistan in January 1937. He is considered as one of the major Indian poets and short story writers in English today. In 1945, before the Partition of India, his family relocated to Junagarh and then to Rampur in India. As a result of this, he had to study in various schools and in different languages. He acquired a master's degree in English Literature from Government College, University of Punjab. In 1980, he went to Oxford as a Queen Elizabeth House Fellow and spent a year there.*

In 1958, he became a police officer and served in many important assignments including the post of Special Assistant to the Prime Minister on International Affairs. His job as a police officer gave him an opportunity to work in different parts of the country and provided him with substance for his poetry. He is now retired and lives in Delhi.

His first book ***Under Orion*** *was published in 1970 followed by* ***Apparition*** *in April 1971 for which he received the Uttar Pradesh state award in 1972. With the publication of his very first book, Daruwalla established himself as a name to reckon with in Indian poetry. Senior Indian poet and critic Nissim Ezekiel applauded his work as "impressive evidence not only of mature poetic talent but of literary stamina, intellectual strength and social awareness". In addition to these his post 1980 volumes include* ***Winter Poems*** *(1980),****'The Keeper of the Dead*** *(1982),* ***Landscapes*** *(1987) and* ***Night River*** *(2000). He won the prestigious Sahitya Akademi Award in 1984 for his poetry collection and the Padma Shri, the fourth highest civilian award in India, in 2014. He also received the Commonwealth Poetry Award for his collection of poems****, Landscapes*** *in 1987.*

Spanning more than three decades, Daruwala's poetry has evolved in both theme and form. Through the years, however, it has retained certain characteristic features. His language is precise and sculpted and free from redundant expressions. It vividly portrays the complex and

multi-layered nature of Indian life including its myth, history and diverse culture. His tone and attitude are often bitter, ironic and sarcastic. A striking attribute of his poetry is its ability to graphically personify abstractions.

Keki Daruwala's claim to being a post-colonial poet arises from his attempt to create and use a new-idiom about the contemporary Indian sensibility. He paints an immense portrait of post –independence India as a "landscape of meaninglessness" –an attitude which was probably a result of the intense trauma witnessed by him and his family during the partition in 1947.

About the poem: Migrations is a poem that explores the theme of migration across territory and time, from the history of a nation to a personal biography. The poem deals with a sense of cultural alienation and rootlessness. It addresses the yearning and longing of the poet for a memory of his past. The diasporic concerns and the identity crises faced by people who migrate is deeply embedded in this poem. They relate to societal and family ties where the narrator tries hard to recollect memories of his childhood but fails although his mother coaxes him to do so. It is about the struggle of an individual who is unable to recall his near and dear ones.

Migrations of any sort are painfully difficult to deal with, yet they constitute an inevitable part of our lives. Ironically, the poet says, without droughts and plagues, we wouldn't have any history 'to munch on.'

Daruwala speaks of how difficult it is to go back in time and to see strange faces in their ancestral home with hollow 'sentiment dripping' from their lips. Yet, he acknowledges that the past is 'frozen' and cannot be altered and to dwell on it would only bring on more gloom.

His longing to recall the face of his mother portrays a severe inner conflict that the poet has gone through in this prolonged time after detachment. He has a faint memory of his mother who tried hard to remind him of her mother through precious childhood memories. But he is at a loss and even his mother's face is a dim memory in his dreams. Finally, the poet is unsure of how to deal with leaving the past behind and coming to terms with the slow painful tragic forgetting which is inevitable.

Migrations

Migrations are always difficult:
ask any drought,
any plague;
ask the year 1947.
Ask the chronicles themselves:
if there had been no migrations
would there have been enough
history to munch on?

Going back in time is also tough.
Ask anyone back-trekking to Sargodha
or Jhelum or Mianwali and they'll tell you.
New faces among old brick;
politeness, sentiment,
dripping from the lips of strangers.
This is still your house, Sir.

And if you meditate on time
that is no longer time -
(the past is frozen, it is stone,
that which doesn't move
and pulsate is not time) -
if you meditate on that scrap of time,
the mood turns pensive
like the monsoons
gathering in the skies
but not breaking.

Mother used to ask, don't you remember my mother?
You'd be in the kitchen all the time
and run with the fries she ladled out,

still sizzling on the plate.
Don't you remember her at all?
Mother's fallen face
would fall further
at my impassivity.
Now my dreams ask me
If I remember my mother
And I am not sure how I'll handle that.
Migrating across years is also difficult.

Note:

Diaspora- The term is generally used to describe a specific community living outside their country of ancestry or origin. The concept of diaspora determines an individual that involves immigrants and their descendants

1947- In the year 1947, India became independent from the British crown, resulting in the split of India and Pakistan. The Partition of India of 1947 was the division of British India into two independent dominion states, India and Pakistan by an Act of the Parliament of the United Kingdom. India is today the Republic of India; Pakistan is today the Islamic Republic of Pakistan and the People's Republic of Bangladesh.

Glossary

1. **Migrations:** movement of people to a new area or country in order to find work or better living conditions.
2. **Chronicles**: A factual written account of important or historical events in the order of their occurrence.
3. **Sarghoda,Jhelum and Mianwali**: Cities in Pakistan located by the Indus and Jhelum rivers.
4. **Pulsate**: Expand and contract with strong regular movements.
5. **Pensive**: Reflecting deep or serious thought.
6. **Fallen:** Show dismay or disappointment.

7. **Ladled:** Served with a ladle.
8. **Impassivity**: Not feeling or showing emotion.

Suggested Questions:

1. Why does the poet say that migrations of place and time are difficult

2. Examine Daruwala's sense of loss of his culture and family bonding in 'Migrations'.

From Bombay Central

Gieve Patel

August 1940

Gieve Patel (born 18 August 1940) is an Indian poet, playwright, painter, as well as a practicing physician/doctor based in Mumbai. Patel belongs to a group of writers who have subscribed themselves to the 'Green Movement' which is involved in an effort to protect the environment. His poems speak of deep concerns for nature and expose man's cruelty to it. Patel's works include ***'poems'*** *(1966), '****How Do You Withstand Body****'(1976) and* ***'Mirrored Mirroring'*** *(1991). He has also written three plays titled* ***princes, Savaska****, and* ***Mr Behram***

The enduring concerns in Patel's poetry are the besieged terrain of the human body, its frailty, absurdity and perishability; the vulgar social inequalities of caste and class that continue to assail post-Independence India; the predicament of the subaltern, perennially relegated to the side-lines of history and art; the daily catalogue of violence, conflict and pain that make up "the century's folk song"; the perpetual looming shadow of physical death; and a probing curiosity about what – if anything – lies beyond a world of fraught materiality.

Over three decades and three volumes of poetry, Gieve Patel has acquired a distinctive voice, ranging across a scale from detached but sharp observation through tolerant scepticism to controlled vehemence. His poems are generally spare and lean of shape, gesture, and movement, their originality a matter of

quick, unexpected figurative turns and complex attitudes ("the odour of genitals ... a hair's breath from decay"!). His poems abjure facile resolutions, being generally concerned to note an honest ambivalence in their responses to people and situations. His first volume, Poems, is characterized by a concern expressed with an economy of restraint.

About the Poem: Gieve Patel talks about the Bombay Central station, where he is awaiting his train 'The Saurashtra Express' to move and begin its journey. The poet talks about the various odours one gets to inhale in a railway station of the subcontinent. Stench of Human manure (metonymy: a word used instead of other word or phrase. Human Manure is a mild way of talking about human stools.) reaches his nostrils, but the poet is not affected much. He says that the homeless population of Bombay, use the toilets of the stationery trains. Various odours of the thickly populated, busy railway station blends and spreads across the station. The poet seems to be unaffected by all this. He even talks about the wafts of cigarette odour that seeps into the compartment and even his clothes. The poet expecting to encounter a blend of truth and beauty. He talks about the Journey of man, who is hoping and expecting something pleasant to happen, but uncertain of his future. The poet is wating to be enlightened about his destiny.

From Bombay Central

The Saurashtra Express waits to start

Chained patiently to the platform,

Good pet, while I clamber in

To take my reserved window seat

And settle into the half-empty compartment's

Cool; the odour of human manure

Vague and sharp drifts in

From adjoining platforms.

The station's population of porters,

Stall-keepers, toughs and vagabonds relieve themselves

Ticketless, into the bowels of these waiting pets;

Gujarat Mail, Delhi Janata, Bulsar Express,

Quiet linear beasts,

Offering unguarded toilets to a wave

Of non-passengers, Bombay Central's

In-residence population.

That odour does not offend.

The station's high and cool vault

Sucks it up and sprays down instead,

Interspersed with miraculous, heraldic

Shafts of sunlight, an eternal

Station odour, amalgam

Of diesel oil, hot steel, cool rails,

Light and shadow, human sweat,

Metallic distillations, dung, urine,

Newspaper ink, Parle's Gluco Biscuits,

And sharp noisy sprays of water from taps

With worn-out bushes, all

Hitting the nostril as one singular

Invariable atmospheric thing,

Seeping into your clothing

The way cigarette smoke and air-conditioning

Seep into you at cinema halls.

I sink back into my hard wooden

Third-class seat, buffered by

This odour, as by a divine cushion.

And do not suspect that this ride

Will be for me the beginning of a meditation

On the nature of truth and beauty.

Glossary

1. **human manure:** Human Stools
2. **clamber:** climb or move in an awkward and laborious way, typically using both hands and feet
3. **vagabond**: a person who wanders from place to place without a home or job
4. **bowels:** the part of the alimentary canal below the stomach; the intestine/ the deepest inner parts or areas of (something).
5. **Interspersed**: scattered, sprinkled, intermixed
6. **Heraldic**: relating to conveying news or proclaims: announcing

7. **Amalgam:** a mixture or blend
8. **Distillation:** boiling and subsequent condensation of a component in a liquid mixture
9. **Mediation:** intervention in a dispute in order to resolve it; arbitration.

Suggested Questions:

1. Comment on the relevance of the title.
2. ‘do not suspect that this ride

   Will be for me the beginning of a meditation

   On the nature of truth and beauty’.

   Elucidate this quote from Gieve Patel ‘s poem, ‘*From Bombay Central*’

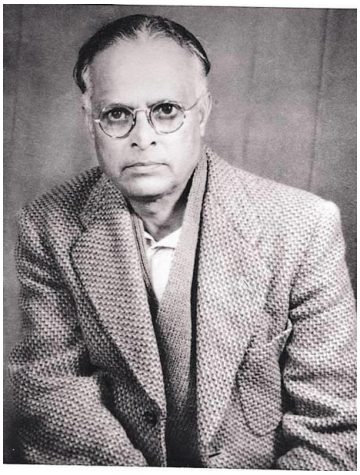
SECTION: II

Novel

R.K. Narayan

The English Teacher

The English Teacher



R K Narayan
(1906 –2001)

Rasipuram Krishnaswami Iyer Narayanaswami is one of the finest Indian authors of his generation. He was reared by his grandmother Parvati and she taught him basic arithmetic, mythology, classical Indian music and Sanskrit. Narayan's family mostly conversed in English, and grammatical errors on the part of Narayan and his siblings were frowned upon by his father who was a school headmaster in colonial India. Due to his father's transfer to Mysore Maharajah College High School, the family moved to Mysore and settled there. Narayan completed his education in 1930 and briefly worked as a teacher before deciding to devote himself to writing.

Narayan created an imaginary town of a modest size and named it Malgudi. He placed it somewhere in the Madras Province and It is against this imaginary locale that Narayan casts all his characters that are true to life. He typically portrays the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humour, elegance, and simplicity. Along with Mulk Raj Anand and Raja Rao, Narayan is considered a significant contributor to the 'Indianisation' of English literature. Commenting on the writing form, he once said, "Indian (writings in) English is often mentioned with some amount of contempt and patronage, but is a legitimate development and needs no apology."

There are fourteen novels in the oeuvre of R.K. Narayan. He sent the manuscript of his first novel, ***'Swami and Friends'*** *to a friend in Oxford, and it eventually landed in the lap of Graham Greene, who helped to get the book published in 1935. Among the best-received of Narayan's novels are* ***The English Teacher*** *(1945),* ***Waiting for the Mahatma*** *(1955),* ***The Guide*** *(1958****), The Man-Eater of Malgudi*** *(1961),* ***The Vendor of Sweets*** *(1967), and* ***A Tiger for Malgudi*** *(1983). Narayan also wrote a number of short stories. The collections include* ***Lawley Road*** *(1956),* ***A Horse and Two Goats and Other Stories*** *(1970), Under the* ***Banyan Tree and Other Stories*** *(1985), and* ***The Grandmother's Tale*** *(1993). In addition to works of nonfiction (chiefly memoirs), he also published shortened modern prose versions of two Indian epics****, The Ramayana*** *(1972) and* ***The Mahabharata*** *(1978).*

Narayan won numerous awards during the course of his literary career. His first major award was the Sahitya Academy Award for his novel 'The Guide' in 1958. In 1964, he received the Padma Bhushan during the Republic Day honours. In 1980, he was awarded the AC Benson Medal by the (British) Royal Society of Literature, of which he was an honorary member. He was nominated for the Nobel Prize in Literature multiple times, but never won the honour.
He was awarded honorary doctorates by the University of Leeds (1967), the University of Mysore (1976) and Delhi University (1973). A year before his death, in 2001, he was awarded India's second-highest civilian honour, the Padma Vibhushan.

Narayan lived till age of ninety-four and died in 2001. He wrote for more than fifty years, and published until he was eighty-seven. He wrote fourteen novels, five volumes of short stories, a number of travelogues and collections of non-fictions, condensed versions of Indian epics in English, and the memoir My Days.

About the Novel

The English Teacher

The English Teacher, published in 1945, is generally accepted as the third in the trilogy after Swami and Friends and The Bachelor of Arts. In 1933, Narayan met, fell in love and married Rajam, a 15-year-old girl who lived near his sister's house at Coimbatore. After only 5 years of married life, Rajam died of typhoid in 1939. Her death affected Narayan very deeply and he was devastated after her death. He could not return to writing and his pen stayed mute for the next six years. In 'My Days', Narayan expresses his feeling in these words: 'I have described this part of my experience of her sickness and death in 'The English Teacher' so fully that I do not, perhaps cannot, go over it again. More than any other book, 'The English Teacher' is autobiographical in content, very little part of it being fiction…'

He never remarried in his life loved their only daughter Hema, who was only three years old when his wife passed away. The bereavement brought about a significant change in his life and was the inspiration behind his novel, 'The English Teacher'.

'The English Teacher' is a poignant narrative woven around the life of Krishnan, an English Teacher. It is the journey of Krishnan from being an ordinary teacher to the head of his family and to an enlightened being. It is possible to understand the novel as being divided into three stages. The first stage begins with Krishnan's life in a hostel away from his family, for the purpose of his profession. He is a married man, yet to enter the stage of life as a householder. The remaining part of the first stage of the novel takes the concrete shape of a gradual movement towards the influence of Susila, his wife has on him, and the young couple's search for a home of their own assuming a central importance. Unfortunately the premature demise of Susila takes the novel to a different level. The second part of the novel displays the sorrow of Krishnan. It narrates the difficulties of a father

to rear a small child. It also witnesses some autobiographical elements scattered everywhere. The final part observes a spiritual manifestation. There is a spiritual communion between Krishnan and Susila's spirit and the transformative effect it had on the narrator's life.

Krishnan, the protagonist, is a teacher of English in Albert Mission College, Malgudi, where he has been a student earlier. Unlike his colleagues, he is absolutely dissatisfied and disgruntled with his profession. A colonial paranoia is suggested by the attitudes of Mr. Brown, the head and Gajapathy, the assistant professor and Krishnan is pressurized by the fact that it alienates him from his traditional existence. Krishnan's attitude against the colonial domination is perhaps reflected in every change of his body language. He is pragmatic and spontaneously speaks against his profession. He is restless because his heart is not in the job and he is sticking to it only because he is being paid a hundred rupees a month for it. After a little introspection, Krishnan decides to devote some time to writing poetry which is his actual interest. He is convinced that he'll become a famous poet one day, either in English or Tamil, and the language is going to be enriched by his contribution.

A period of domestic bliss starts for Krishnan when his wife Susila and daughter Leela come to stay with him. Autobiographical elements are sporadically scattered in the incidents that follow then on. His mother Kamu's rigorous training has made Susila a responsible housewife. She is a "ruthless accountant" who keeps track of all the expenses. She believes that they must live within their means and save enough for the child. Susila is very realistic and insightful that she does not want to become a spendthrift. She has also firmly decided to have just one child, and does not like it when Krishna jokes about having more children. With the future in mind she plans all their finances. Susila is also a favourite subject for his poetic ambitions. Petty arguments and small differences arise between them but it always ends in strengthening the bond between the two. On the occasion of Leela's third birthday, Krishnan's father offers him a loan to buy his own house in Malgudi. They decide to buy a house in Lawley Extension, with Satri's (Logic teacher turned builder) help. A bewitched Krishnan admires Susila as she looks resplendent in her favourite indigo saree. There is 'a perpetual smile in her eyes' and she exudes the fragrance of jasmine the flower Krishnan always associates Susila with. He even decides to call her Jasmine thereafter and name their new house Jasmine Home. The story takes a turn here and Narayan very realistically presents the factors ultimately leading to the death of Susila by

typhoid. While visiting the newly constructed houses in the Extension, Susila happens to enter a lavatory which was most unhygienic and she comes out with a profound sense of disgust; and consequently, she falls ill. Being very sensitive to hygienic conditions, uncleanliness affects her adversely.
She remains confined to her bed for the next four days. But when she shows no signs of recovery, Dr. Shankar of Krishna Medical Hall, visits Susila at home at Krishnan's insistence. Suspecting it to be malaria first, Dr. Shankar treats her for it. But as fever persists, he takes a sample of her blood and arrives at the conclusion that she is suffering from typhoid. Susila's room is turned into a sick ward. Her concerned parents arrive and her father takes turns with Krishna to nurse Susila and keep a vigil on her condition day and night. The child Leela is kept away from her mother. She is looked after by the old lady and Susila's mother. When Susila's condition does not improve, Dr. Shankar has her examined by a visiting doctor from Madras. But it is too late and Susila dies leaving behind a "blind, dumb and dazed" Krishnan, her disconsolate parents and the child. She is cremated according to Hindu rites on the banks of the river beyond Nallappa's Grove. The short domestic idyll comes to an abrupt end.

The days following Susila's death acquire a peculiar blankness and emptiness for Krishnan, the only relief being the sight of his child. Leela, though a child, exerts her influence on her father, Krishna, by diverting and engaging his attention away from the adult world towards the world of childhood. This salutary influence helps reconstruct Krishna's disintegrated personality owing to the untimely death of his beloved wife, Susila. Leela, with her redemptive power, helps her father overcome his sense of existential futility. Despite well-meaning advice from his elders, Krishnan refuses to marry again.

The final part of the novel observes a spiritual connection after normal death or the transition from life to death and beyond. One day as he finishes his work in college, a boy brings a note from his father to Krishnan. It contains a message from his dead wife whose spirit has been trying to communicate with him and has at last found medium through whom she can get in touch with. Krishnan undergoes a psychological transformation due to the conversation with Susila's spirit. A long sorrowful journey of Krishnan after Susila's death comes to an end as he can now communicate with her spirit. With the help of the mediumistic old man, Krishnan gets an opportunity to interact with Susila's spirit. Innocently he strains himself to get a glimpse of Susila but her physical appearance remains in his imagination only. However, he gradually reconciles to her bodiless presence

around him, guiding him, reconnecting and revitalizing his semi dormant, disinterested and dejected physical condition. Susila's spiritual communion has a conciliatory effect on him. He feels light and quite rejuvenated and gradually through several other communications, gets back the energy to work. Thus Susila becomes his teacher guiding his life and bringing back the dead Krishnan alive once again.

On Susila's spirit's advice, Krishnan decides to enrol Leela in the school that she is very interested in attending. He is impressed with the headmaster of the school who is an eccentric-looking man. He tells Krishnan that he would have liked to remain a bachelor without encumbrances so that he could devote all his time to the cause children's education. The headmaster lives in a neglected part of the town. It is full of dirt, dust and grime. His wife is a virago and his children are uncouth and wild. He has been inspired to start his school because he wants to try a new system of education in which children are left alone to pursue their hobbies and interests which would make them wholesome beings, and also help grownups to work off the curse of adulthood.

The Headmaster of Leela's school eventually brings a massive transformation in Krishnan's life. His progressive educational philosophy, a clear alternative to the rigid British system eventually moulds Krishnan to tender his resignation from the post of a lecturer in Albert Mission College. Krishnan's resignation is an attack on the educational curriculum and adding a new dimension to the text. Krishnan says, 'I am up against the system, the whole method and approach of a system of education which makes us morons, cultural morons, but efficient clerks for all your business and administrative offices.' So, it can be understood that the groundwork for Krishnan's resignation and attack on the educational curriculum has been prepared by the unconventional ideology and philosophy of the Headmaster. Krishnan willingly and happily succumbs to the headmaster's theory of life.

Krishna is now calm and relaxed as he has direct communion with the spirit of his dead wife at night. He sends Leela to his father's house after seeing how she blossoms under his mother's care when she comes to stay them for a while. Leela is tutored by a teacher privately at her grandparent's house and she settles there happily. Krishnan finally finds peace with himself after starting work at the headmaster's school for a salary of 25 rupees per month.

R K Narayan, with extreme meticulousness and erudition assimilates the domestic, the psychoanalytic and the spiritual together in the narrative of the novel. From the beginning to the end, the novel is circumscribed by first-person angle of focalization and it is about his state of mind. 'The English Teacher' allows Krishnan and Susila to know the spiritual fullness of their love in the richness of its reality. The novel reveals the spiritual dimension of Narayan's love for Rajam, and also for India. The culmination is attained with Krishnan's spiritual rebirth with Susila. Overall, the author's delineation of the characters and the multifarious incidents touches the heart of readers with unfathomable pleasure. As the protagonist gets back his life force after his spiritual communion, the author also regains his creative potential after the psychological orientation, thereby giving the readers, some sense of rare, immutable joy.

Suggested Questions

I

1. How does Krishna evolve as a better teacher and family man through the progress of the story?
2. Discuss the significance of the role of Sushila's spirit in the novel.
3. Bring out the autobiographical elements in the novel.
4. The head master's influence brings about a positive change in Krishna as a teacher. Substantiate.

II Write short notes on

1. Leela
2. House hunting episode
3. Krishna's life at Albert Mission College hostel
4. Sushila

SECTION: III

DRAMA

Mahesh Dattani

Seven Steps Round the Fire

Seven Steps Around the Fire

Mahesh Dattani, is an Indian director, actor, playwright and a writer. He is the first playwright in English to be awarded the Sahitya Akademi Award. He was born on August 7, 1958 in Bangalore, his parents originally belonged to Porbandar of Gujarat. They migrated to Bombay for business purpose and eventually settled in Bangalore. Dattani did his schooling in Baldwin Boys'High School and graduated from St. Joseph College, Bangalore. He did his post-graduation in Marketing and Advertisement Management.

*Dattani has a very strong 'passion' for the theatre and presents a variegated Indian society and sensibility. He joined Bangalore Little Theatre in the early 1980's and participated in workshops, acted and directed plays. In 1984 Mahesh Dattani started his own theatre group named Playpen. He also went on to direct movies. He directed movies like '**Mango Souffle', 'Morning Raga'**, '**Dance Like a Man'** and **'Ek Alag Mausam'**. **'Dance Like a Man'** won the Best Picture in English award by the National Panorama in 1998. He writes plays for BBC Radio and he was one of the 21 playwrights chosen by BBC to write plays to commemorate Chaucer's 600th anniversary in 2000.*

*Mahesh Dattani has an unconventional approach to theatre. He looks at theatre as a medium to manifest the cause of the unprivileged segments of the society. Dattani has penned more than a dozen plays. His plays externalize the problems and pent up feelings of the subalterns in a very authentic and realistic manner His plays deal with the themes of social issues and deep-seated prejudices and problems: gender identity, gender discrimination, and communal tensions. **Where There's a Will, Dance Like a Man, Tara**, **Bravely Fought the Queen, Final Solution, on a Muggy Night in Mumbai, Thirty Days in September, Seven Steps Around the Fire, The Murder That Never Was** are some of his popular plays. He can be credited for opening new horizons in Indian English drama.*

Seven Steps Around the Fire

Seven Steps Around the Fire was first broadcast as *Seven Circles Around the Fire* by BBC Radio 4 on 9th January 1999. The play was first performed on stage at the Museum Theatre, Chennai, by MTC Production & The Madras Players on 6th August 1999.

Seven Steps Around the Fire dramatizes the plight of the hijra (eunuch) community who suffer from social exclusion in our country. The hijra community is underprivileged of several rights. They are lonely and segregated and constitute 'an invisible' minority within the society. They are the abandoned gender. In *Seven Steps Around the Fire* Dattani gives voice to the hijras to articulate the humility, pain and sufferings they are facing in society. Dattani is the first playwright to introduce such a theme.

The play was first conceived as a radio play and after its success, the stage version of this play was made. That is why, the play has a lot of music. The most important and typical is the music that accompanies the coarse hijra songs accompanied by the typical clapping of the hands. There is no rhythm or pattern in the songs of the hijras as they have no formal music training. Dattani has used this music to bring it closer to reality and give it a typical Indian 'hijra-effect'. The play has special sound effects that are well-designed and are required to glue the attention of the audience to the play. Even the minute sounds like the whirring of fan, rustle of paper, hitting of sticks on prison bars, striking a match, throwing of coins, zipping of a bag, starting of car etc. are taken care of to give everything a realistic touch. Moreover, in a radio play, the success lies in manipulating the sounds at the right instance. Dattani is an expert in such techniques and he has portrayed it very successfully in the play.

Dattani by dedicating the whole play to the hijra cause has brought the margin to the centre; the marginalized to the forefront. He has granted them an audience who never thinks or has no concern regarding the hijras. He is not only advocating their cause but also underlying the fact that what they need is not pity or sympathy but understanding and concern. The traditional rules and norms are challenged and the hypocritical social setup is exposed. Dattani sensitizes the audience with the issue without being didactic and the audience is made to think of the state of affairs of the hijras. The play portrays not the tragedy of the hijras alone but the tragedy of the whole political, legal and social system of India. It is the society that acts as the villain and Dattani is ruthless in exposing such hypocritical

society.

Mahesh Dattani's play *Seven Steps Around the Fire* raises many questions regarding hijra identity, their constitution, connotations, their social acceptability and tolerability. They are the 'invisibles' in the society, the lowest of the low on the steps of social hierarchy. They face a double jeopardy as they are the victims of nature as well as of the society. The bias against them is even worse than the class or caste or religious bias. They are not even recognized as the members of the society. There is an aura of disgust and dislike related to them. Their fears and frustrations are underlined in the play. They are human beings with no voice, no sympathies, no love, no consolations, no justice and probably no hope of acceptability in the society.

The play revolves around Uma, the wife of chief superintendent, who wants to study about hijras for her research work. In the course of her interviewing Anarkali, a hijra who is accused of murdering another hijra Kamla. The plot of *Seven Steps Around the Fire* is focused around the murder incident of Kamala. Uma discovers something sinister and diabolic in the murder. She unravels the mystery of the murder and realises that the so-called powerful people with the help of law enforcement agencies played an ugly part in crushing the rights of the marginalized. Uma brings out the general social apathy of the disadvantaged groups like hijras, who are also known as eunuchs or transgenders. Uma not only tries to establish the individual identity of hijras but also exposes corruption and dubiousness of the ruling class

Suggested Questions

II Answer the following questions in about 300 words

1. The play deals with issues related to identity crisis of transgenders, male chauvinism and gender bias problems. Explain

2. Government, media and the people ignore the travails of the marginalized people. Explain with reference to the play.
3. Seven Steps Around the Fire revolves around the themes of identity crisis of transgender, male chauvinism and gender bias. Elaborate.
4. The play is a mockery of gender oriented social system. Substantiate.
5. Explain in brief how the play highlights the socio-psychological problems related to the existence of eunuchs.

I Write shorts notes on the following **5 marks**

1. Sketch the characters of
   a. Subbu
   b. Kamal
   c. Constable Muniswamy
   d. Uma
   e. Anarkali
2. Hijra as the subaltern in the play.
3. Uma as a subaltern.
4. Subbu's death.
5. Corruption and dubiousness of the ruling class.

SECTION: IV

PROSE

FICTION

A Tiger in the Tunnel

Ruskin Bond
(1934)

Ruskin Bond is an Indian writer of British descent. He was born to Aubrey and Edith Bond on 19 May 1934 in Kasauli, Himachal Pradesh. He grew up in Jamnagar, Dehradun and Shimla and has made Landour in Mussoori his home. He wrote his first novel The Room on the Roof (1956) when he was seventeen, he was seventeen, and this book won him the John Llewllyn Rhys Memorial Prize in 1957. Ruskin Bond has authored about five hundred short stories, essays and novellas and more than forty books for children. He is the recipient of a number of awards: the Sahitya Akademi Award in 1993, the Padma Shri in 1999, Padma Bhushan and Lifetime Achievement Award conferred by the government of Delhi in 2012.

About the Story: "The Tiger in the Tunnel" tells the story of a humble Indian family that lives in a tribal village on the outskirts of a jungle. The protagonist of the story is Tembu, a twelve-year-old boy lived with his father Baldeo, mother and younger sister. Baldeo worked as a watchman for the railroad. His job is to keep the signal lamp lit, and to also ensure that the overland mail passes through the tunnel without any impediments. On one such night, when Baldeo was at his job, he is attacked by a tiger. In the ensuing fight between Baldeo and the tiger, the tiger is injured and Baldeo is killed. The injured tiger does not notice the fast-approaching train and rushes into the tunnel. The train exits at the other end of the tunnel, and everything is silent. When the train driver inspects his headlamps at the next station stop, he finds nearly half of the tiger's body stuck on the train. Tembu arrives at the tunnel to find his father's dismembered body. The crying child remains with his father's corpse all night to protect it from scavenging

animals like hyenas. Tembu's family mourns Baldeo's death.

Tembu steps into his father's shoes, takes up his father's job at the tunnel, ensuring that the signal light is always lit and that there are no obstructions in the tunnel itself. Tembu's mother and sister are passive participants in the story. The family's safety and survival fall on Tembu. The young fearless Tembu, goes about his job wielding the axe that was once wielded by his father. Ruskin Bond's story highlights the theme of protection, tradition, strength, responsibility, determination, acceptance, patriarchy and pride. It also speaks about the animal and human conflict that takes place in the forest and fringes of the forest.

A Tiger in the Tunnel

Tembu, the boy, opened his eyes in the dark and wondered if his father was ready to leave the hut on his nightly errand. There was no moon that night, and the deathly stillness of the surrounding jungle was broken only occasionally by the shrill cry of a cicada. Sometimes from far off came the hollow hammering of a woodpecker, carried along on the faint breeze. Or the grunt of a wild boar could be heard as he dug up a favourite root. But these sounds were rare, and the silence of the forest always returned to swallow them up.

Baldeo, the watchman, was awake. He stretched himself slowly unwinding the heavy shawl that covered him. It was close on midnight and the chill air made him shiver. The station, a small shack backed by heavy jungle, was a station in name only; for trains only stopped there, if at all, for a few seconds before entering the deep cutting that led to the tunnel. Most trains merely slowed down before taking the sharp curve before cutting.

Baldeo was responsible for signalling whether or not the tunnel was clear of obstruction, and his manual signal stood before the entrance. At night it was his duty to see that the lamp was burning, and that the overland mail passed through safely.
'Shall I come too, Father?' asked Tembu sleepily, still lying in a huddle in a corner of the hut.

'No, it is cold tonight. Do not get up.'

Tembu, who was twelve, did not always sleep with his father at the station, for he had also to help in the home, where his mother and small sister were usually alone. They lived in a small tribal village on the outskirts of the forest, about three miles from the station. Their small rice fields did not provide them with more than a bare living and Baldeo considered himself lucky to have got the job of khalasi at this small wayside signal stop.

Still drowsy, Baldeo, groped for his lamp in darkness then fumbled about in search of matches. When he had produced a light he left the hut, closed the door behind him and set off along the permanent way. Tembu had fallen asleep again.

Baldeo wondered whether the lamp on the signal- post was still alight. Gathering his shawl closer about him, he stumbled on, sometimes along the rails, sometimes along the ballast. He longed to get back to his warm corner in the hut.

The eeriness of the place was increased by the neighbouring hills which overhung the main line threateningly. On entering the cutting with its sheer rock walls towering high above the rails, Baldeo could not help thinking about the wild animals he might encounter. He had heard many tales of the famous tunnel tiger, a man-eater, which was supposed to frequent this spot; he hardly believed these stories for since his arrival at this place a month ago, he had not seen or even heard a tiger.

There had, of course, been panthers, and only a few days ago the villagers had killed one with their spears and axes. Baldeo had occasionally heard the sawing of a panther calling to its mate, but they had not come near the tunnel or shed.

Baldeo walked confidently for being a tribal himself, he was used to the jungle and its ways. Like his fore-fathers he carried a small axe; fragile to look at but deadly when in use. He prided himself in his skill in wielding it against wild animals. He had killed a young boar with it once and the family had feasted on the flesh for three days. The axe head of pure steel, thin but ringing true like a bell, had been made by his father over a charcoal fire. This axe was part of himself. And wherever he went, be it to the local market seven miles away, or to a tribal dance, the axe was always in his hand. Occasionally an official who had come to the station had offered him good money for the weapon, but Baldeo had no intention of parting with it.

The cutting curved sharply, and in the darkness the black entrance to the tunnel looked up menacingly. The signal-light was out. Baldeo set to work to haul the lamp down by its chain. If the oil had finished, he would have to return to the hut for more. The mail train was due in five minutes.

Once more he fumbled for his matches. Then suddenly he stood still and listened. The frightened cry of a barking deer, followed by a crashing sound in the undergrowth, made Baldeo hurry. There was still a little oil in the lamp, and after an instant's hesitation he lit the lamp again and hoisted it into position. Having done this, he walked quickly down the tunnel, swinging his own lamp, so that the shadows leapt up and down the soot-stained walls, and having made sure that the line was clear, he returned to the entrance and sat down to wait for the mail train.

The train was late. Sitting huddled up, almost dozing, he soon forgot his surroundings and began to nod.

Back in the hut, the trembling of the ground told of the approach of the train, and a low, distant rumble woke the boy, who sat up rubbing the sleep from his eyes.

'Father, it's time to light the lamp,' he mumbled and then, realizing that his father had been gone some time, he lay down again, but he was wide awake now, waiting for the train to pass, waiting for his father's returning footsteps.

A low grunt resounded from the top of the cutting. In a second Baldeo was awake, all his senses alert. Only a tiger could emit such a sound.

There was no shelter for Baldeo, but he grasped his axe firmly and tensed his body, trying to make out the direction from which the animal was approaching. For some time, there was only silence. Even the usual jungle noises seemed to have ceased altogether. Then a thump and the rattle of small stones announced that the tiger had sprung into the cutting.

Baldeo, listening as he had never listened before, wondered if it was making for the tunnel or the opposite direction the direction of the hut, in which Tembu would be lying unprotected. He did not have to wonder for long. Before a minute had passed, he made out the huge body of the tiger trotting steadily towards him. Its eyes shone a brilliant green in the light from the signal lamp. Flight was useless, for in the dark the tiger would be more sure-footed than Baldeo and would soon

be upon him from behind. Baldeo stood with his back to the signal –post, motionless staring at the great brute moving rapidly towards him. The tiger, used to the ways of men, for it had been preying on them for years, came on fearlessly, and with a quick run and a snarl struck out with its right paw, expecting to bowl over this puny man who dared stand in the way.

Baldeo, however, was ready. With a marvellously agile leap he avoided the paw and brought his axe down on the animal's shoulder. The tiger gave a roar and attempted to close in. Again, Baldeo drove his axe which caught the tiger on the shoulder, almost severing the leg. To make matters worse, the axe remained stuck in the bone, and Baldeo was left without a weapon.

The tiger, roaring with pain, now sprang upon Baldeo, bringing him down and then tearing at his broken body. It was all over in sharp few minutes. Baldeo was conscious only of a searing pain down his back, and then there was blackness and the night closed in on him forever.

The tiger drew off and sat down licking his wounded leg, roaring every now and then with agony. He did not notice the faint rumble that shook the earth, followed by the distant puffing of an engine steadily climbing. The overland mail was approaching. Through the trees beyond the cutting as the train advanced, the glow of the furnace could be seen, and showers of sparks fell like Divali lights over the forest.

As the train entered the cutting, the engine whistled once, loud and piercingly. The tiger raised his head, then slowly got to his feet. He found himself trapped like the man. Flight along the cutting was impossible. He entered the tunnel, running as fast as his wounded leg would carry him. And then, with a roar and a shower of sparks, the train entered the yawning tunnel. The noise in the confined space was deafening but, when the train came out into the open, on the other side, silence returned once more to the forest and the tunnel.

At the next station the driver slowed down and stopped his train to water the engine. He got down to stretch his legs and decided to examine the head-lamps. He received the surprise of his life; for, just above the cow-catcher lay the major portion of the tiger, cut in half by the engine.

There was considerable excitement and conjecture at the station, but back at the

cutting there was no sound except for the sobs of the boy as he sat beside the body of his father. He sat there a long time, unafraid of the darkness, guarding the body from jackals and hyenas, until the first faint light of dawn brought with it the arrival of the relief-watchman.

Tembu and his sister and mother were plunged in grief for two whole days; but life had to go on, and a living had to be made, and all the responsibility now fell on Tembu. Three nights later, he was at the cutting, lighting the signal-lamp for the overland mail.

He sat down in the darkness to wait for the train, and sang softly to himself. There was nothing to be afraid of – his father had killed the tiger, the forest gods were pleased; and besides, he had the axe with him, his father's axe, and he now knew to use it.

Glossary:

1. **Errand:** a short journey undertaken in order to deliver or collect something, especially on someone else's behalf.
2. **Cicada:** a large homopterous insect with long transparent wings, found chiefly in warm countries. The male cicada makes a loud, shrill droning noise by vibrating two membranes on its abdomen
3. **Huddle:** crowd together; nestle closely. "they huddled together for warmth"
4. **Fumbled:** do, or handle something clumsily**.**
5. **Eeriness: strangeness by virtue of being mysterious and inspiring fear**
6. **Agile:** strangeness by virtue of being mysterious and inspiring fear
7. **Severing:** divide by cutting or slicing, especially suddenly and forcibly.
8. **Conjecture:** an opinion or conclusion formed on the basis of incomplete information

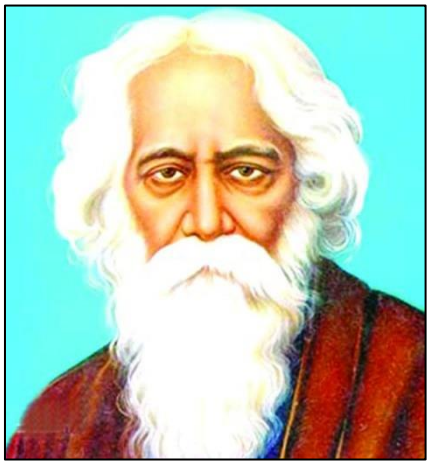
Suggested Questions:

I Answer the following questions in about 150 words. 5 marks

1) Describe the night that Baldeo was killed by the tiger.
2) Sketch the character of Tembu.
3) Write about the fight between Baldeo and the tiger.
4) Sketch the character of Baldeo.
5) Why was Baldeo worried when he saw the tiger?
6) What were the reasons for Tembu to take up his father's job?
7) The Tiger in the Tunnel is a story of courage, strength and determination. Justify the statement.
8) Write about the theme of duty in the story?
9) Tiger in the Tunnel is a story that depicts courage and resilience are necessary traits in the face of adversity for survival in the jungles of India.

10)The axe becomes a symbol of commitment to duty and a symbol of man's constant war against forces of nature. Elaborate.

Subha



Rabindranath Tagore
(1861-1941)

Rabindranath Tagore was born as Robindronath Thakur on May 7, 1861, to Debendranath Tagore and Sarada Devi in Calcutta, Bengal Presidency, British India (present-day Kolkata, West Bengal, India). The son of the religious reformer Debendranath Tagore, he early began to write verses, and, after incomplete studies in England in the late 1870s, he returned to India. There he published several books of poetry in the 1880s and completed Manasi (1890), a collection that marks the maturing of his genius.

After living in his family estates Tagore came to love the Bengali countryside, most of all the Padma River, an often-repeated image in his verse. During these years he published several poetry collections, notably ***Sonar Tari*** *(1894;* ***The Golden Boat****), and plays, notably* ***Chitrangada (1892; Chitra****). Tagore's poems are virtually untranslatable, as are his more than 2,000 songs, which achieved considerable popularity among all classes of Bengali society.*
In 1901 Tagore founded an experimental school in rural West Bengal at ***Shantiniketan ("Abode of Peace"),*** *where he sought to blend the best in the Indian and Western traditions. He settled permanently at the school, which became Visva-Bharati University in 1921.*

Rabindranath Tagore, composed the National Anthem of India and won the Nobel Prize for Literature, for his work ***'Githanjali'****. He was a Bengali poet, Brahmo Samaj philosopher, visual artist, playwright, novelist, painter and a composer. his works were admired by people of various countries and he eventually became the first non-European to win a Nobel Prize. Apart from* ***Jana Gana Mana*** *(the National Anthem of India), his composition 'Amar Shonar Bangla'*

was adopted as the National Anthem of Bangladesh and the National Anthem of Sri Lanka was inspired by one of his works.

About the Story: In this story Tagore depicts the character of a girl who was born Dumb, but overcomes all the patriarchal views of the male chauvinistic society which was the way of the world until twentieth century. The central character of the story Subha, is dumb but intelligent enough to realise that she is not like other children and her parents and others in the family consider her as a burden. Society, including her mother are apprehensive of her and seem to dislike her. Only her father shows her some affection. Subha tries her best to stay away from all the people around her and tries to establish kinship with nature and other creatures in nature. Animal are her friends and they seem to understand and sympathise with her far better than her parents and relatives. Tagore stresses on the sounds of nature and connotes them with the emotions of the verbally challenged Subha. Subha always tries to find solace in the arms of nature as she fails to get the same in the arms of her relatives, especially her mother.

Subha

WHEN the girl was given the name of Subhashini, who could have guessed that she would prove dumb? Her two elder sisters were Sukeshini and Suhasini, and for the sake of uniformity her father named his youngest girl Subhashini. She was called Subha for short.

Her two elder sisters had been married with the usual cost and difficulty, and now the youngest daughter lay like a silent weight upon the heart of her parents. All the world seemed to think that, because she did not speak, therefore she did not feel; it discussed her future and its own anxiety freely in her presence. She had understood from her earliest childhood that God had sent her like a curse to her father's house, so she withdrew herself from ordinary people and tried to live apart. If only they would all forget her, she felt she could endure it. But who can forget pain? Night and day her parents' minds were aching on her account.

Especially her mother looked upon her as a deformity in herself. To a mother a daughter is a more closely intimate part of herself than a son can be; and a fault in her is a source of personal shame. Banikantha, Subha's father, loved her rather better than his other daughters; her mother regarded her with aversion as a stain upon her own body.

If Subha lacked speech, she did not lack a pair of large dark eyes, shaded with long lashes; and her lips trembled like a leaf in response to any thought that rose in her mind.

When we express our thought in words, the medium is not found easily. There must be a process of translation, which is often inexact, and then we fall into error. But black eyes need no translating; the mind itself throws a shadow upon them. In them thought opens or shuts, shines forth or goes out in darkness, hangs steadfast like the setting moon or like the swift and restless lightning illumines all quarters of the sky. They who from birth have had no other speech than the trembling of their lips learn a language of the eyes, endless in expression, deep as the sea, clear as the heavens, wherein play dawn and sunset, light and shadow. The dumb have a lonely grandeur like Nature's own. Wherefore the other children almost dreaded Subha and never played with her. She was silent and companionless as noontide.

The hamlet where she lived was Chandipur. Its river, small for a river of Bengal, kept to its narrow bounds like a daughter of the middle class. This busy streak of water never overflowed its banks, but went about its duties as though it were a member of every family in the villages beside it. On either side were houses and banks shaded with trees. So, stepping from her queenly throne, the river-goddess became a garden deity of each home, and forgetful of herself performed her task of endless benediction with swift and cheerful foot.

Banikantha's house looked out upon the stream. Every hut and stack in the place could be seen by the passing boatmen. I know not if amid these signs of worldly wealth anyone noticed the little girl who, when her work was done, stole away to the waterside and sat there. But here Nature fulfilled her want of speech and spoke

for her. The murmur of the brook, the voice of the village folk, the songs of the boatmen, the crying of the birds and rustle of trees mingled and were one with the trembling of her heart. They became one vast wave of sound which beat upon her restless soul. This murmur and movement of Nature were the dumb girl's language; that speech of the dark eyes, which the long lashes shaded, was the language of the world about her. From the trees, where the cicadas chirped, to the quiet stars there was nothing but signs and gestures, weeping and sighing. And in the deep mid-noon, when the boatmen and fisher-folk had gone to their dinner, when the villagers slept and birds were still, when the ferry-boats were idle, when the great busy world paused in its toil and became suddenly a lonely, awful giant, then beneath the vast impressive heavens there were only dumb Nature and a dumb girl, sitting very silent,—one under the spreading sunlight, the other where a small tree cast its shadow.

But Subha was not altogether without friends. In the stall were two cows, Sarbbashi and Panguli. They had never heard their names from her lips, but they knew her footfall. Though she had no words, she murmured lovingly and they understood her gentle murmuring better than all speech. When she fondled them or scolded or coaxed them, they understood her better than men could do. Subha would come to the shed and throw her arms round Sarbbashi's neck; she would rub her cheek against her friend's, and Panguli would turn her great kind eyes and lick her face. The girl paid them three regular visits every day and others that were irregular. Whenever she heard any words that hurt her, she would come to these dumb friends out of due time. It was as though they guessed her anguish of spirit from her quiet look of sadness. Coming close to her, they would rub their horns softly against her arms, and in dumb, puzzled fashion try to comfort her. Besides these two, there were goats and a kitten; but Subha had not the same equality of friendship with them, though they showed the same attachment. Every time it got a chance, night or day, the kitten would jump into her lap, and settle down to slumber, and show its appreciation of an aid to sleep as Subha drew her soft fingers over its neck and back.

Subha had a comrade also among the higher animals, and it is hard to say what were the girl's relations with him; for he could speak, and his gift of speech left

them without any common language. He was the youngest boy of the Gosains, Pratap by name, an idle fellow. After long effort, his parents had abandoned the hope that he would ever make his living. Now losels have this advantage, that, though their own folk disapprove of them, they are generally popular with everyone else. Having no work to chain them, they become public property. Just as every town needs an open space where all may breathe, so a village needs two or three gentlemen of leisure, who can give time to all; then, if we are lazy and want a companion, one is to hand.

Pratap's chief ambition was to catch fish. He managed to waste a lot of time this way, and might be seen almost any afternoon so employed. It was thus most often that he met Subha. Whatever he was about, he liked a companion; and, when one is catching fish, a silent companion is best of all. Pratap respected Subha for her taciturnity, and, as every one called her Subha, he showed his affection by calling her Su. Subha used to sit beneath a tamarind, and Pratap, a little distance off, would cast his line. Pratap took with him a small allowance of betel, and Subha prepared it for him. And I think that, sitting and gazing a long while, she desired ardently to bring some great help to Pratap, to be of real aid, to prove by any means that she was not a useless burden to the world. But there was nothing to do. Then she turned to the Creator in prayer for some rare power, that by an astonishing miracle she might startle Pratap into exclaiming: "My! I never dreamt our Su could have done this!"

Only think, if Subha had been a water nymph, she might have risen slowly from the river, bringing the gem of a snake's crown to the landing-place. Then Pratap, leaving his paltry fishing, might dive into the lower world, and see there, on a golden bed in a palace of silver, whom else but dumb little Su, Banikantha's child? Yes, our Su, the only daughter of the king of that shining city of jewels! But that might not be, it was impossible. Not that anything is really impossible, but Su had been born, not into the royal house of Patalpur, but into Banikantha's family, and she knew no means of astonishing the Gosains' boy.

Gradually she grew up. Gradually she began to find herself. A new inexpressible consciousness like a tide from the central places of the sea, when the moon is full,

swept through her. She saw herself, questioned herself, but no answer came that she could understand.

Once upon a time, late on a night of full moon, she slowly opened her door and peeped out timidly. Nature, herself at full moon, like lonely Subha, was looking down on the sleeping earth. Her strong young life beat within her; joy and sadness filled her being to its brim; she reached the limits even of her own illimitable loneliness, nay, passed beyond them. Her heart was heavy, and she could not speak. At the skirts of this silent troubled Mother there stood a silent troubled girl.

The thought of her marriage filled her parents with an anxious care. People blamed them, and even talked of making them outcasts. Banikantha was well off; they had fish-curry twice daily; and consequently, he did not lack enemies. Then the women interfered, and Bani went away for a few days. Presently he returned and said: "We must go to Calcutta."

They got ready to go to this strange country. Subha's heart was heavy with tears, like a mist-wrapt dawn. With a vague fear that had been gathering for days, she dogged her father and mother like a dumb animal. With her large eyes wide open, she scanned their faces as though she wished to learn something. But not a word did they vouchsafe. One afternoon in the midst of all this, as Pratap was fishing, he laughed: "So then, Su, they have caught your bridegroom, and you are going to be married! Mind you don't forget me altogether!" Then he turned his mind again to his fish. As a stricken doe looks in the hunter's face, asking in silent agony: "What have I done to you?" so Subha looked at Pratap. That day she sat no longer beneath her tree. Banikantha, having finished his nap, was smoking in his bedroom when Subha dropped down at his feet and burst out weeping as she gazed towards him. Banikantha tried to comfort her, and his cheek grew wet with tears.

It was settled that on the morrow they should go to Calcutta. Subha went to the cow-shed to bid farewell to her childhood's comrades. She fed them with her hand; she clasped their necks; she looked into their faces, and tears fell fast from the eyes which spoke for her. That night was the tenth of the moon. Subha left her

room, and flung herself down on her grassy couch beside her dear river. It was as if she threw her arms about Earth, her strong silent mother, and tried to say: "Do not let me leave you, mother. Put your arms about me, as I have put mine about you, and hold me fast."

One day in a house in Calcutta, Subha's mother dressed her up with great care. She imprisoned her hair, knotting it up in laces, she hung her about with ornaments, and did her best to kill her natural beauty. Subha's eyes filled with tears. Her mother, fearing they would grow swollen with weeping, scolded her harshly, but the tears disregarded the scolding. The bridegroom came with a friend to inspect the bride. Her parents were dizzy with anxiety and fear when they saw the god arrive to select the beast for his sacrifice. Behind the stage, the mother called her instructions aloud, and increased her daughter's weeping twofold, before she sent her into the examiner's presence. The great man, after scanning her a long time, observed: "Not so bad."

He took special note of her tears, and thought she must have a tender heart. He put it to her credit in the account, arguing that the heart, which to-day was distressed at leaving her parents, would presently prove a useful possession. Like the oyster's pearls, the child's tears only increased her value, and he made no other comment.

The almanac was consulted, and the marriage took place on an auspicious day. Having delivered over their dumb girl into another's hands, Subha's parents returned home. Thank God! Their caste in this and their safety in the next world were assured! The bridegroom's work lay in the west, and shortly after the marriage he took his wife thither.

In less than ten days everyone knew that the bride was dumb! At least, if any one did not, it was not her fault, for she deceived no one. Her eyes told them everything, though no one understood her. She looked on every hand, she found no speech, she missed the faces, familiar from birth, of those who had understood a dumb girl's language. In her silent heart there sounded an endless, voiceless weeping, which only the Searcher of Hearts could hear.

Glossasry:

1. **Uniformity**: From the Latin "unus," meaning "one" and "forma" meaning "form." Compare universe, unison, unite, formalism, formation, reform, deformed, deformity (the last word occurs in the next paragraph of the story).
2. **Puzzled:** This is one of the few words in the English language whose origin is doubtful. It probably comes from the word to "pose" (which itself is a shortened form of "oppose") meaning to set forward a difficult problem.
3. **Losels:** An uncommon English word meaning a person who is good for nothing. The word is derived from the verb to "lose."
4. **Taciturnity:** The Latin word "tacitus," means "quiet" or "silent." Compare tacit, tacitly, reticence, reticent.
5. **My:** This is used by common people in England. It is probably the short form of "My eye!"
6. **Dogged:** The word in this sense means to follow like a dog; to follow closely. From this we have the adjective "dogged" pronounced as two syllables dog- géd, meaning persevering, persistent, never giving in, e.g. doggéd courage.
7. **Disregarded:** From the French "garder" or "guarder," meaning "to keep." This French word appears in many English forms. Compare reward, guard, guerdon, guardian, ward, warder, regard.
8. **Dizzy:** This word comes from an old Saxon root, which has left many words in modern English. Compare daze, dazed, dazzle, doze, drowse, drowsy.
9. **Deceived:** deliberately cause (someone) to believe something that is not true, especially for personal gain

Suggested Questions:

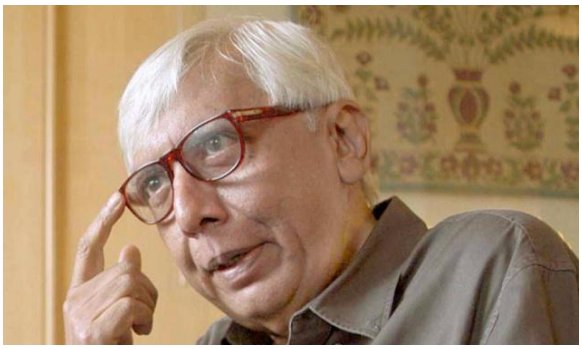
1. What is the Theme of the story ‘Subha”?
2. How did Subha manage to keep herself away from the societies neglect and ridicule.
3. Analyse Subha’s Character.

PROSE

NON-FICTION

The Forest

(an extract from 'Answered by Flutes')



Dominic Francis Moraes
(1936-2004)

Dominic Francis Moraes (19.7.1936_2.6.2004), poet and writer is recognized as an important figure in Indian English Literature. He was honoured with the Sahitya Academy Award for English in 1994.

Dom Moraes' father was noted Goan journalist and writer, Frank Moraes, who became the first Indian editor of The Times of India, after Independence. Moraes travelled with his father throughout. Southeast Asia, Srilanka, Australia and New Zealand. His first book 'Green is the Grass' was published when he was 13 years old.

*His work '**A Beginning**' won him the Hawthornden Prize for the" best work of the imagination" in 1958. This was followed by his "**John Nobody**"(1965) and **Beldam Etcetera** (1966). After these volumes of poetry Dom Moraes took a long hiatus from the writing of poetry. At 20, he had conducted one of the first interviews of the 14th Dalai Lama, the Tibetan spiritual leader who had fled to India in 1959. In the following years he edited magazines in London, Hong Kong and New York, including Asia Magazine in 1971. In addition, he wrote and co-directed more than 20 TV documentaries for the BBC and ITV and served as a war correspondent in Algeria, Israel and Vietnam. He gained recognition for **"Heiress to Destiny",** a biography of Indira Gandhi. His autobiographies include" **My Son's Father** "(1968) and" **Never at Home**" (1992).*

*Dom Moraes wrote "**Answered by Flutes",** the first book of its kind to be commissioned by a state government. This work (though controversial in Madhya Pradesh), gives an impressionistic account which covers most facets of life, including wildlife. Madhya Pradesh, becomes a microcosm of India, complex and enigmatic. All the cultural diversity of India seems to be concentrated in Dom Moraes' experiences in this state. He takes the reader in his inimitable style of prose through the forests and small villages at a quiet pace and the tone is reflective to a large extent. A large portion of this book is devoted to the tribals who constitute*

nearly a fourth of the state's population. He mentions the political situation and the attempts to "civilize" them.

About the extract: "The Forest", an extract from "Answered by Flutes", is an interesting and engaging account of Dom Moraes' encounters with people across the state of Madhya Pradesh. His travels through the heartland of Madhya Pradesh are documented through his lively account of his interactions with a wide cross section of people: the young boy on the bicycle, Shukul Sahib, the chowkidar, the general and the tribals in the Chhote Dangar area. The tribal way of life, their rituals, their ancestry, their practices and hierarchical stratification form a major part of the narrative. The journey from Orchha to Chhote Dangar against the backdrop of the rugged countryside is marked with Dom Moraes' musings on the innocent and simple tribal way of life as contrasted with the' civilized 'world. The descriptions of the marketplace are replete with the author's observations of the people, their appearances, practices, their food habits as also their social customs. Dom Moraes, the inveterate and seasoned traveller has brilliantly encapsulated the heart of India, Madhya Pradesh, in this extract.

The Forest

In 1981 I travelled in the wider parts of Central India. I stayed in the Abhujmarh area of some days. The Abhujmarh is a plateau, where primitive tribes lived. At least they were primitive then.

Sitting by the roadside on a rock, with sullen sunfire, for it was now noon, making my body incandescent, I looked up to see a tribal youth riding past on a bicycle. He sat very erect and stiff in the saddle, holding the handles with his arms at full stretch, as though fending off some hostile animal. He wore a turban and loincloth, and his axe hung from his shoulder. However, from the handlebars dangled, on one side, a furled umbrella, and on the other a small transistor radio. He had affixed a small mirror, covered in pink plastic, to the pivot of the handlebars. Into this mirror, as he pedalled onward, lifting his knees high, he stared with a look of intense admiration.

Detach the boy from the bicycle, and he would have his own dignity. On the bicycle, with its appurtenances, he seemed both laughable and pathetic. Yet the bicycle was necessary to the boy now that he had found out that it existed: it

assisted him in his life. This was the process of change now taking place amidst the tribals, crystallized into a symbol. Greatly cheered for some reason, I went back up to the rest-house. The verandah was covered in blood and feathers, and chowkidar, his unattractive face embossed with a broad smile, held up the freckled, mollescent, and naked corpse of the chicken, and inquired politely what I intended to do with it.

I was cooking the chicken, a difficult process for one unaccustomed to charcoal stoves, when the others returned, the jeep refueled and loaded with food and water. We lunched late, and then headed back up the Orchha road. It was a long, wild, bumpy ride to Orchha, and the scenery changed considerably as we neared it. Mountains rose around us. The road, already bad, became steadily worse: twice we stranded ourselves in rocky riverbeds and had to push. The General had not come: with Shukul Saheb and myself were two guides, both of whom, by some weird coincidence, were lame. Across the Marhi river we entered the Marh.

Orchha, once a hamlet, had become Block Headquarters, and was full of Nissen huts, officers, and tribesmen of discontented appearance. More mountains rose directly ahead, wrinkled and hairy. Mist covered their summits, and Orchha lay at their feet. Shukul Saheb inquired from an officer how we could get up. 'You cannot get up,' the officer replied. 'Not like that It is impossible without a four-wheel drive, but the officer who had been watching closely, shook his head. 'It is very dangerous,' he said, 'without two vehicles. If you wanted to climb really far up, the arrangements should have been made a week ahead. Now you can only climb up a short way, not too far.'

Very soon, I saw what he meant. Even on four-wheel drive, the road was next to impossible. It was muddy and strewn with rocks, and veered this way and that amidst dense forest. At one point, Shukul Saheb pulled up, since a tree had fallen across the road. As we climbed out to survey the situation, he placed a bundled wrapped in newspaper on the bonnet. 'We must be very careful with that,' he said. 'What's in it? I inquired. 'Gold?' Shukul Saheb did not appreciate this weak effort at humour. 'Bidis,' he said. 'We have to take presents to them, and bidis are what they most appreciate.' Then we started, with no little effort, to move the tree. It took us approximately half an hour.

About a quarter of a mile further up the torturous trail, Shukul Sahib suddenly said, 'Where are the bidis?' I replied that I did not know. One of the guides then volunteered the information that they had fallen off the bonnet while we were moving the fallen tree. Why he had not picked them up it was difficult to say. 'They are most important,' said Shukul Saheb and sent the guides back to

find them. Another half hour passed in this fashion, while dusk approached. Shukul Saheb honked the horn irritably. Some minutes later I saw the searchers returning at an approximation to a run up the steep path. I had forgotten they were lame. Their hirpling approach brought a touch of black comedy to the scene.

We struggled onward and upward, and presently came to a very large flattened piece of land, a plateau in itself. Patches of blackened earth charred treestumps showed where the *penda*(forest) had been. Huge tracks of land were surrounded by rickety picket fences. 'Those could be called cooperatives,' Shukul Saheb said. He is a slight, intent bespectacled man, and he seemed to evoke a plangency from the pickets as he ran a long finger through the air to indicate the length of the fence. 'A number of cultivators work this area together. There should be some kind of village further on.' The quality of the road had not improved with its incursion into cooperative civilization. We bumped on.

Then, ahead of us, we saw a hamlet. It consisted of huts of straw and hatch, which seemed to be set down at random over a cleared area. Some children and women, all in an advanced state of nudity, stared curiously at us, then, gracefully as antelopes, ran or floated in the opposite direction. We climbed out of the vehicle, and stood about, and presently they returned, shyly, with huge eyes. About this time a muscular young man with an axe, turned up. He spoke broken Hindustani and proved to be friendly. Everyone, including some very small children, took bidis, and, having lit them, became very helpful. They showed us around the hamlet, which I gathered had a population of about eighty people.

The houses were small and dark, and unfurnished apart from the odd charpoy. Each had a kind of hearth inside, in which utensils, usually of clay but in a couple of instances of metal, were kept. An outer extension behind each house was apparently reserved for women during their menstrual periods. In front of the hamlet, with no houses beyond, was a pigsty, full of animals which resembled wild boar, in an excessively filthy state: there were also curious little patches of turned earth, which I was told were vegetable plots, though no vegetables were visible. Since the tribals have their own names for plants, it was difficult to ascertain what vegetables they cultivated.

By this time more people had started to turn up: naked women with pots on their heads, who had been down to a nearby stream for water; naked men with axes. They all took bidis and lit them sucking the smoke down avidly through cupped hands, letting it trickle out between their fingers: it was exactly as though they were drinking water. A granary, mounted on stilts, stood between two houses, looking a little empty. There was also the *ghotul*. This was a small, dark

hut, cluttered with charpoys, with drums and flutes hanging on the straw walls. The *ghotul*, in the Marhia way of life, is a dormitory shared by adolescents of both sexes: part of the activity is sexual.

Among the Hill Marhia, however, which these people were, the *ghotul* is only for boys, though girls may visit it from time to time. The youth sing and dance or ask one another riddles. An example: 'When I am not yet born, they beat me as hard as they can. After I am born, nobody dares to touch me without respect. What am I?' The answer is an earthen utensil, pounded into shape by the potter, but thereafter treated carefully lest it break. The youths also simply talk: the idea is that they will learn from one another. It is very much a community idea. Since these boys will shape the future of the village, they should stablish close ties between themselves in adolescence.

We talked on for a while. But dusk had now fallen and the trip back would be hazardous in the dark. The tribals, puffing at the bidis we had left them, faded away into mist: as we descended the mountain the misted sky seemed lightly drenched in a pinkish colour. 'They are burning the forest to clear space, to cultivate,' said Shukul Saheb. What neither he not I realized was that they were burning miles of forest, all down the road from Orchha towards Chhote Dongar. When we started down this road we seemed to plunge into the incandescent heart of all fire, its source, distilled from the earth, a burning liquid that filled the crannies of the night. All round us the flames rose till the mountains seemed made of fire.

The outline of the ridges ahead was stenciled in fire on the sky. Flames made immense arabesques down the faces of the cliffs: they formed pools on the flatlands, which flowed one into the other. The hunched shapes of the flames on one mountain created the illusion of a lighted city at its crest. There were eidola of fire above us and all around us in the darkness, and fire seemed to float from the mountaintops. No smoke could be seen, so that the flames seemed to have assumed a life of their own, without cause or effect, eddying from the slpes and valleys, forming circles on the flatland. Sometimes, when on the mountains they stayed static, they looked like solidified sunlight.

Unwieldy and ugly though it was, the jeep, bathed in this radiance, became in my mind a chariot, and Virgil rather than Shukul Saheb sat beside me on the flaming road. The shadows between the oceans of fire had that 'deep but dazzling darkness' of which Vaughan writes; I had never been able to visualize the time clearly before. We ran on between the fires till in the lee of burning mountains we came back to Chhote Dungar. All round the little rest house the hills were

rimmed with flame, like dormant volcanoes: but seen from the rest-house, this was not the unquiet liquid flame through which we had passed, but the orange roses I had seen before, silhouetted on the summits.

The air whirred with mosquitoes next day as we reloaded for the trip back to Raipur. The chowkidar looked very distressed, and was not cheered by a tip. At last the general asked him what the matter was. He uncaulked his bosom in a free flow of speech. Would the sahebs not stay one more day? It was very lonely here. We understood his emotions, but couldn't help him. We had our own commitments. I reflected that perhaps the last people in the world to retain a sense of human community are the tribals, and even they are preoccupied with their own community, not with others. People act for reasons unconnected with humanity, as we now did. The chowkidar said there would soon be a *madai* (tribal fair) at Orchha.

If his intention was to persuade us to return, he succeeded. The General hastily took down notes in his diary and started to peruse the schedule so he could rearrange it. The chowkidar stood in the verandah looking triumphant as we slowly moved off. As we drove towards Raipur and away from Abhyjmarh I had a terrible sense of returning to civilization, to transistor radios and cinema halls, barbers and tailors, knives and forks, people with furniture and theories. It was a very long hot drive and I had plenty of time to think about all this. The General took another papaya from a tree presumably, belonging to some innocent cultivator. It tasted warmly of the forest.

About a week later we were coming back down the same road, headed for Orchha once more. The weather had now suffered a dramatic translation: rain whipped at the car, first in occasional showers, then, as we neared Chhote Dongar, in a downpour so terrific it seemed the whole sky, a sac of waters, had collapsed. The windshield bleared over like an old man’s eye. The tyres swished and hissed as the wind swept the surface water up in deep ripples from the flooded road. There were explosions of thunder like stage thunder. Javelins of lightning stabbed into the clouds, and seemed to puncture them. More and more water came down, and at last we had to stop at the first rest-house we could find.

Next day the rain had stopped, and the sun was out. The *mahua* was in flower: waxy white petals strewed the earth around every tree: barebreasted young women with baskets were busy picking up the petals: the bright primary colours of their skimpy saris streaked the brown earth like paint. At Chhote Dongar the rest-house was full of officers who had come for the *madai*: there was no room for us; but the chowkidar was happy with all this company. We wound

up at a very primitive human habitation in the vicinity. It came on to rain once more as we starred around midday towards Orchha, down the now familiar road.

There were great black patches on the mountains, memorials of the night of the fires. Charred treestumps lay about the slopes, pathetic, like toys the tribals had used and then destroyed. After the rain the riverbeds flowed thickly with brown water, and in this we were twice becalmed, the engine whirring and roaring as it strove with the current and the rocks. Eventually we arrived at Orchha, and encountered the same officer who had warned us about the mountains on the previous trip. 'You aren't late,' he said. 'The tribals couldn't come yesterday because of the train. They are coming now. By nightfall there will be hundreds, some of them from the deep interior of the Marh.'

They were coming in, trickles of them like brown water down the hirsute slopes. The women were often in white and carried pots on their heads and baskets in their hands. The pots contained liquor and the baskets forest produce to barter with at the bazaar. Their firm dark breasts were bare, their pectorals covered in dark blue tattoo marks which were repeated on their arms and faces. They wore hibiscus in their hair. They were nearly all young women: I supposed they would have to be for the trek over the mountains. They looked towards the dozens of stalls that had been set up in the open space at the foot of the mountain with awed but covetous eyes.

The men wore headcloths in heavy colours, and *langotis*. Their muscular brown bodies were not usually tattooed. Axes hung from their shoulders. Often their thick raven hair was done up in a bun, and adorned with a comb. They also had small knives sheathed in their coiffures. Some had flowers in their hair, some the exotically brilliant feathers of wild birds. They wore coloured bead necklaces, shining on their dark chests, armlets and headbands. At each man's waist was a bottle-shaped yellow gourd containing liquor, quite literally a hip flask. Most also carried, tried to their waists, a cloth pouch containing a supply of home cured tobacco, and had green leaves for cigar-making rolled up and tucked behind their ears.

There were two quite separate physical types among these people. The main type had complexions that were more or less black, and regular features like Dravidians, but there were some with blunt features and curly hair. There is also, I was told, another physical type in Abhujmarh, people with a lighter complexion than the others, and somewhat taller, but none of them was around, or if they were, I didn't see them. R.P. Noronha, a former Chief Secretary of the state, has the theory that the negrito type of tribals were the first inhabitants of the Marh, and were driven deep into it by the incursions of the other two racial types.

If so, no hostility seemed now to exist, though the negrito patties and Dravidian parties squatted down separately. Both groups made the same automatic motions: the women started to build cookfires, the men, with deep sighs of anticipation and contentment after their long march, rolled and lit leaf cigars, and started to drink deeply from their gourd hipflasks. 'They will all be drunk by nightfall,' said the friendly officer in sepulchral tones. 'Then there may be trouble.' Meanwhile I strolled over to inspect the shops. Not many tribals had yet arrived, but the shopkeepers waited patiently. 'By the end of the day, 'one of them assured me, 'our stock will all be sold.'

The stalls sold a number of things which, it seemed to me, would be a little useless in Abhujmarh: synthetic cloth, plastic ware of all kinds, cheap ornaments. They also sold aluminum utensils, and in one stall I noticed with surprise several sets of tin spoons, knives and forks. Other stalls sold toiletry: tawdry cosmetics and scent, soaps and powder. There were stalls selling paan and bidis, and food stalls with cauldrons sizzling over fires. Most of the tribals, however, seemed to have brought their own food. The piles of salt common to al *madais* lay about on mats or blankets. More tribals came.

With their coming the usual sort of encampment started to form at the opposite end of the open space from the shops. By the afternoon there were hundreds of tribals all over the area, numbers of them leaving the *madai* to look around Orchha. Hundreds, however, stayed at the *madai:* crusts of dry tamarind bark piled up as they deposited their forest produce, and quantities of dry fish of different shapes and sizes squinted up from the spread mats. Garlic and onions were on sale. Eggplants, okra and yams appeared to be popular. Middlemen bought produce from the tribals, who promptly went and spent the money in the stalls. They seemed dubious of the small notes and coins and surprised when they produced results.

Meanwhile men, women, and children alike drank *mahua* and *salfi* in prodigious quantities, sucked at leaf cigars or bidis, and ate. The cookfires spat and smoked under iron pots, which appeared principally to contain millet and salt. The tribals scooped the porridge out of the pot with broad leaves, in which they then buried their faces, lapping the mixture up from the leaves. Some also ate dry fish. They were happy: there was liquor; there was food; there were strange sights to see; things to buy, money to buy them with; they had one another. The stallkeepers were doing the roaring trade they had prophesied, the goods, cheap and flimsy, melting from the kiosks and off the tattered mats and blankets.

I saw a very drunk tribal with a bar of soap in his hands. He caressed it in

wonder, pressed it to his breast, raised it to his nostrils to inhale the smell. He obviously didn't know what it was for. Presently, tentatively, he licked it. He didn't like the taste from his expression, and ceased his investigations in that direction. The more sophisticated visitors, tribals in lungis from Chhote Dongar area, who had arrived on bicycles, brandishing umbrellas, laughed heartily at him. The girls who had come off the mountains with hibiscus in their hair had replaced it with plastic flowers acquired from a stall. They had fastened the raven hair to the sides of their heads with red plastic hairpins.

A very old man in a langoti, wearing ornaments in his ears, told me he had bought vegetables and millet which was what he normally ate. This was not available to him in his village, though I couldn't work out why not. In the past, he said, he had supplemented his food supply by hunting, but he was now too old to hunt. He had also bought himself an embroidered waistcoat, because it was very cold in the high place where he lived. I noticed traces of ash on his upper body and legs. Noronha, who went up Abhujmarh in 1950', notes that elderly people and children were covered in ash, as a protection from the cold. He also notes that the tribal villages communicated with one another by means of drums.

When I was in the Dani Valley in West Irian in 1972, the cannibals there used to cover themselves in pig fat and ashes to keep warm. The communication between villages was by means of drums, and cannibal's main weapon, which he always carried slung from his shoulder, was an axe: an axe with a stone-head; but it is not many years since the Abhujmarh tribals started to blade their axes with steel. Like the Abhujmarhias, the Danis kept pigs, and maintained small vegetable plots; like the Abhujmarhias, they cultivated yams, and slaughtered the pigs for special feasts. Noronha also describes an Abhujmarhia funeral, where the corpse 'was wrapped in bamboo matting and red cloth and lashed to a pole.

I witnessed a Dani funeral, the corpse was wrapped in a net made of bamboo twine, and lashed not to a pole but to a chair made of banana trunks. It was not buried like the corpse Noronha saw, but burned. But the correspondences between the two tribes, divided by thousands of miles, are more remarkable than the divergences. Both tribes live in high forested country, the Dani much higher than the Abhujmarhias, yet the concept of clothing seems not to have evolved among either, despite the dampness and the cold of their habitats. The Dani also have the curious habit, when absorbed in thought or deep in conversation, of standing on one leg with their arms crossed. I noticed that several of the Abhujmarhias did the same. The Abhujmarhias are, of course, so far as is known, not cannibals.

A desultory dance with drums started up as dusk fell. The cookfires

continued to fume around the camp. The tribals were now really drunk. The stalls were empty and the summit of the mountain above us completely wrapped in clouds and mist. It was clearly about to rain. A wind approached delicately as though on stilts, then rasped the embers out of the cookfires and sent them racing. Leaf cups and plates whirled myriad through the air, dropped to earth and skidded on out of sight, a crazy version of an English autumn: blankets and mats were blown away, their twisted shapes borne skyward and silhouetted on the moon, a coven of air-borne witches on their way to an unholy tryst.

A giggling girl, who was trying to prevent a drunk boy from pulling her sari off, screamed suddenly. People ran towards the couple: an axehead flashed in the darkness. A man stooped and came up with a long writhing shape in his hand. The girl, about to surrender her sari and herself, had seen a cobra. One of the men who had run up when she screamed had decapitated it with his axe. He now, leaving the head behind, carried the body, squirming still with the unspent reflexes of life, triumphantly back to his family by their cookfire. 'They will eat it. They like to eat snakes. Rats also. So far as food is concerned, they have few taboos,' A sigh in the darkness: the sigh of civilization.

The question of malnutrition among the Abhujmarhias, when they have so varied a diet, was now explained to me by an officer. 'It starts in childhood. The children are breastfed. But after five or six months, the mother has little milk. The tribals have a taboo about animal milk, they will not drink it, so the mother's milk is not supplemented, nor does the child receive any other form of protein food. If it survives all this till it is ten or so, it will be all right, probably. The tribals lead very hard lives: they usually have to walk anything between five to ten miles a day. They have plenty of carbohydrates in their diet to sustain them, so they keep fit. But the food supply is irregular. They lack minerals and vitamins.

'So, from childhood there are deficiencies in their diet. The vegetables they cultivate are mainly carbohydrate crops, yams, roots, and tubers of various sorts. If they could be taught to accept milk, and to cultivate and consume vegetables with a mineral and vitamin content, many problems would be solved. But then, can you teach a Brahmin to eat beef?' His voice died away. The drums and the dance restarted, and those who did not dance pushed forward to watch. I found myself standing next to the old man with the waistcoat. The dancers shuffled and stamped in the flare of the fires. The girl who saw the cobra and her clumsy courtier slipped past into the dark. He cackled hoarsely, 'She has gone to see another kind of snake.'

Glossary:

1. **Primitive:** a person belonging to a preliterate, non-industrial society, very basic or unsophisticated in terms of comfort, convenience, or efficiency
2. **Sullen:** bad-tempered and sulky
3. **Incandescent:** emitting light as a result of being heated.
4. **Fending**: look after and provide for oneself, without any help from others.
5. **Hostile**: having or showing unfriendly feelings, unfriendly and not liking something
6. **Loincloth**: a single piece of cloth wrapped round the hips, typically worn by men in some hot countries as their only garment.
7. **Appurtenances**: an accessory or other item associated with a particular activity or style of living
8. **Crystallized:** formed into crystals; having a crystalline form
9. **Freckled**: covered with freckles (a small, pale brown spot on the skin)
10. **Mollescent:** softening or tending to soften.
11. **Nissen Hut:** a building shaped like a tube cut in half along the middle, made from corrugated iron sheets
12. **Veered:** change direction suddenly
13. **Hirpling:** walk with a limp; hobble.
14. **Plangency**: Expressing or suggesting sadness; plaintive:
15. **Ghotul:** A ghotul is a spacious tribal hut surrounded by earthen or wooden walls
16. **Uncaulked**: not caulked or not sealed
17. **Coiffures:** a person's hairstyle
18. **Sepulchral:** relating to a tomb or interment

Suggested Questions

1. Describe the author's journey to Orchha.
2. Comment on Dom Moraes' experiences in Chhote Dangar.
3. What insights do Dom Moraes' narrative offer on the tribal way of life.
4. Write a note on the customs and practices of the tribals in Chhote Dangar.
5. "A sigh in the darkness; the sigh of civilization". Explain this statement with reference to Dom Moraes' experiences in the Abhujmarh area.

M.S: A Life in Music
(Chapters I and II)

T.J.S. GEORGE

T.J.S. GEORGE (7.5.1928__), a Padma Bhushan awardee in 2011 in the field of literature and education, is an Indian writer and biographer. He was born in Kerala to Thayil Thomas Jacob, a magistrate and Chachiamma Jacob, a homemaker.

T.J.S. George is internationally recognised as a professional author, a serious political columnist and biographer with a series of major books. After graduating from Madras Christian College, Chennai, with an Honours degree in English literature, he began his career in the Free Press Journal in Mumbai in 1950. After working in the International Press Institute, The Searchlight and the Far Eastern Economic Review he became the founding editor of Asia week (Hong Kong).

He is currently the editorial advisor of The New Indian Express. A veteran senior journalist and one of the best-known columnists in India, he continues his fight against social injustice, corruption and political anarchies through his columns in The Indian Express.

He is the recipient of several awards: ***the Kesari Media Award*** *(2017),* ***the Kamala Suraiya Award (2017)****,* ***the Azeekodu Award*** *(2013),* ***the Basheer Puraskaram Award*** *(2008), besides many others.*

M.S. Subbulakshmi A Life in Music is a masterly biography that unravels the fascinating life journey of one of the greatest legends in the world of music, M Subbulakshmi. In the two chapters prescribed for study T.J.S. George presents an amazingly well researched introduction and discussion on Carnatic music and the social milieu of Tamilnadu. He places the life of MS in the larger context of Carnatic music, arts and cinema, the three most important aspects that determined her legendary status. The place where she was born, her circumstances and her life-altering decisions give us insights into the world of music and the times that she lived in. The way music evolved in Tamilnadu, the various caste and community equations and how MS withstood and overcame the challenges, provide a fascinating account.

About the Text: While narrating the story of MS, the author focuses on a whole range of related events both historical and contemporary. Some of the significant events are the evolution and development of Carnatic music and the arts, the role of the radio and the gramophone records in the careers of classical musicians, the role of Tamil cinema in popularising classical music, the impact of Indian independence on MS' career and profession. On the personal front, the author focuses on the role of M. Sadasivam in shaping her life and career and the current trends in "experimental" music and their possible detrimental effect on the purity of Carnatic music.

T.J.S. George traces the origin of Carnatic music against the religious, historical and political backdrop of the times, the contributions of Purandara Dasa, the divide between South Indian and North Indian music and the nomenclature of Carnatic music are well delineated.

The second chapter focuses on the technique of 'gamaka' and the death of the' yaazh' which resulted in the inclusion of the violin in Carnatic music. The musical Trinity and their contributions to Carnatic music and the differences between western and Carnatic music are discussed at length. The musical innovator Ariyakudi Ramanuja Iyengar known as the "Rajah of Carnatic music" and his presentation of the new format in the "kutcheri" drew the attention and appreciation of music officianados. Not only did it become popular, but it also led to the "democratisation" of art music. As an ideology it seemed fine but the caste-class debates made it clear that music would never be democratized. But Ariyakudi's innovation definitely broadened the reach of Carnatic music.

The arrival of the radio and the gramophone led to the popularization of Carnatic music in a big way and this gradually led do the arrival of cinema that developed along with the radio. Early Tamil films were filled with great classical compositions sung by gifted singers.

In the midst of all these innovations that were largely spearheaded by patriarchy, MS arrived with aplomb not realising that she had stormed a male bastion. MS, D.K. Pattammal, M.L. Vasanthakumari and N.C. Vasanthakokilam were the singers who belonged to the top bracket of classical musicians."Rasikas" who hailed the original classical Trinity of Thiagaraja, Muthuswamy Dikshitar and Shyama Shastri, would now speak of Vasanthakumari, Pattammal and M.S. Subbulakshmi as a Trinity in themselves.

This fascinating and extensively researched introduction provides a masterly preface to the phenomenal repertoire of MS, her life and times.

M.S: A Life in Music

I

M FOR HISTORY, S FOR ART

Devotion associated with the ambrosia of swara and raga is verily paradise and salvation… One attains salvation when one becomes a jnani after several births; but he who has knowledge of ragas along with natural devotion is indeed a liberated soul.

—Swara Raga Sudha

M. S. SUBBULAKSHMI WAS BORN OF TWO MOTHERS, MADURAI city and Shanmugavadivu, both representing the conscience and the heartbeat of Tamil ethos. A thousand years before Madras became a glint in British eyes, Madhurapuri, literally the 'city of sweet nectar', was the reigning capital of a kingdom, a metropolis, where art and literature flourished, and the nucleus of a temple civilization that held the south of India in thrall. Shanmugavadivu, a woman whose sheer strength of will made up for her sickly physical frame, was heir to a tradition that fostered artistic excellence even as it invited social exploitation. Subbulakshmi, inheriting the M and the S as badges of immutable soul forces, was born in a row house in one of the countless side alleys of the eternal city on 16 September 1916.

She was at once a child of history and art. Centuries of interaction between the two had not only created an environment but also established an ancestry that shaped her life, now obtrusively, now subliminally. The history that provided unseen layers to her personality was as convoluted as it was long. It was a history marked by great achievements and great failures; placid periods and high drama; and puritanical conservatism and passionate radicalism. Religion confronted religion, cultures clashed, and languages sought to dominate one another. Geography played a significant role. Generations came and went, each one influencing the next. Yesterday was always a part of today. The arts uniquely mirrored the past embedded in the present.

Subbulakshmi's birthplace put her not just in South India, domain of the Dravidian peoples who had pressed down from the north, but in the southern part of South India, home to a particularly sturdy strain of Dravidianism. The Dravidian ethos developed around Tamil, the language of the oldest literature in India, and eventually comprised four ethnic linguistic families based on Tamil, Telugu, Kannada and Malayalam. The separateness of the Dravidians from people in the north, which seminally influenced the way music developed, went beyond

language. Early Tamil social structure was typically based on class rather than on caste. There was a measure of social mingling between the common people, Vellalar, and the royal class, Arasar. Each category took brides from the other and Vellalar was accorded equal prominence as the others at durbars. Society and social structure changed, as philosopher-president Sarvepalli Radhakrishnan put it, when the Aryans came and 'found the natives of India whom they called Dasyus opposing their free advance. These Dasyus were of a dark complexion, eating beef and indulging in goblin worship. When the Aryans met them, they desired to keep themselves aloof from them. It is this spirit of exclusiveness born of pride of race and superiority of culture that developed into the later caste spirit.'

Native strains of Shaivism (worship of Shiva vis-à-vis that of Vishnu) developed their own superiority complexes. Before long, the rulers of the early kingdoms were integrated into the Brahmin-Kshatriya concept in recognition of their power, but the populace in Dravida country remained outside the hierarchy of caste. When the rise of Muslim rulers in the Deccan in the early fourteenth century made the Hindu kingdoms more stridently Hindu, Brahmins acquired land ownership and consequent economic ascendancy in addition to the spiritual authority they wielded. A cultural as well as social divide grew between the Brahmins, who became the Sanskritic-Aryan ruling class, and the non-Brahmins, who retained the Dravidian content of their roots. This otherness would fundamentally affect the course of South Indian history, especially Tamil history. Specifically, this phenomenon would shape the evolution of music and dance as well as the social milieu of the artistes. At almost every stage of the history of musical culture, the caste question would intrude, with or without justification. In Madurai, Shanmugavadivu and her family would experience the telling impact of communal categorization and the travails of coping with its repercussions.

These aspects, like every other detail of their lives, were conditioned by the unmistakable continuity of tradition in Madurai, one of the oldest human settlements in the south. According to popular mythology, this temple town was also the hub of Tamil civilization through its association with Agasthya Muni, the sage who travelled all over the land before making his abode in the Podigai hills in Tirunelveli district, located in present-day Tamil Nadu. Folklore depicted Tamil as a beautiful damsel gifted by Agasthya who personally attended the first two of the three literary sangams (gatherings) in Madurai. At the core of ancient Tamil culture was the concept of Muththamil, three-pronged Tamil, comprising literature, music and drama (iyal, isai and natakam), which included dance as well. Agasthya was believed to have written a treatise on these subjects. Madurai, which was once prosperous enough to attract invasions from the Chola,

Vijayanagar, Maratha and Muslim kingdoms, was built by the Pandya kings of local origin. The beginnings of this monarchy have not been accurately dated but it was believed to have been reigning in the fourth century BC and was still around in the fourteenth century AD, its borders shifting but its capital always in Madhurapuri on the banks of the Vaigai River. The Pandyas had established trade links with Java and Kandy on the one side and Arabia and Rome on the other. They transformed their capital into a bastion of education and fine arts and set up literary academies that became famous as the fountainhead of Sangam literature.

••••

One of the gopurams of the Meenakshi Temple, Madurai. (Courtesy: KJR)

The centrepiece of Madurai was (and continues to be) the Meenakshi Temple. It probably began as a modest structure under some unknown king of yore. The exquisite gopurams (towers) that made it famous dated from perhaps the thirteenth century AD, though its periodization has been made complicated by major rebuilding programmes undertaken during the sixteenth century and after. The carved figures that covered every square metre of the temple's outer surface often led enthusiasts to describe it as one of the wonders of the world. Actually, greater architectural significance was attached to the Pallava masterpieces of Mahabalipuram (seventh to eighth centuries) and the magnificent Chola temples of Thanjavur (tenth to eleventh centuries). The contribution of the Pandyas was important in that they introduced new dimensions to the concept of ornamentational architecture, achieving for their gopurams a grandeur of their own. But it was neither the awesomeness of the towers nor the gorgeous complexity of the carvings that accorded the Madurai Meenakshi Sundareswara Temple its uniqueness. It was the idea. Among the multitude of Hindu shrines, it

was the only one dedicated to Shiva and Parvati, not in their familiar forms as the destroyer-restorer and his ever-present consort, but as the romantic god Sundareswara and the fish-eyed beauty Meenakshi. The precedence given to the consort over the lord in the temple's official name was taken up by devotees who invariably went first to worship Meenakshi. Madurai was the only place where Shiva, the macho god of the Hindu universe, happily took second place behind his lovely better half. That equation encouraged fables about Madurai. It was not uncommon for knowledgeable Tamils to greet people from Madurai, half-mockingly and half-enviously, as wise people who recognized the better half as better. All life and art in Madurai revolved round the temple. All artistes functioned under its shadow. The 'M' in the initials of Shanmugavadivu and Subbulakshmi was more than a geographical formality; it was an umbilical bond. Musicians were inextricably linked to temple civilization because the nuances of their art were closely associated with the rituals of worship. Indeed, every activity was temple oriented— from preparing huge quantities of food and stringing garlands to managing money matters and employing people. Great temple complexes constituted walled cities in themselves with extensions spreading beyond. Within the walls would be housed the main and satellite shrines, bathing tanks, large and small dining halls, administrative offices, public buildings, bazaars and dwelling houses of different types. The institution of the temple was almost always the largest landholder and employer in the locality and therefore the main pillar of the local economy. Artistes were regarded as appendages of the temple as were cooks and cowherds, accountants and construction engineers. Musicians and dancers performed during the celebration of festivals related to the deities, which explained the strong religious connotations of traditional performing arts in the south. Music in particular grew as a form of reciting eulogies to the gods.

Exactly when that process began lies in the realm of folklore. Along with other arts, music was popularly linked to the Vedas which date back to at least 2000 BC (the Rig Veda could be as old as 3000 BC). Art forms such as drama, dance and music were specifically associated with Bharata Muni's Natya Sastra, dated variously between 400 BC and AD 500; a generally accepted period is AD 100 to AD 200. The way the arts were mixed in this classic work caused confusion. The crucial question was: Was music merely incidental to drama in Bharata's scheme? The book's preperformance Purvaranga section called for the playing of drums and musical instruments primarily to attract attention since the audience would comprise 'women, children and foolish persons. Then again, in some editions of the work, the text ended with the title of the treatise appearing

as Sangeetha Pustakam, or The Music Book. Was Bharata the sole author or were interpolators at work?

The linking of the arts with the Vedas was perhaps a characteristic Indian way of emphasizing what was important to human beings in their everyday lives, be it vitalizing plants (like the tulasi, basil) or life supporting animals (like the cow). Music was further integrated into people's daily routine by the rise in the old Tamil country of the tradition of wandering minstrels. Music had acquired a popular base by the time thevaram (a hymn in adoration of god) was established as a tradition by preeminent individuals such as Thirujnana Sambandar, Thirunavukkarasar and Sundaramurthy Nayanar (seventh to ninth centuries). Thevaram constituted the great body of hymnal compositions that was regarded as the Tamil equivalent of the Vedas underpinning Shaivism in South India. Such a corpus was also seen as poetry rather than musical composition; recited rather than sung. But the compositions were rendered in accordance with raga and tala, accompanied by yaazh (a kind of harp, with one string for each note), muzhavu (drum) and kuzhal (flute). Such compositions certainly helped develop an early form of singing in temples. Sambandar was the earliest poet to compose kritis as we know them today.

Scholars differed over the validity of linking the ancient form of native Tamil music with what eventually became Carnatic music. Some held the view that the linkage was close and vital. According to this school, the ancient inhabitants of Tamil country had a fairly well-developed Dravida sangeetam (music) based on a seven-note structure and concepts such as sruti (called alah) and raga and songs (called panns). Many of their ragas closely resembled those that later formed the corpus of Carnatic music. Further, some of the proponents of this school asserted that the thevaram panns were the essence of native Tamil music and that such music was, in turn, the basis of Carnatic music. Others, however, were not inclined to discern any thread of continuity from native Tamil traditions to the nineteenth century. According to them, Carnatic music's ancestry could not be taken too far back because there was a long gap of cultural amnesia after the ancient period when records were either not kept or were lost. Consequently, the Sangam period and the thevaram tradition could not be taken as early wellsprings of the Carnatic stream. Indeed, in their view, Madurai itself was inconsequential to the development of Carnatic music, which, as it is understood today, could only be about 500 to 600 years old at the very most.

Perhaps there was an ideological caste dimension to this division of opinion among scholars: an instinctive desire to draw a line between the Dravidian and Sanskritic parts of history and between the non-Brahmin roots and the Brahmin

flowering. At least one, if not two, of the thevaram saints were Brahmins. Nevertheless, the southern part of South India was strong on Shaiva siddhanta, an indigenous Tamil philosophical system that developed in opposition to the Vedic-Vedantic system. This system arose from a non-Brahmin but upper-caste movement centred round a Brahminized Shiva. But its aversion to the Vedic Brahmins was as strong as its contempt for the lower orders.

All were agreed, however, that the modern phase of Carnatic music began with Purandara Dasa (1484-1564). Born in Hampi (now inKarnataka), the capital of the Vijayanagar Empire, he was a wealthy diamond merchant who was known in his early life as a notorious miser. He experienced a spiritual change of heart under the influence of his wife and spent the rest of his life as a wandering composer-balladeer strumming his tambura and singing the praises of god. But he was different from the devotional minstrels of earlier times in that he devised a form and idiom to his music. By turning Mayamalavagowla into a primary raga (because its notes were unmistakably distinct) and using the adi tala timing mechanism, he organized a schematic framework for the learning of music. That process of systematization was completed when a seventeenth-century musicologist, Venkatamakhi, wrote his Chaturdandi Prakasika. He achieved what no one had thought of earlier—a complete theoretical system of melas, the scales of a raga. The calibrated scale of sounds called the melakarta (comprising 72 primary ragas) opened up a whole new world, for the janaka or parent raga could give birth to hundreds of janya, derived, ragas. For the first time in the history of South Indian music, science had provided a base to art.

From the works of several theoreticians, many features emerged as exclusively Indian and many others as exclusively South Indian. Raga, for example, was uniquely Indian. The division of the octave into the 22-sruti scale was another departure from the universal system of 12 semi-tones; the advantage was that the Indian arrangement allowed subtler variations than were possible in other systems. The emphasis Indian music placed on rhythm and its technicalities made it not only different but also richer: more vocal than instrumental; more individualistic than concerted.

By the middle of the sixteenth century, however, a geographical divide came up between South Indian and North Indian music as well. The music of the south retained a pristine quality because it was largely unaffected by invasions from afar. Whereas Mughal, Persian, Egyptian and Arabian influences affected the northern regions, indigenous influences coalesced and prospered in the south. Many commonalities survived but many differences also surfaced. Most of the differences related to the technicalities of organization and presentation. In

general, Hindustani musicians aimed at creating raga bhava, mood, in their listeners by dwelling at length on basic swaras and the basic sruti. On the other hand, Carnatic musicians used complex voice variations and other techniques to produce raga bhava rapidly. Theory and system were important in Carnatic music, but not in Hindustani. The words of a composition were central to the rendering of Carnatic music; in Hindustani the words were invariably just a means for the conveyance of music.

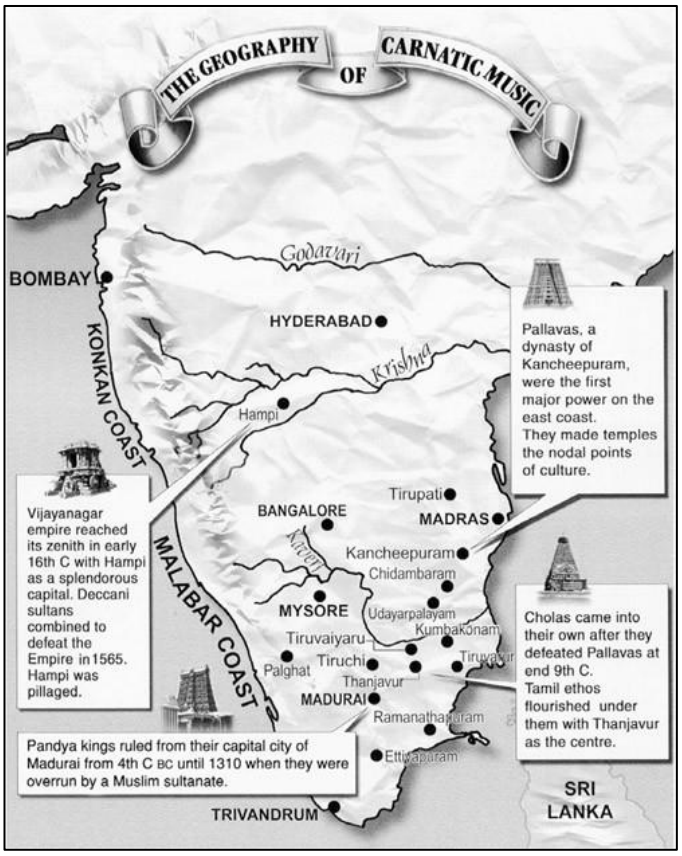
Although the south was, by and large, spared foreign influences, it had to cope with intraregional invasionary thrusts and cultural challenges. The linguistic division of the region into four competing units was a fundamental determinant of cultural diversity. In many areas these differences would remain unreconciled. But in the field of music there was an amalgamation of interests from the start. Some dissonance would develop in the first half of the twentieth century, but the formative years saw Carnatic music taking shape and sustenance as one catholic school— non-exclusive and non-sectarian—its internal barriers disappearing as a result of a collective adoration of the art.

The survival of the English term 'Carnatic' in the nomenclature was characteristic of this union of interests. The word was, of course, a colonial bastardization, initially perpetrated by the Portuguese and then continued by the British, both of whom could not negotiate the phonemes of the word 'Karnataka'. The origin can be attributed to the geographical area called Canara and the people Canarese. However, the Canara of the European era spilled over language walls to include the Malayalam-speaking areas of Malabar. When the Vijayanagar Empire consolidated its rule over Karnataka, it encompassed Telugu-speaking Telangana areas. Later the Nawab of Arcot (now in Tamil Nadu) occupied parts of Vijayanagar territory and gave himself the title 'Nawab of Carnatic' with headquarters in the Tamil heartland. The term Carnatic thus came to symbolize a pan-south conglomeration of all the linguistic streams in the region. When India gained independence in 1947, Westernized variations of Indian names were rendered obsolete, but 'Carnatic' continued in English discussions with reference to the south's musical school. In Indian languages the music was called 'Karnataka sangeeta'. Some pointed out that the word Karnataka had a meaning denoting 'ancient, that which was already there'. More widely, the term was said to acknowledge the pioneering contributions of Purandara Dasa who hailed from the present-day Karnataka's Bellary area. Whatever the origin, the term never referred to the geographical-political state of Karnataka to the exclusion of others. This was precisely the value of the Cword. Some modern writers in English refer to Carnatic music as Karnatak music, perhaps because they see 'Carnatic' as a

colonial spelling unworthy of retention. But in linguistically reorganized India, 'Karnatak music' will inevitably be mistaken for the music of the state of Karnataka. 'Carnatic' neatly avoids that trap.

The historical fact was that the patriarchs of Carnatic music came from all four linguistic segments of the south. This was evident during Purandara Dasa's pioneering period itself. Purandara Dasa and his successor Venkatamakhi were Kannadigas. Annamacharya (1408-1503), who attained fame as the 'father of the kriti form', belonged to the Telugu region. Arunagirinathar (a fifteenth-century musician), who perfected a 108-tala system, was a Tamil. After the foundation was laid on the basis of the creativity that marked the fifteenth to seventeenth century period, the edifice of modern Carnatic music was raised by three men of genius who came to be known with appropriate veneration as 'the Trinity'. The first, Thiagaraja (1767-1847), considered by popular acclamation as the greatest of the trio, was a Telugu, while the other two, Muthuswamy Dikshitar (1776-1835) and Shyama Shastri (1762-1827), were Tamils. By a most extraordinary coincidence, all three were born in the same village, Tiruvarur, located in Thanjavur district, transforming it into the spiritual as well as temporal holy land of Carnatic music.

The Malayalam mosaic was fitted into the general pattern by sopana sangeetam, so called because it was sung in front of the steps (sopanam) leading up to the deity in a temple. In the eighteenth century, sopanam and class="drop" Kathakali music was already drawing upon Carnatic ragas. Malayalam's direct contributions to the Carnatic mainstream began with Swati Thirunal (1813-47), the Maharaja of Travancore, who dedicated his life to music. A poet, singer as well as composer, Swati Thirunal created Carnatic kritis in Sanskrit, Malayalam and Telugu and set some of his compositions to Hindustani ragas. Travancore also played a strategic role in the history of Carnatic music during the crucial period of the Trinity's creativity, when the south fell prey to European-sponsored wars. As one reliable authority observed: 'The only South Indian native state that escaped the ravages of war was Travancore. Consequently, music flourished there. The musicians of Mysore and Thanjavur, after the fall of their kingdoms, slowly moved to the southernmost state and found it safer to live there than elsewhere.'



Historical spots associated with Carnatic music.

(This map does not show the actual borders, it is not to scale and merely depicts the geographical area.)

This all-south multilingual progression ran into a serious division of sentiment when a conference in Chidambaram (a temple town in Tamil Nadu) in 1941 passed a resolution to the effect that 'musicians in Tamilnad are urged to sing Tamil songs at the commencement and conclusion of concerts. Organizers of concerts are requested to ensure that songs are mainly in Tamil'. This resolution marked the start of the Tamil isai (Tamil music) movement that raged in the Carnatic world for some five years. The organizers of the conference were the most prominent non-Brahmins of the day, namely, Raja Sir Annamalai Chettiar, Ratnasabapathi Mudaliar, Sir Shanmukham Chetty and T. K. Chidambaranatha Mudaliar. Some leaders of the Justice Party were also associated with this conference. Such developments naturally led to the impression that Tamil isai was part of the powerful anti-Brahmin winds that were blowing at the time. But the matter was not that simple.

C. Rajagopalachari, an orthodox Brahmin from the top echelons of the political leadership, and Kalki Krishnamurthi, celebrated writer-journalist and

another prominent Brahmin, were also supporters of Tamil isai. Evidently, Tamil linguistic sentiments overrode caste sentiments in this instance.

It was true that Carnatic culture had grown with Telugu and Sanskrit compositions as its inspirational core. A common complaint was that Tamil songs were consigned to the status of end-of-concert tukadas, literally bits and pieces thrown in to amuse the lowest common denominator group in the audience. Perhaps the complaint had some validity, but the proposition that Tamil musicians should sing only Tamil songs struck many music lovers as an extremist position to take. Three renowned titans of Carnatic music, Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer and Musiri Subrahmanya Iyer—Tamils and Brahmins—were not enthusiastic about Tamil isai. This trio did popularize many Tamil kritis, but they did so even before the movement began. Ariyakudi, in fact, declined to deviate from his usual practice of starting a concert with a Telugu varnam. Beyond the world of musicians, the position was even more strongly asserted. The Hindu newspaper, although identified then with Brahmin stalwarts such as Rajagopalachari, opposed the movement and warned against the 'intrusion of narrow-minded chauvinism into an art which is universal in its appeal'. T. T. Krishnamachari, a pillar of the Brahmin establishment (and later finance minister in Jawaharlal Nehru's cabinet), said 'music is a wordless search for beauty in sound'. Others criticized the movement with jibes like: 'Did they play mridangam in Tamil?' In the end the movement passed off without doing any serious damage to the Carnatic culture. Obviously, no one could possibly imagine classical music without Thiagaraja and his language, Telugu, 'the most musical of Indian vernaculars', as scholar-critic K. S. Ramaswamy Sastri once described it. Because of the preponderance of modulation-rich vowels in it, Telugu was also known as the 'Italian of the East'. Carnatic music always personified much more than the sum of its parts, and eminent scholars understood it as such. Typical of their view was S. V. Ramamurti's confident observation: 'Thiagaraja's music is a synthesis of South Indian culture... Its grammar is Carnatic, that is to say, South Indian.'

In retrospect, the Tamil isai movement could be seen as a natural historical footnote to the Telugu-Sanskrit dominance of the time. Sanskrit was already well established as the language of learning and culture. A man of erudition like Muthuswamy Dikshitar would not use his native Tamil while composing his songs. He wrote invariably in Sanskrit, perceived as worthy of his scholarship. Telugu, on the other hand, had become the language of the ruling courts. The Nayaks who governed Thanjavur and Madurai were Telugus. As the official language, Telugu became a status symbol just as English was to become in a

subsequent age. This was a strong enough attraction for the composers to use Telugu extensively. Additionally, they recognized the inherent musicality of the language. Shyama Shastri, although a Tamil, wrote in Telugu. Moreover, it was Swati Thirunal's use of Sanskrit and Telugu that helped him merge into the Carnatic milieu.

During that politically charged phase, the Tamil isai movement probably reflected the nationalist rather than the anti-Brahmin notions of the time. The Congress movement had begun to give the idea of linguistic states a patriotic fervour, and any effort to promote local languages and cultures would have appeared appropriate. That could explain the enthusiasm with which Congress leaders like Rajagopalachari plunged into the Tamil isai movement; it certainly had a profound impact. Chaste Tamil songs began to be prominently featured in their performances by classicists from Madurai Mani Iyer to Dhandapani Desigar and from N. C. Vasanthakokilam to D. K. Pattammal. For her part M. S. Subbulakshmi became a standard-bearer of the movement because her husband Sadasivam was an ardent follower of Rajagopalachari and, therefore, an activist supporting Tamil isai. MS sang mostly Tamil songs during the period. She also widened her repertoire to take in the full range of the Tamil musical heritage, from Silappadikaram (the circa second-century BC epic) and thevaram poetry to early minstrels such as Muthuthandavar and Arunagirinathar. Perhaps to drive home the point more effectively, she included some compositions by Kalki Krishnamurthi, who was basically a prose writer.

Eventually, it was politics that provided Tamil isai the last laugh. 'Madras', the first city of Tamil, was also the political headquarters of the British administration in the south. In fact, the Madras Presidency covered virtually the entire south, subsuming large chunks of present-day Andhra, Karnataka and Malabar regions. Madras was the pan-south seat of power from where all decisions flowed. That eminence also elevated Madras to the status of the premier centre of cultural and intellectual activities in the south. The Madras benchmarks set the pace in education, dance and painting. In Carnatic music too, Madras developed into the hub of authority. By the end of the nineteenth century, it was not enough for a musician to be established in Thanjavur or Madurai or Mysore or Tirupati. For true recognition, he or she had to go to Madras and be acknowledged there. After the Madras Music Academy was established in 1928 by leading residents of Mylapore, the Brahmin citadel of Madras, Carnatic music acquired an instant 'Vatican Council' of its own, the ultimate symbol of establishmentarian power. Just as the Vatican is a sovereign entity within the city of Rome, Mylapore became an autonomous autarchy within the city of Madras.

The academy's approval could build careers and disapproval could destroy them. Political and administrative compulsions achieved what the isai movement could not: Tamil ethos became the decisive arbiter of Carnatic culture.

Actually, the animating spirit was not just Tamil but Tamil Brahmin in character. Mylapore was the civilizational pivot of Tamil Brahminism and the pillars of this area perceived it as entirely natural that they should be the providers to, and assessors of, all Carnatic culture. As some Western observers saw it, Madras Brahmins had preserved their identity 'more fanatically than their Brahmin brothers in the north', and were therefore in a situation 'analogous to that of the Whites in South Africa'. That was an overstatement, but an attitude of exclusivity did develop as a characteristic of Mylapore. Whereas the Tamil isai movement merely wanted some degree of prominence to be given to Tamil composers, Mylapore tended to project Tamil and Tamil Brahmins as having a natural superiority over others. A situation rapidly developed where non-Tamil musicians had problems getting the all-important nods of approval from the Mylapore establishment. There were complaints in particular about the 'suppression of Andhra talents.' Establishmentarians would typically admit to this state of affairs, but deny any malevolent intentions. At the receiving end of such unintentional malevolence were stalwarts of the stature of Dwaram Venkataswamy Naidu, one of the great violinists of India. Dwaram reacted by refusing to accompany singers and insisting that he would only give solo performances. The incomparable violinist Mysore Chowdiah was also sidelined, but he compromised in his efforts to get the approval of the establishment. Balamuralikrishna was the first Andhra singer to be given the kind of adulation Tamil maestros received from the 'popes' of Madras. Since then, newer vocalists such as Nedunuri Krishnamurthy and Voleti Venkatesvarulu have broken the Tamil stranglehold. It is a matter of no small interest that even Chembai Vaidyanatha Bhagavathar was only grudgingly approved by Mylapore as he was a Palghat Iyer, which implied that he was a Tamil diluted by Malayalam.

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Fortunately, the intrinsic strengths and core values of Carnatic music remained untouched by the pulls and counterpulls of narrow linguistic passions and prejudices. A Chembai or a Dwaram could afford to ignore the dispensers of patronage because their individualism was beyond the reach of detractors— and individualism was central to their art. Carnatic music allowed a flexibility that

performers prized. The space or leeway it provided for individual self-expression and experimentation was its unique feature. Unlike in Western music where the composer was supreme (Mozart, Beethoven) followed by the conductor (Arturo Toscanini, Zubin Mehta), in Carnatic music the performer was the star. The quality and appeal of Carnatic music always depended less on the greatness of a Thiagaraja kriti and more on the way a Subbulakshmi rendered it. To that extent, the mother tongue of the composer was really not material to the appeal of a performance. The individualism of the singer was paramount.

Western aesthetics seem to make a distinction in this respect between music and other arts. They recognize the individual's personal striving in fields such as writing, painting and dance. They even suggest that elements of brutality and savagery could creep into a performer's exertions in the sphere of writing because the impulse to master a theme may have to be destructive in order to bring out its essential, and therefore beautiful, nature. Richard Poirier, one of the more influential critics in the West, put it graphically: 'Performance is an exercise of power, a very anxious one. Curious because it is at first so furiously self-consultative, so even narcissistic, and later so eager for publicity, love and historical dimensions. Out of an accumulation of secretive acts emerges at last a form that presumes to compete with reality itself for control of the mind exposed to it.' This observation about writers applied to Western musicians as well insofar as musical performance too was viewed as an intensely personal striving both by the composer and the performer. But in the Western idiom, the musician was considered to be at his best when he interpreted the music so as to create the illusion that the composer was there on the stage with him. The Carnatic musician was not called upon to create any such illusion. He interpreted the music; he gave his manodharma (imaginative improvisation) free rein, but his aim was to create his own reality, not the composer's. In this sense, Carnatic music was more akin to writing than was Western music because it was an undisguised exercise of power by the individual performer for the control of his listener's mind. Patnam Subramania Iyer, who trained a generation of singers and composers, explained the approach differently: 'It is rather easy to win over an audience by rendering a raga or a kirtana which they have not previously heard. But the real merit of an artiste lies in his taking up a familiar raga or kirtana and showing in it those special nuances and shades of beauty not so far exploited by others who follow the beaten track.'

In trying to coax different shades of beauty out of a kirtana, singers sometimes resorted to rather wild gesticulations and vehement body language, often involuntarily, sometimes consciously. Such callisthenics became the topic

of animated discussion in Carnatic music circles. Many argued against gesticulations, expressing the view that the intellectual and aesthetic manifestation of a singer's immanent musicality required no demonstration of physical mannerisms. They considered facial contortions and body movements as distractions that detracted from the sanctity of the music. They referred to Subbulakshmi as an outstanding example of musical focusing to the exclusion of all extraneous intrusions; there was no display of athleticism by her, only the natural fluency of an innate musical drive.

'True, but look at her eyes', pointed out those individuals who did not find fault with a singer's body language even when it tended to be exaggerated. According to them, the language of her eyes accomplished for Subbulakshmi what flying arms did for another singer. They asserted that mannerisms revealed the extent of a singer's involvement with his or her singing. Besides, such mannerisms, they felt, provided yet another basis for distinguishing one singer's art from another's. An M. D. Ramanathan's stage mannerism, for example, was related intrinsically to his enjoyment of his singing and thus was integral to the listener's enjoyment of it. His style was part of his music just as the complete absence of any body language in D. K. Pattammal was part of her music.

The debates on mannerisms seldom took into account those of the audience. Any respectable Carnatic audience would feel free to conduct conversations while the music was in progress, something that would be considered sacrilege in a Western concert hall. Listeners of Carnatic music would also keep track of the tala by snapping fingers or moving hands or feet rhythmically, which would be again viewed as taboo in the West. A performer who did well enough to impress an audience could expect the aficionados to express their feelings in a rather predictable pattern. When he or she started moving towards the climax of his or her virtuosity, all conversation and even the tala-keeping activities in the audience would come to a halt: a hush would descend upon the hall, the singer would execute his or her crescendo with aplomb and then the audience would explode into spontaneous applause. Audience participation, even if it were of the exuberant kind, was essential to the Carnatic music experience. The world-renowned violinist, Yehudi Menuhin, was wonderstruck by this unique feature of South Indian aesthetics.

Audience characteristics as much as the mannerisms of musicians were elements that formed the essence of Carnatic music. Yet such topics rarely inspired researchers. One can indeed find a growing volume of literature on Carnatic music. Several of P. Sambamoorthy's works, especially Dictionary of South Indian Music and Musicians (The Indian Music Publishing House, Madras,

1984) and History of Indian Music (The Indian Music Publishing House, Madras, 1982), are standard volumes of reference as are R. Rangaramanuja Ayyangar's History of South Indian (Carnatic) Music (published by the author, Madras, 1972). Other books cover a fairly wide range: for instance, Vidya Shankar, The Art and Science of Carnatic Music (The Music Academy of Madras, Madras, 1983); S. Bhagyalekshmy, Ragas in Carnatic Music (CBH Publications, Trivandrum, 1990); C. Ramanujachari, The Spiritual Heritage of Thiagaraja (Sri Ramakrishna Math, Madras, 1981); Lalitha Ramakrishna, Varnam: A Special Form in Karnatic Music (Harman Publishing House, New Delhi, 1991); Jon Higgins, The Music of Bharata Natyam (Oxford & IBH Publishing House, New Delhi, 1993); and Robert Brown, The Mridanga: A Study of Drumming in South India (Michigan University, Ann Arbor, 1965).

An apparent gap, however, exists when it comes to the academic contextualization of music and musicians. The proliferation of university courses in music has not promoted studies into how music affects, and is, in turn, affected by life around it. The sociology, the ethics, the economics and the politics of music are all subjects awaiting examination and continuous assessment. Informed understanding of music will become possible only when there is a supporting culture of research and historiography. The existence in abundance of such a culture in the West explains the flow of studies even on esoteric linkages of music. Knowledgeable writers have explored various avenues, for instance: the way operas in Paris shaped French politics [Jane Fulcher, The Nation's Image: French Grand Opera as Politics and Politicised Art (Cambridge University Press, Cambridge, 1987)]; the role of music in enforcing the social class system and male dominance [Richard Leppert, Music and Image: Domesticity, Ideology and Socio-Cultural Formation in 18th Century England , Cambridge University Press, Cambridge, 1988)]; and the employment of music to give Austria a high cultural identity [Michael Steinberg, The Meaning of the Salzburg Festival: Austria as Theatre and Ideology, 1890–1938 (Cornell University Press, Cornell, 1990)].

Bharata Natyam doyenne Balasaraswathi has had a book published and a documentary made on her. But neither she nor legends such as Veena Dhanam and Bangalore Nagarathnamma attracted the attention of the leading sociologist M. N. Srinivas, whose theories of Sanskritization were highly relevant to the musical world (see Chapter 7). The Government of India attempted to make a documentary on Subbulakshmi in the early 1980s, but this project ran into all kinds of obstacles on account of Sadasivam's stringent terms and conditions. What ultimately emerged was inevitably scrappy. In fact, Subbulakshmi demanded (and demands) attention transcending music itself. In time she grew

into a unique phenomenon in Tamil culture, combining the vitality of Dravida heritage with the resonance of Sanskritic traditions. No one in the Carnatic firmament overcame the negativism of caste with the same grace and finality as she did. By the time she reached her prime, she became, as Nietzche said of aesthetics, a 'great ennobler of life'. The absence of authentic studies on such important phenomena denied opportunities to students of music to understand what the late Edward Said (the eminent literary critic and campaigner on behalf of the Palestinians) called 'consistent transgressions by music into adjoining domains—the family, school, class and sexual relations, nationalism, and even large public issues'. But the very nature of music ensured that 'the invasion by music into non-musical realms' went on as much in India as elsewhere. In the Carnatic sphere the interaction between music and life was intense and comprehensive. Music and public tastes substantially shaped each other. Subbulakshmi was a typical beneficiary of, and contributor to, this system. She honoured the ancientness of tradition, anchored her art on a spiritual base and absorbed the best in others while developing her own distinctiveness. She always remained conscious of the need to take music to as wide a world as possible. More than her contemporaries, she reached beyond her home town, beyond her home state and beyond even her country to become a universal ambassador of Carnatic music. It was no small achievement for a person who had virtually no schooling, could not speak any language with confidence other than her native tongue and was surrounded by social obstacles traditionally considered insurmountable. She triumphed by just being herself.

2
INNOVATIONS AND IDIOSYNCRASIES

Pray forgive me for my offences and come to my rescue. It will add to your glory if you treat me with mercy and protect me. Infatuated with arrogance, I have indulged in abusing good men almost as a routine of life. I have made a show to onlookers that I am a pious man doing Japam. I have taken refuge in thee. Have mercy on me. I can no longer bear this.
—Aparadhamula

ONE OF THE GREAT STRENGTHS OF CARNATIC MUSIC IS SUMMED up in the term manodharma, which literally means 'allowing the mind to seek its destiny', a concept that invests Indian music with an altogether unique dimension. Manodharma or imaginative improvisation enables a performer to soar freely on the wings of his creativity and display his particular abilities. It is a celebration of originality. The manodharmic interpretation of a raga or mood ensures that one musician's rendering of a raga or a composition will not be the same as another musician's. Ideally, a rasika must listen to them all; marvelling at the diversity of skills on display is central to his listening pleasure. This characteristic makes Carnatic music, despite its conservatism, an art form that means many things to many people. It is orthodox, but it is not static. It has the capacity to turn and twist and evolve, sometimes noticeably, sometimes imperceptibly. It can respond to changing mores in society and to the internal dynamism of music itself. It can incorporate new elements, absorb new trends and adjust to new realities. The story of Carnatic music is dotted with examples of this inner vigour and resilience. Two that deserve special attention are the development of gamaka and the induction of the violin.

The gamaka is a technique of making the human voice perform seemingly impossible feats. In musical terminology it is called ornamentation. Essentially, gamaka seeks to achieve dexterous tonal oscillations to produce great artistry from seasoned singers. As P. Sambamoorthy defined it in his Dictionary of South Indian Music and Musicians, 'gamaka is a collective term given to the various shakes, graces, ornaments and embellishments used in Indian music. It constitutes another dimension to music'. Early texts compared a raga rendered without gamaka to a creeper without flowers, or to a river without water.

There is a theory—not yet taken seriously—that the eighth-century Shaivite saint Thirujnana Sambandar was the father of Carnatic music because he devised the gamaka. This theory, espoused by Kamalai Thiagarajan of Madurai, is based on an incident mentioned in Sekkilar's Peria Puranam, a chronicle of the lives of

ancient Tamizhagam's Shaivite saints. The instrument that accompanied the saints in their peripatetic singing was the yaazh, a kind of harp with one string for each note, which meant that it could not reproduce undulating notes. The leading yazh player of the time, Thiruneelakanta Yazhppanar, was Sambandar's constant accompanist. Partisans in the yaazh player's village once gossiped that it was the expertise of their man that made the music great. The yaazh player was upset by such a claim and asked the saint to sing in a style that would project the singer's greatness over the instruments. The saint did so by interspersing his lines with gamaka. The yaazh player just could not keep pace and the frustrated Thiruneelakanta wanted to break his instrument into pieces. Sambandar then counselled that devices like the yaazh were after all man-made, while the human voice was gifted by God as the supreme instrument. Thus, when Sambandar laid the foundations of a gamakaoriented musical system stressing the importance of the human voice over everything else, he was, in fact, argued Thiagarajan, laying the foundations of the Carnatic school. There was no doubt that Carnatic music was fundamentally vocal music; everything else was merely supplementary to the singing. It was also obvious that gamaka had become the heart of Carnatic music. The gamaka was a test of skill for both the singer and the instrumentalist and a source of delight to the listener.

The birth of gamaka and the death of the yaazh, in fact, pointed to the inadequacy of classifying musical instruments into string and wind categories, as per the Western tradition, which was unfamiliar with gamaka. In a paper presented to the Madras Music Academy in 1992, Thiagarajan claimed that the string–wind classification was misleading because the violin, the veena and the piano were all considered string instruments, yet there was a fundamental difference between the violin and the veena on the one hand and the piano on the other. He proposed that the classification should not be done on the basis of how sound was produced—through vibrating string or vibrating air—but rather on the basis of what kind of sound was produced: sound that progressed in unbroken continuity from one note to the next and sound that 'jumped' from one note to another. 'The old classification only states the obvious. The proposed new classification assesses the respective musical capabilities of the instruments,' Thiagarajan reasoned. As he further pointed out, instruments such as the veena and nagaswaram that produced continuous or 'analogue' sound alone could cope with the Carnatic gamaka. Instruments like the piano were 'digital' which explained why they could never enter the Carnatic universe. Unlike in Hindustani music, even the harmonium was too 'digital' to suit Carnatic music. Analogue instruments, on the other hand, came into their own as the Carnatic culture

developed. One finger gliding up and down a single string on the veena could produce a spectrum of notes to match the most intricate gamaka the human voice could create. Naturally, the veena became the favoured accompanying instrument when Carnatic music developed its kutcheri (concert) system in the second half of the nineteenth century. But the veena quickly yielded ground to the humble flute. That phase too did not last long; if the veena had an intimidating stage presence, the flute had an insignificant one. Musicians were looking for a way out when a fortuitous set of circumstances brought Muthuswamy Dikshitar and his brother Baluswamy in contact with Fort St. George, the seat of the British administration in Madras city. That was the start of another evolutionary thrust.

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Muthuswamy Dikshitar was more scholarly than the other members of the Trinity. He had spent six years with his guru in Varanasi where he had been exposed to Hindustani music. He became interested in the European musical idiom during his visits to Fort St. George with a patron who was a dubash (agent) of the East India Company. A veena maestro as well as a composer, he experimented along with British music enthusiasts. One attempt was to set Sanskrit lines to English tunes. That first excursion into fusion music did not go far, but Dikshitar was intrigued and fascinated by the handsome little instrument with which the Englishmen were producing brilliant musical tones. This was the violin and Dikshitar was astonished to find how faithfully it could produce raga music. He asked Baluswamy to learn to play the violin. The younger brother quickly mastered the instrument under the guidance of a British instructor. After a period of practice together,Baluswamy's violin accompanied Muthuswamy's veena in a concert. The kutcheri was a success and the violin became as much a staple of Carnatic music as the mridangam. Other Western instruments also have successfully intruded into Carnatic territory in more recent years. A. K. C. Natarajan of Madurai has adapted the clarinet, Kamalai Thiagarajan the concert flute with keys, Kadri Gopalnath the saxophone and U. Srinivas the mandolin to the exacting demands of Carnatic ragas. But the felicity with which the wholly Western violin was transformed into an indistinguishably South Indian instrument was a tribute to Tamil ingenuity. Experts attributed two reasons for the triumph of the violin. Its flexibility with regard to pitch and tuning enabled it to produce the subtlest gamakas. At the same time, its timbre quality was closest to the human voice, which was important in a basically vocal system like Carnatic music. The

manageability of the handy violin must have been another factor in the swift acceptance it found on the kutcheri circuit; travelling accompanists could easily tuck a violin under their arms, whereas a veena would have required a porter to transport it. Even the European practice of holding the violin to the shoulder and awkwardly supporting it with the chin was smartly nativized. The resourceful South Indian simply sat down in his modified padmasana and turned the violin into a convenient lap instrument. The sound was just as sweet.

As a lead concert instrument, nevertheless, the veena held its own. This instrument was always a popular symbol of musical grace and sophistication. Among South Indian instruments, it had the largest range of notes—three and a half octaves. (Two octaves are usually sufficient to cope with Carnatic music's demands; M. S. Subbulakshmi's voice had a range of three octaves.) The human voice was referred to as gatra veena because of the great range it was capable of achieving. Those musicians who became vidwans and vidushis in veena were always in demand, not only to perform in concerts but also to train young aspirants from well-to-do families.

Shanmugavadivu achieved recognition and also earned an income from her adoption of the veena. Subbulakshmi also learned how to play the veena. But as she turned out to be a vocalist, it was the development of the gamaka and the Carnatic affirmation of the violin that directly concerned her. She used one to achieve demonstrable virtuosity in her singing; she used the other, which had become the most important accompaniment to Carnatic singing, to embellish her concerts. But these instruments had merely prepared the ground for her and other vocalists.

What enabled them to realize their full potential and turned their generation into a golden age was the confluence of a series of historical developments in the early decades of the twentieth century. A new formula was devised for the presentation of Carnatic music, making the kutcheri culture appealing to much larger numbers of people than before. New social forces emerged in support of the arts, replacing the feudal domination of the past. Also, technological advancements directly contributed to the widening of the popular base of classical music.

The art that initially developed under the inspiration engendered by Purandara Dasa and his contemporaries and later by the Trinity had tended to be too technical to appeal to the general public. Thiagaraja alone could be called a people's composer with a repertoire that was simple and easy to comprehend. Muthuswamy Dikshitar's music was full of erudition and a fair measure of

knowledge was necessary for the listener to understand it. Shyama Shastri composed music that revealed a technical mastery; it was impressive, but beyond the reach of ordinary listeners. In folk assessment, Thiagaraja was compared to grapes; you just ate them and enjoyed their sweetness. Dikshitar was more like a coconut; you had to labour hard at shelling it before you could enjoy the fruit within. Shastri resembled the kadali banana; you had to peel it first and then taste it. About the worth of coconuts and bananas there never was any doubt even among those who loved their grapes. The compositions of the Trinity became the mainstay of the kutcheris presented by professional musicians. But the kutcheris reflected the prevailing concept of music as something meant only for knowledgeable aesthetes. No doubt South Indians were supposed to take to Carnatic music as naturally as Africans took to beat rhythms, but all of them were by no means experts. They were at best rasikas, people who enjoyed the art. For them a four-hour concert built on eminent scholarship and intricate technicalities was heavy going.

A saviour arrived from a remote village called Ariyakudi, in Ramanathapuram district (now in southern Tamil Nadu). Perhaps the most significant musician since the Trinity, Ariyakudi Ramanuja Iyengar (1890-1967) was not just a singer but also an innovator. He understood that there was widespread interest in classical music, but ordinary people were put off by the prevailing practice of the singer going on and on until he was tired, then the violinist taking over until he became tired, then the mridangam player holding forth until he became tired and then the singer, by now somewhat revived, venturing forth again. Such a state of affairs could not possibly go on, and Ariyakudi was convinced that classical music needed to be taken out of the confines of technicalities and made appealing to the general public in a formulation that they could appreciate. He had both the knowledge and the stature to embark on such an enterprise; he was known as the ‘Raja of Carnatic music’. He developed an entirely new framework for the kutcheri. Essentially, he introduced more variety and fitted all components into a three-tier structure. The first segment consisted of a varnam, a masterful exposition that set the mood of a raga. The varnam and a few quick songs would set the tempo for the kutcheri. The second segment usually comprised heavy songs with elaborations of ragas and the all-important ragam-thanam-pallavi. This was the stage where the singer’s manodharma came into play and he or she comprehensively delineated the same raga in three styles—pure raga visthara, followed by freestyle thanam and then a thalabound pallavi. The third segment focused on light compositions or tukadas aimed at evoking different moods. This led up to mangalam, a soothing and

auspicious benedictory valediction.

As soon as Ariyakudi presented his format in a kutcheri or two of his own, both audiences and other musicians were struck by the virtuosity of the concept and the common sense of it all. The new structure appealed to specialists and ordinary listeners alike. The overall approach was serious enough to please the scholarly. At the same time, the format provided enough variety and light-hearted tukadas to attract those who were just beginning to test the waters of the Carnatic ocean. Rasikas still needed some understanding of ragas to fully enjoy Carnatic music, but they could do so without scholarship and the gentlemen-of-leisure status that would let them spend five to six hours in a concert hall. Ariyakudi's formula became the standard for all Carnatic kutcheris, vastly increasing the popularity of classical music.

Some observers went so far as to say that the new format led to 'the democratization of art music'. That phrase, however, had to be seen in perspective lest music appeared to be something it was not. There was no democratization in the true sense of the term in Carnatic music. Perhaps universal democratization was not possible in the nature of things. As Edward Said put it, 'music, like literature, is practised in a social and cultural setting... Think of the affiliation between music and social privilege; or between music and nation; or between music and religious veneration—and the idea will be clear enough'. It should cause no surprise if the musicologist in Said reflected his socio-political ideology. But he was not alone in his beliefs. Other musicologists in the West have aired similar views. So have some modern Dalit ideologues in India. While the Dalit approach was necessarily caste-based, Said looked at the entire scene in class terms. Both viewpoints associated music with upper-crust social circles. Both might have their valid points, but neither could suggest that the growth of music was stunted by its association with class and caste. If anything, early patronage by kings and zamindars helped the arts grow. Caste-class debates never resolve themselves. But in non-ideological terms it seemed clear that Carnatic music would never be democratized, any more than Beethoven would be, to the extent of including those who perceived conventional systems in upper-caste terms. What Ariyakudi's innovation achieved was not democratization but a historically important broadening of Carnatic music's reach.

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Ariyakudi did not function in a vacuum. He could perceive new trends developing around him. The earliest indication that the times were changing was

the rise of a very South Indian phenomenon in the shape of music sabhas, i.e., connoisseur clubs. These clubs were a timely substitute for the royal patronage that had sustained the arts earlier. The Sri Parthasarathy Swamy Sabha (Madras, 1900) and the Gayana Samaja (Bangalore, 1906) were the pioneering associations. They soon mushroomed in urban areas across the region, acquiring great influence as trendsetters, mediators and arbiters in the spheres of music and dance. Membership of a sabha became a status symbol as well as a necessity like the morning coffee. Their citycentric character increased the clout of the sabhas since power always resided in the cities. But there were other agencies that took the arts to distant nooks and corners.

The Tamil theatre was a pioneer in this area. By the end of the nineteenth century, it became a significant social force with the founding of the famous Boys' Companies in which all actors and 'actresses' were male. This was a reform instituted by the father figure of Tamil drama, Sankaradas Swamigal (1867-1922). Like most people, he had been outraged by adult actors and actresses going on stage in an inebriated state and deviating from the script to indulge in unwanted antics. To prevent such indiscretions, he set up the all-boys Bala Meena RanjaniSangeeta Sabha. This sabha met with such wide approval that all drama troupes thereafter began to sport Bala (boys) in their names. When the boys performing women's roles reached voice-breaking age, they were thrown out rather unceremoniously. The system developed a scandalous edge of its own due to the rampant abuse of the boys, but it was a major player in the growth of popular culture and music. (That latter-day celluloid heroes like M. G. Ramachandran and Shivaji Ganesan started out in Boys' Companies is a measure of the institution's place in history.) The dramas were immensely popular. Their very titles acted as magnets for the masses—Krishna Leela, Dasavatharam, Kannagi, Valli Thirumanam. They were invariably musicals. And the music was invariably classical. The drama troupes might have been generally considered 'low class' but very high indeed was the influence of great actor-singers like S. G. Kittappa and K. B. Sundarambal. Musical literacy that developed among listeners owed much to these stars of the stage. Subbulakshmi trained herself by singing their songs.

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When new technology arrived, it overtook both the music sabhas and the theatre in carrying classical music far and wide. The contributions made by the gramophone and the radio—particularly the radio—to the popularization of

Carnatic music can never be overstated. They literally gave it a mass following. The Gramophone Company of India with its famous His Master's Voice trademark set up its factory in Calcutta in 1910. An imported Japanese gramophone then cost only Rs 10. Noticing that the young were showing unexpected interest in the new song box, HMV created an affiliate brand called Twin aimed specifically at the teenage market. Soon Columbia Records began a parallel operation. Gramophones and 'plates' became a craze in South India. So widespread was the interest that record companies sometimes functioned like newspapers, putting out special 'editions' to mark important events. When Motilal Nehru (Jawaharlal Nehru's father) died in 1931, a Tamil record was promptly released with lyrics to the effect that 'we have lost a great man', sung by K.B. Sundarambal. Also, records extolling the virtues of khaddar were common. For classical music gramophone records were a boon. They not only made music accessible everywhere but also provided unprecedented opportunities for new talent to emerge. The necessity for the recording companies to keep the market constantly supplied made them send out talent scouts all over the region. As soon as a singer or instrumentalist showed signs of becoming popular, the companies would approach him or her with an offer of producing a record. When a singer had a record out in the market, it conferred instant recognition on him or her. For some musician's records led to an easy road to fame. Subbulakshmi was one of the classical artistes thus 'captured' by the record companies very early in their careers.

The radio arrived on the scene a decade after the gramophone. Although amateur radio clubs began transmitting programmes in 1923 from Calcutta, Bombay, Madras and Mysore (the term 'Akashvani' was coined in Mysore), professional broadcasting got into its stride only after All India Radio was formally established by the British administration in 1936. The first radio stations in the south were in Madras and Tiruchirapalli (Trichi). The Madras station had short-wave transmission as well, enabling it to reach the whole southern zone. Even in the initial stages, AIR's accent was on music. After 1947 the institution became much more systematic in its promotion of serious music. AIR's quality standards were set by three visionaries—Lionel Fielden, a maverick creative thinker who was the first director-general, Victor Paranjoti, whose brilliance as a broadcasting administrator was matched by his excellence as a musician, and B. V. Keskar, who became independent India's first minister for information and broadcasting. As professionals, the first two made AIR one of the finest broadcasters in the world. As policy maker, Keskar launched programmes that knit the country together on the one hand and gave a definite bias to classical

music on the other. His creation, called the 'National Programme', provided an effective platform for musicians of high calibre to reach the whole country. The other side of the balance sheet was not very edifying. AIR could be quite autocratic in its ways. It was exasperatingly bureaucratic and its partisanship could be blatant. It graded artistes like they were commodities at an auction. Women were barred from singing pallavis just because they were women. The harmonium was banned, period. It was in spite of these attitudinal infirmities and because of the potent nature of the medium that radio came to exercise a seminal influence on classical music in India. Carnatic music's debt to AIR was not repayable.

The popularization of music by gramophone and radio was achieved at the cost of a profound change in the very structure of music. A 10-inch shellac record packed into it just three minutes of music; the upper limit could be stretched to three minutes and ten seconds but no more. If it were not for the sense of awe created by technology, vidwans would have taken offence at the mere suggestion that their performance should be judged in terms of seconds. Yet a tough practitioner like Bangalore Nagarathnamma would dutifully race through a Thiagaraja kriti with one eye on the second hand. The ludicrous idea that a pallavi should last fifteen seconds, a charanam forty seconds and so on soon became the norm. Radio proved even more rigorous. If the traditional time span for a proper Carnatic concert was upwards of four hours, the National Programme chopped it down to an hour and a half and occasionally two hours, and that period included the announcements. The traditionalists felt cheated because they had been used to hearing 'Thodi' Krishna Iyer singing a thodi, a major raga, for seven to eight hours at a stretch. Also, 'Pallavi' Sesha Iyer could keep an audience enthralled for eight hours by elaborating on the varied nuances of just one pallavi. But AIR was the all-powerful new medium, and AIR was government. If AIR decreed that a Carnatic concert should be restricted to two hours, that was it. Interestingly, the 10-inch gramophone record and the duration rules of AIR changed the long-entrenched habits of classical musicians. They grudgingly came to accept the virtues of brevity. In fact, a new genre known as 'recording artistes' was born. They never saw a concert stage, but they were masters of the studio because they were experts in producing music by the second. Eventually, form decided content.

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Another all-pervasive medium, the cinema, developed in India alongside radio, with 'talkies' appearing on the Indian screen for the first time in 1931. As in stage plays, in movies too, singing was the required talent, not acting. The primitiveness of available technology gave a further fillip to music. Film historian Randor Guy noted that 'because songs had to be sung along with dialogue on sets while the camera whirred, film-makers went after persons who could sing well. They made a beeline for classical Carnatic musicians and many eminent singers came into films whether they were good at acting or not'. Among such singers were G. N. Balasubramaniam (who began with Bhama Vijayam in 1934, and went on to act in four more movies including the evergreen Shakuntalai in 1940, in which M. S. Subbulakshmi was his leading lady), Maharajapuram Viswanatha Iyer (Nandanar, 1935) and Musiri Subrahmanya Iyer (Tukaram, 1937). Those musicians who did not want to act, such as Chembai Vaidyanatha Bhagavathar and veena maestro Chitti Babu, were persuaded to appear at least in reel-length kutcheris. Cameo scenes were devised in movies for the violin star Mysore Chowdiah and nagaswaram legend T. N. Rajaratnam Pillai. But the musician who made the greatest cinematic impact was M. K. Thyagaraja Bhagavathar. He was not in the same class as the masters, but he was a great singer and was adored by the multitudes for his style and voice. The first superstar of Tamil cinema, his hit movies won a mass following for classical music.

Semmangudi Srinivasa Iyer, perhaps the highest-ranking master of his generation after Ariyakudi, was one of the few who did not make it to the screen. Not that he had any objection to the idea. Like other musicians, hetoo was approached with a film offer. It came from AVM Studios, one of the big banners of the time, which wanted him to play the lead role in their version of Nandanar. Semmangudi agreed. But his father threw a tantrum when he heard the news. For him cinema represented evil and he threatened to jump into the family well if his son joined forces with it. Fortunately, the father did not have to get wet. Semmangudi dutifully gave up his chance to be immortalized in celluloid. The exceptions, however, did not loosen the bonding between cinema and Carnatic music. Early Tamil films were filled with great classical compositions rendered by gifted singers. The greatest contribution in both quality and quantity came from a multifaceted genius, Papanasam Sivan. Writing his own lyrics and composing his own tunes, Sivan made classical Carnatic music integral to Tamil cinema with his very first movie, Seetha Kalyanam (1933). Pairing with Thyagaraja Bhagavathar, Sivan penned the lyrics and created the music for some of Tamil cinema's greatest classical hits such as Pavalakkodi (1934), Chintamani (1937) and Sivakavi (1943). Such was the calibre of his oeuvre that there were

suggestions from the chair of the Madras Music Academy that Sivan be accorded a place alongside the Trinity as the 'Tamizh Thiagarajar'. If any dividing line existed between classical music and cinema, Papanasam Sivan erased it. When M. S. Subbulakshmi and N. C. Vasanthakokilam entered cinema, they were only fitting themselves into a pattern that had been well and truly established.

The cumulative effect of these social and technological developments became, by the 1930s, quite dramatic. The music sabhas, the theatre, the gramophone, the radio and cinema combined to bring about a flowering of classical music that had no parallel in the field of performing arts. Together they liberated music from the culture of patronage, which, while providing some much-needed encouragement in the early stages, had kept the public at arm's length. Music was snatched from the hands of the few and placed at the disposal of the many. The zamindar was replaced by the middle class.

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Suddenly, an entire generation seemed to burst forth with talent. This generation was colourful and alive, brimming with confidence in itself, unafraid to display its angularities even as it was proud to exhibit its skills. This period throbbed with widely differing styles and schools that seemed to pull in opposing directions, yet came mysteriously together under the rubric of 'Carnatic'. It was animated by a psychedelic breed of characters, each one revelling in his or her separateness from others, with egos exploding in brilliant hues. They constituted a motley band. There were purists and freewheelers, traditionalists and iconoclasts, crowd-pullers and crowd-evaders, wits and bores—but all of them estimable musicians.

Their idiosyncrasies were legion. Some of them would refuse to sing in concerts for which tickets were sold. Others would open up when the mood seized them—sometimes on the roadside, sometimes in a shop. Chembai Vaidyanatha Bhagavathar once sat on the floor of a Palghat bank and sang for a full hour because a clerk there was longing to hear him. Some would not perform for an audience at all on the principle that music was only for atma aanandam, inner bliss. Tiger Varadachari believed that a musician's task was to awaken the life force within and express it through song. Veena Dhanam was famous for holding her sessions in her house where she played for herself. Sometimes, visitors would be allowed to sit in, but if anyone so much as suppressed a cough, she would stop playing in mid-note. Maharajapuram Viswanatha Iyer was always breaking rules,

passing comments that dripped with wit and humour and outraging puritans with his unconventional ways, but none would dare question his musical genius. The great Ariyakudi Ramanuja Iyengar never tried to hide his reputation as a tippler; he would say that his name itself was an injunction to drink in public—ellorum ariya kudi (drink so that all others will know). Harikeshanallur Muthiah Bhagavathar, appointed court vidwan by the maharaja of Mysore, lived like a maharaja himself, draped in silks and jewels. During music festivals at his home town, he and fellow musicians would cover themselves with so much sandal paste that, when they bathed in the river, the waters would turn yellow and fragrant.

Great musicians they certainly were, but they were generally 'uneducated' in the customary sense of the term. Semmangudi Srinivasa Iyer went only to a thinnai pallikoodam, veranda school, in his village where studies were confined to a few Sanskrit slokas. His school-going stopped in the fifth class because no money was available for him to go to better schools further away. Yet he became a leading scholar of Carnatic music. 'Dancers and musicians of the time were educated in their arts, not in schools,' explained T. Sankaran, the grandson of Veena Dhanam. 'Give them a rupee and ask for change, they won't be able to work it out. But they can work out tala-rhythm calculations like a computer.' G. N. Balasubramaniam stood out as an oddity in this world because he began professional practice only after he obtained a BA Honours degree in English literature from the Madras Christian College in 1931. His educational background proved beneficial. His writings and lectures as well as the broadness of his ideas helped raise Carnatic standards even as his unique style led the way to a GNB school of singing, the GNB bani. He understood the grammar of music so well that he could reach out with confidence to those who did not. This ability helped him to serve as a bridge between the cerebral and melodic categories of music. English education also gave him the confidence to coin unusual terms. Once when he sang a Khamboji Raga and some listeners thought that he had strayed into Yadhukulakhamboji and Sankarabharanam ragas, he sang it again to show that he had not gone 'Yadhukulakhambojical' or 'Sankarabharanamic'.

GNB developed a trademark bani (musical style) of his own. This was the briga, i.e., rapid and intricate variations in notes. Rendered mostly in the form of vowels, they added excitement to the concluding phase of a raga. If GNB's briga style and university education made him different from all others, M. D. Ramanathan distinguished himself by his strict adherence to the rules of classicism. Within certain unbending parameters, he was still able to achieve bhava samudra, a peaking of emotions, in which he totally forgot himself to the delight of informed rasikas. The Alathur Brothers were always mathematically

precise in their renderings; clinical yet musically elegant. Madurai Mani Iyer's command of swara was such that each note he struck was in perfect unison with the sruti.

Among those who glittered were also eccentrics, ranging from the comical to the exasperating. Narayanaswamy Appa, Thanjavur's most famous mridangam artiste, would not squeeze or wring his bath towel lest he tax his fingers unduly; those precious fingers were exclusively preserved for playing the drums. Gopalaswamy, known as natana nayaka because of his artistry on the stage, would frequently get caught up in a frenzy of devotion, dress up as a woman representing Krishna's gopis and dance as he composed music. Krishnamachari, a veena virtuoso, always insisted on cooking his own food, especially his favourite dish puliyogarai (tamarind rice). He quickly became known as 'Puliyogarai Krishnamachari'.

Easily the most vexatious eccentric of the Carnatic world was the flautist T. R. Mahalingam, a child prodigy who burst on the scene in the 1930s. Such was his musical prowess that he could half-hear a complicated raga while playing country-style cricket, and faithfully reproduce it on his flute that night. People used to say he had a tape recorder in his brain. An ungainly man with disproportionate limbs, he was given to mood swings and was addicted to the bottle. Even at the most serious of classical concerts, he notoriously kept a flask of liquor by his side—not always disguised as coffee. Sometimes, he would reach a venue in a state of drunken stupor and four men would have to carry him on to the stage. Once seated among the accompanists and a flute pressed into his hands, he was miraculously transformed into a magician who could do wonders with the bamboo, with every principle in the Carnatic rule book scrupulously observed. Neither a doctor nor a psychologist ever came up with an explanation for this apparently supernatural phenomenon.

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It was a many-splendoured world of egotists, wits, windbags, masters of individual styles and eccentrics that beckoned the simple daughter of a simple woman from Madurai's singing streets in the 1930s. She entered with aplomb. Guileless and acquiescent, Subbulakshmi did not realize that she was, in fact, heralding something of a revolution. She had entered a man's world. Of course, women singers had attained fame before her, but they were confined to the stage, like K. B. Sundarambal, or to the screen, like S. D. Subbulakshmi. For the first

time, it was M. S. Subbulakshmi who demanded attention as a serious concert vocalist. By the time she began giving solo performances, Ariyakudi, Chembai and Maharajapuram had peaked as seniors. Still, the sky was filled with stars. GNB had begun his reign as the 'Prince of Carnatic music', behind Ariyakudi, the 'Raja'. A keen observer put the developing situation in a nutshell: 'Chittoor Subramania Pillai was carrying the flag for the manly Kancheepuram School. Musiri Subramania Iyer, excelling in soul-stirring passages in the lower octave, was crooning his way into the hearts of a select band of admirers. Just appearing on the scene was Semmangudi Srinivasa Iyer, breaking the sound barrier as it were with his initially unbroken voice which he lost no time in honing into a perfect unison with bhava and sruti. The inimitable Madurai Mani Iyer was keeping the audience swaying to the lilting cascades of his swaraprasthara. Film star and songster M. K. Thyagaraja Bhagavathar had captured the masses with his classical melodies... Rising to prominence were the likes of T. K. Rangachari, Sathur Subramaniam and Thanjavur Nanu... MS challenged them all for attention.' The musical establishment as well as the listening public were forced to sit up and take note of the way she did it. As it happened, her entry coincided with that of some other highly talented women. Each of them was so outstandingly meritorious that anything less than an equal footing with the men would have been a disservice, not just to the women, but to music. The glitter of the golden age of Carnatic music owed as much to M. S. Subbulakshmi, D. K. Pattammal, M. L. Vasanthakumari and N. C. Vasanthakokilam as to the men.

NCV streaked across the Carnatic sky like a meteor and faded away. (She died in her mid-twenties.) She had a voice that rivalled Subbulakshmi's and some old-timers believed that if she had lived longer, she could have been as celebrated as MS. MLV, twelve years younger than Subbulakshmi, adopted GNB's famous style of tremulous, cascading swaras. She excelled in alapana, elaborations. She was a versatile artiste who could sing with confidence in all the South Indian languages as well as in Hindi. Herself a Tamilian, she set out to propagate Purandara Dasa's Kannada compositions as well as Thiagaraja's Telugu creations. She once took offence when, at a concert in interior Andhra, she was told to sing only Telugu songs. She became a campaigner against parochialism in music. Taking to playback singing, she popularized the classical style through hundreds of haunting film songs. She had the calibre to think up dream projects like a Purandara Dasa Chair in universities. She herself became a teacher at philosopher Jiddu Krishnamurthi's famous Rishi Valley School (located near Madanapalle, Andhra Pradesh). She always spoke her mind on fundamental issues affecting music, something that Subbulakshmi could never

imagine doing and D. K. Pattammal never did. MLV died in 1990 at the age of sixty-two.

DKP, three years younger than Subbulakshmi, was in a class by herself not only because her husky voice was quite unusual among women singers but also because, after NCV's untimely departure, she was the only Brahmin among them. That was a material factor because it meant that she had a kind of reverse caste barrier to overcome when others who came from the 'entertainment class' only had the gender barrier to fight. DKP broke the Brahminic code for women when she took to public singing. The orthodox protested vociferously but, precisely because she was Brahmin, DKP's breakthrough had a wholesome impact on the cause of emancipating women musicians from the shackles of tradition. In the end, though, it was the quality of her music that gave DKP a place in the Carnatic pantheon. She built up the largest repertoire by any artiste in the classical field. She covered a vast range: from conservative ragas to titillating padams (romantic moods) and jawalis (love poems set to lilting music), from the stylistic masterpieces of Muthuswamy Dikshitar and Thiagaraja to Tamil's most inspirational composers of all time, Papanasam Sivan and Subramania Bharati. She was outstanding for the clarity of her delivery and the blending of sangeeta, musical quality, with sahitya, literary content. She also demonstrated that the intricacies of ragam-thanam-pallavi were not beyond women singers. In their musicality DKP and Subbulakshmi have been classed together. The cognoscenti have found in them commonalities such as a palpable dedication to music, an unceasing interest in learning, the ability to put one's individual stamp on a tradition-bound art, a disciplined regimen of leading their lives, and an attitude dominated by moderation and humility. By any musical yardstick the ladies belonged in the top bracket. But because of their gender, neither the music sabhas nor fellow musicians would initially accept them. When the great violinist Mysore Chowdiah agreed to accompany Subbulakshmi, it was considered a breaking of ranks. Palghat Mani Iyer (a mridangam maestro) condescended to accompany Pattammal only after his daughter was married to her son. When merit became overpoweringly obvious, the conservative establishment opened its doors to the women. The ultimate recognition came from those who mattered the most—the listeners. Rasikas would speak of Vasanthakumari, Pattammal and Subbulakshmi as a Trinity in themselves, just as Ariyakudi, Semmangudi and Chembai were treated as the modern Trinity. None of them were composers as were the original classical Trinity of Thiagaraja, Muthuswamy Dikshitar and Shyama Shastri. Nevertheless, the Tamil penchant to see a Trinity in each musical generation implied an attitude of veneration, which, considering the calibre of those

constituting the triple Trinities, was fully deserved. On the other hand, it could also suggest a collective inclination to set high standards against which to measure a generation's artistic worth.

MS in a concert with violin legend Mysore Chowdiah

The distaff side of the twentieth-century generation passed the test in style. But it was the proverbial hard day's night for Subbulakshmi, her peers and their families. The discrimination against women not only covered all facets of life; the women themselves accepted it as their natural fate. The ostensible advantage the Madurai Meenakshi Temple bestowed upon women proved to be no more than a mythical flourish. In fact, in temple towns like Madurai, the exploitation of women musicians and dancers was institutionalized in the name of god. The situation was indeed ironical because the protector and patron saint of India's musicians was female.

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Glossary

Madhurapuri: Present day Madurai, a city in Tamilnadu which enshrines the famous Meenakshi- Sundareshwara Temple

Satellite Shrines: The other shrines housed along with the main shrine in a temple

Appendages: a thing that is added or attached to something larger or more important

Eulogies: a speech or piece of writing that praises someone or something highly, especially a tribute to someone who has just died.

Interpolator: trying to insert (something of a different nature) into something else

Thirujnana Sambandar, Thirunavukkarasar and Sundaramurthy Nayanar: Three of the group of 63 saints called Nayanmars, who lived in Tamil Nadu during the 6th to 8th centuries CE, who were devoted to the Hindu god Shiva.

Thevaram: Hyms sung by the 63 saints in adoration of Lord Shiva

Raga: the melodic element and is crafted by improvisation on fixed patterns of ascent and descent.

Tala: the rhythmic structure on which the melody is laid.

Kriti: format of musical composition especially Carnatic – Consisting of Pallavi, the equivalent of a refrain in Western music, Anupallavi, the second verse, which is sometimes optional and Charanam, the final (and longest) verse that wraps up the song.

Agastya: a revered Vedic sage of Hinduism to whom Lord Shiva granted the knowledge of Tamil Language

Dravida sangeetham: Hymns sung by Bhakti Movement poets of South India that eventually dismantled Brahmin hegemony in the Subcontinent

Sangam period: the time between 400 BCE and 300 CE, which is identified as the time when earliest available Tamil literature is identified.

Purandara Dasa: a renowned composer of Carnatic music, a great devotee of Lord Krishna, a Vaishnava poet, a saint and a social reformer.

Coalesced: come together to form one mass or whole.

Dissonance: lack of harmony among musical notes

Aficionados: a person who is very knowledgeable and enthusiastic about an activity, subject, or pastime

Virtuosity: great skill in music or another artistic pursuit

Esoteric: intended for or likely to be understood by only a small number of people with a specialized knowledge or interest.

Peripatetic: travelling from place to place, in particular working or based in various places for relatively short periods.

Undulating: move or go with a smooth up-and-down motion

Partisans: a strong supporter of a cause, or person
Fortuitous: happening by chance rather than intention
Kutcheri: Concert
Zamindars: Land lords

Suggested Questions:

1.What picture of societal divisions in Indian society does TJS George offer in this extract?

2. Describe the bond MS shared with the Madurai Meenakshi temple.

3. How does TJS George trace the evolution of Carnatic music in the extract?

4. Write a note on the Tamil music (tamil isai) movement in Tamil Nadu.

5. Discuss the differences between western and Carnatic music as explained in chapter 1.

6. How did the" kutcheri" (concert) system evolve in the 19th century?

7. Comment on how the radio and the gramophone contributed to the popularization of Carnatic music.

8. Discuss the contributions of Ariya kudi to Carnatic music.

SECTION: V

Facets of Language

FACETS OF LANGUAGE
COHESION AND COHESIVE DEVICES

The sentence is the largest grammatical unit that can be analysed and described in terms of constituent units, namely clauses. But in actual language use, we have stretches of language larger than a sentence. In speech and writing, we link sentences together to form a unified, meaningful whole. There are various means by which we achieve this linkage between sentences.

When we hear someone speaking or read a piece of writing, we do not consciously try to interpret the means of linkage used between sentences, just as we do not analyse the grammatical structures used at the levels of the sentence, the clause and the phrase. But if the sentences are not appropriately linked together, we immediately become aware of disjointedness in the same way that we become conscious of ungrammatical structures when we come across incorrect usage.
A study of the structure and usage of English would, therefore, be incomplete without a description of the various devices used to link sentences into unified and meaningful wholes. The quality of unifiedness that a stretch of language of the various devices used to link the sentences is called **Cohesion** and the devices used to achieve cohesion are called **Cohesive** devices.

Coherence: Coherence is the quality of being logical and consistent, the quality of forming a unified whole. It refers to the general sense that a text makes, through the organization of its content, both in speech and writing. Coherence refers to the ways in which the parts of a piece of writing are linked together to form a whole. It is the broader characteristic of unity of a text.
Cohesion is the grammatical and lexical linking within a text or sentence that holds a text together and gives it meaning.
Cohesive Devices are words or phrases that link a sentence or a text and indicate their relationship. They are also called linkers, logical connectors or transitional words.

An important feature of inter-sentence cohesion is that various devices, lexical, semantic and syntactic, function together to link sentences to form a unified and meaningful whole and they cumulatively influence the interpretation of the development of thought from one sentence to another.
Further, in addition to the linguistic devices like the lexical, semantic and

grammatical devices, there are many pragmatic devices that depend on contextual features like the shared knowledge between the speaker/writer and the hearer/reader and beliefs and perceptions about the words, which also contribute to inter – sentence cohesion. We will study in detail the linguistic, i.e., the lexical, semantic and grammatical devices of inter-sentence cohesion.

LEXICAL DEVICES

These are mainly of two types:

(a) Repetition of words, as in,

1. Foreign languages like French, German, Italian and Russian are taught in our University. Of these, French is very popular among students.
2. Every parent watches eagerly the child's acquisition of each new skill – the first spoken words, the first independent steps, or the beginning of reading or writing. It is often tempting to hurry the child beyond the natural learning rate, but this can set up dangerous feelings of failure and states of anxiety in the child.

(b) Repetition of Root Morphemes, as in,

1. Parents vary greatly in the degree of strictness or indulgence towards their Children. Some may be especially strict in money matters, others are severe over times of coming home at night, punctuality for meals or personal cleanliness.
2. A strict vegetarian is a person who never in his life eats anything derived from animals. The main problem of a vegetarian on a long – term basis is the difficulty of getting enough protein- the body-building element in food.

Collocation clusters:

Every language has certain words that go together or co-occur. These words have a tendency to occur naturally with each other and are called collocations.

1. Ratna is a beautiful girl who is a great dancer too.
2. As it is a hot day, I prefer a soft drink.

Some common word combinations such as 'bright Sun', 'heavy traffic', 'good example', 'raw materials' etc. are collocations, which are the essential building blocks for effective communication. Collocation is another form of cohesion in a text.

When we consider lexical devices of inter-sentence cohesion, we take into account only lexical words like nouns, verbs, adjectives etc. And not grammatical words like articles, prepositions, etc.

SEMANTIC DEVICES

There are as many types of semantic devices as there are meaning relationships that we can identify between words. The important ones are:

Synonymy

1. As auction is usually advertised beforehand with full particulars of the articles to be sold and where and when they can be viewed by prospective buyers. If the advertisement cannot give full details, catalogues are printed and each group of goods to be sold together, called a "lot". It is usually given a number.

In this example, there are two pairs of synonymous words between the two sentences, namely, *particulars* and *details*, and *articles and goods*.

2. There are two main things that make aircraft engineering difficult: the need to make every component as reliable as possible and the need to build everything as light as possible. The fact that an aeroplane is up in the air and cannot stop if anything goes wrong makes it perhaps a matter of life or death that its performance is absolutely dependable.

Antonymy

1. A buyer succeeds in getting a high price by encouraging two business competitors to bid against each other. It is largely on his advice that a seller will fix a "reserve' price, a price below which the goods cannot be sold.
2. The house in front of ours has a good exterior. But the interiors are clumsy.

Hyponymy

1. Metal, values by weight, preceded coins in many parts of the world. Iron, in lumps, bars or rings is still used in many countries instead of money.
2. In France always send flowers before visiting a home for dinner. But don't send chrysanthemums; they're for funerals.

Part-Whole Relationship

1. Read the passage through slowly. In each paragraph there is one sentence which doesn't belong.
2. In winter, cover the engine but not the compartments, of the car with an old blanket or rug to shield it from cold winds.

Meaning Association

1. When you move into a new home, even if it is fitted with security locks, change them. You don't know who may have duplicate keys.
2. Industry adds its poisons to the rivers. Factories cluster round the coastline and even the most modern rarely has proper waste-treatment plant.

GRAMMATICAL DEVICES

There are various grammatical devices that are frequently used to link sentences.
Substitution: In order to avoid repetition of words like nouns, verbs, adverbs, etc., we often use appropriate pro-forms to substitute for these words. Examples are:

- Substitution of nouns/noun phrases by pronouns.

1. Susheela's mother lives alone in Bangalore. She has a one-roomed flat and her only income is her pension of Rs. 1000.
2. My nephew wants to become a lawyer. He has joined the Law College this year.

- Substitution of verbs/Verb phrases with the following object and adverbial, if any by auxiliaries.

1. Asha has come back?

   Yes, she has.
2. You will call them tomorrow?
   Yes, I Will.

- Substitution of adverbials by suitable pro-forms

1. I met my old friend at the library. She had come there with her daughter.
2. Beena went for an interview yesterday. It was then that they told her that they were looking for an experienced teacher.

- Substitution of a whole clause / sentence

1. The gold prices are going up.
2. All the newspapers are saying so.
3. He may look for a different job. If so, he should try in a private school.

Ellipsis

Ellipsis is omission in order to avoid repetition and is sometimes considered to be substitution by nothing or zero. The important point is that what is omitted is recoverable from the preceding sentence. Ellipsis occur frequently in spoken interaction involving two or more speakers. Examples are:

1. A: Have they taken the entrance test?
   B: Yes

Here *Yes means Yes, they have taken the entrance test*.

2. A: Did the doctor send him home from the hospital?
   B: Yes, This Morning.

Here B's reply means *the doctor sent him home from the hospital this morning*. Ellipsis also occurs in writing and in monologue. For Example,

1. The college has a very good reputation. The students 9 of the college) are very happy about the teaching and the facilities (In the college).

The Omitted items are indicated within brackets.

Reference: The definite article, *the*, and the demonstratives, *this*, *that*, *these* and *those* are frequently used to refer back either (1) to a noun/noun phrase in the preceding sentence or (2) to the whole of the preceding sentence or a set of preceding sentences.

(1). Noun phrase reference

1. A four-year-old-child was kidnapped yesterday. The police were able to rescue the child this morning.
2. She wrote a book on the history of music two years ago. The book has been

reprinted twice already.

In these examples, the use of the define article, *the,* in the noun phrases, *the child* and *the book* in the second sentence establishes the link between the two sentences by anaphoric reference to the noun phrases *a four-year-old-child* and *a book on the history of music* in the first sentence.

Demonstratives also can be used to link sentences by anaphoric reference, as in.

1. Our College has started a course on Environmental Sciences. The course is very interesting and hence very popular.
2. My friend took me to see an interesting movie about a young African woman's struggle to become a singer. I would like to see that movie again as I liked it very much.

In all these examples of linking sentences by anaphoric reference, the noun phrases in the two sentences have identical heads, namely, *child, book, course* and *movie*. The device of anaphoric reference works equally effectively even when the noun phrases in the two sentences have different words as heads. Examples are:

1. She brought her young son with her. The boy was bored and restless and she had to leave early.
2. Some theatre in Bangalore have introduces online booking of tickets. This facility has been greatly appreciated by movie-goers.

(2). Sentence Reference

1. His high-profile job gave him very little time to spend with his family. That is why he decided to quit at the end of the last year.

2. Towards the end of our stay in London, our friend took us to Wimbledon and we hoped to get tickets to see some of the tennis matches. When we went in, the first semi-finals were going on and we were told that there was no way we could get a glimpse of the Centre Court. But when the first match was over, many spectators left giving away their tickets and we managed to get tickets to see the second semi-finals match.

This is how we got a chance to watch a match on the famous Centre Court at Wimbledon.

The word *this* in second sentence refers back to the whole of the three preceding sentences.

An interesting feature about the demonstrative *this* is that it can be used for forward or cataphoric reference, whereas *that* cannot be used in this way. For example,

1. This is how she got the job as a technical writer. She was teaching in a college but thought that she should look for a job with a better pay. She did some freelance writing jobs for some companies and got experience in writing technical documents. The next time she sent her resume to a well-known company, they offered her the job as a senior technical writer.

This in the first sentence here cataphorically refers to the three following sentences.

Logical connectors

There are three types of logical connectors that link sentences by signalling logical relationship between them. They are (1) Conjunctions, (2) Adverbials and (3) Enumerators.

Conjunctions

The conjunctions and, but and or, when used to link sentences, generally indicate relationships of addition, contrast and choice. Examples are:

1. She took the children to the Amusement Park. And she bought them lovely gifts too.
2. He applied for admission in the Law College. And he also took the entrance test for the Management course.
3. She sent the company her resume last month. But she hasn't heard anything from them.
4. The pay was not very good. But I decided to accept their offer because the job was interesting.
5. He'll call you tomorrow. Or he'll e-mail you about the results.
6. She can continue her studies and do a postgraduate degree. Or she can take up a job and later do a distance learning programme.

Adverbials

Adverbials, namely Conjuncts, function as links between sentences.
Some examples are:

1. Bureaucrats only thought about budget deficit. Academicians, on the other hand, were worried about the quality of research in the universities.
2. Heavy rains lashed the city for more than two hours. Consequently, the roads were flooded and traffic came to a halt.
3. They did not approve of the way he worked. They had to acknowledge, nevertheless, the effectiveness of the methods he used.

The conjuncts used in these examples indicate the logical relationships between the sentences they link, namely, contrast, result or consequence and concession, respectively.

Enumerators

When we wish to list/mention a number of factors, we use enumerators like first(ly), second(ly), third(ly), finally/lastly, etc. To indicate the sequence in which these factors are mentioned. For example,

There are several factors that have to be considered before we decide on this proposal. Firstly, we have to see whether we can meet the costs. Secondly, we have to examine if the job can be done in 30 days. Thirdly we must find out if we have the various kinds of expertise required. Finally, the question of what profit we can make is also to be looked into.

Time and Place Relaters

(1) In narration, we use different expressions to indicate the time sequence in which certain events happened. For example,

1. She got a degree in physics**.** Then she went on to do the Civil Services Examination and joined the Administrative Service.
2. He won the Parliamentary elections this year. Before this he had been a member of the Upper House twice.
3. She submitted her Ph.D. thesis in March last year. Three months later she got a job as Assistant Professor in the University.

(2) In descriptions, similarly, we use expressions to indicate spatial location in relative terms. For example,

1. Thousands of people filled the auditorium much before the show begin. The organizers and security people stood at the entrance to stop more people from entering as there were no seats vacant inside.
2. We were caught in a traffic jam. The car in front had broken down and we could not move till it was towed away.

Indicators of Similarity and Contrast

There are certain expressions we use to indicate similarity or contrast between sentences, as in,

1. The successful businessman gave ten million dollars to the children's charity. Similar donations came from various religious organizations in the country.
2. Of the two sisters the elder wants to study literature. The younger one's interests are very different.

Parallel Structures

The use of parallel grammatical structures can be a very effective means of linking sentences. We often find the use of this device in literary use of language, particularly in poetry. It is also used for rhetorical effect in advertisements, public speeches, etc. Examples are:
And so, my fellow Americans: ask not what your country can do for you- ask what you can dor for your country. My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

John F. Kennedy, Inaugural address, 1961

Those that I fight I do not hate
Those that I guard I do not love

W.B. Yeats, *An Irish Airman Foresees His death*

Shylock: If you pick us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
And if you wrong us, shall we not revenge?

William Shakespeare, *The Merchant of Venice*, Act lll Scene 1

Often in instances of the use of parallel grammatical structures, there are also

SUMMARY

In speech and writing, we link sentences together to form meaningful and unified wholes. **Coherence** is the logical and consistent meaning that a text generates through the organization of its content.

The linguistic devices that we use to link sentences are called **Cohesive device** and the quality of unifiedness that a stretch of language has is called **Cohesion.**

The linguistic devices used to link sentences are mainly of three types, namely, **Lexical devices, Semantic devices**, and **Grammatical devices**.

Lexical devices take the form of **repetition of words** (The jewel value of brilliant diamonds depends greatly on their colour. The usual colours of diamonds are white, yellow, brown, green or blue-white.) **repetition of parts or root morphemes of words** (People differ greatly in their claims to dreaming. Some say they dream every night, others only very occasionally). **Collocations –** word clusters like, good weather, delicious food act as building blocks of language.

Semantic devices used to link sentences are **synonymy** (She is always cheerful. It is a pleasure to deal with such a good-tempered person), **antonymy** (He asked me to be calm. But I was very anxious**)**, **hyponymy** (The child loves animals. She is asking her mother to get her a puppy), **part-whole relationship** (They asked for permission to remove the tree by its roots. But the forest department said that they could cut only some branches) and **meaning association** (I expected the movie to be **entertaining**. It really provided a lot of fun and amusement).

Grammatical devices used to link sentences are **substitution** (The players were tired. They did not want to play that evening), **ellipsis** (When will you come? Tomorrow), **reference** (The train took 36 hours to reach Delhi. They found the journey tedious), **logical connectors** (he took every care to see that all the arrangements were made for the conference. Yet the delegates were not satisfied), **time and place relaters** (Please come to the office on Monday. We'll discuss the matter then), **indicators of similarity and contrast** (The students were unhappy about the changes in the syllabus. The teachers reacted differently) and **parallel structures** (the price went up. The demand came down).

other devices like lexical repetition or semantic relationships between words. The use of parallel structures reinforces the other links.

SAMPLE QUESTIONS:

1. What is Coherence?
2. What is a cohesive device?
3. How is coherence achieved in a text?
4. Name the three linguistic devices of Cohesion.
5. Discuss any two lexical devices with examples
6. Discuss any two semantic devices with examples
7. Discuss any two grammatical devices with examples
8. What are enumerators?

FUNCTIONS OF LANGUAGE

Language is the most important tool of communication invented by human civilization. Language helps us share our thoughts, and understand others. It's hard to assess the importance of language in our lives. Every time we speak, we do it with a particular purpose. Sometimes we want to deliver a message, or express our feelings. We use language to ask for help, or just to share a joke.

Generally, five main functions of language are identified as informational function, aesthetic function, expressive function, phatic function, and directive function. Any language is determined by a number of factors, such as social background, attitudes, origin of people etc. Language is always related to the situation it is used within. Every person has a certain social background, and this is what determines one's language. We are going to consider different functions of language and their connection to social circumstances as we use language in every situation, every time we need something. In turn, our needs determine our language, since we choose a type of language that is most effective for our needs.

Every one of our sentences has its particular function. It may express a statement, or a question. It also may be just an exclamation. If we want to know something, we create a sentence in the form of a question. In other cases, if we want to share information or emotions, we choose a statement structure.

Five Functions

According to Geoffrey Leech (1974), there are five main functions of language.

I. **Informational function**: This function can be considered most important, since it helps us deliver messages, describe things, and give the listener new information. Actually, it is communicating a message to others to transfer information. The informational function is also referred to as the referential function.

Ex: 1. The provision stores has closed down due to the curfew in the area.
2. This disease has the same symptoms as pneumonia.
3. The bus is over- crowded.
4. Newton's third law of motion states, action and reaction are equal and opposite.

II. **Expressive function**: When language is used to express our thoughts, ideas, emotions and feelings, it is an expressive function. There are words that are used to express attitudes and feelings, which don't deliver any particular information. This function of language is used not to deliver a message, but to express feelings and impressions. While the informational function can be illustrated by an encyclopedia article, the expressive function can be illustrated with literature and poetry.

Ex: 1. I love this movie so a lot.
2. Psychology is my favourite subject.

In these sentences a person's feelings are expressed rather than giving information on the subject

III. **Directive function:** This function of language is used to induce certain actions or reactions. The example of such a function is a command or a request. Here affective and situational meanings of a phrase are more important than a general meaning, which makes this function somewhat similar to the expressive function. The directive function is a function of social control and interpersonal interaction. Another feature of this function is that the reaction of a listener is even more important than a thought expressed by a speaker, since this reaction determines whether such a phrase achieved the target or not. When we ask someone to bring us something, it's a directional use of language. We motivate somebody and influence his or her behaviour in a certain way. Sometimes directive sentences may express more than one function.

It is necessary for us to know that language can perform multiple functions at a time. Functions of language cannot be restricted to one and only function as there are layers of meanings and many functions happening at a time, in a given situation.

For example, if we say "I'm hungry", it means both information about us, and a request for food. This sentence also expresses our feelings, so this example represents three functions of language in one short sentence.

Ex: 1. Please close the door.

2. Bring your identity card for verification tomorrow.

IV. Aesthetic function: According to Leech (1974), this function doesn't have any particular purpose. Here words and sentences are considered as linguistic artifacts. This function serves neither as a request nor as a message. The aesthetic function helps us use words as a tool of a poetic art, and as certain signs. Here the beauty of chosen words and phrases is more important than usefulness of the information. For the sake of such a function, we use different adjectives, such as "gorgeous", "elegant", "stunning", and so on.

Ex: 1. O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune

By Robert Burns

2. I wandered lonely as a cloud
That floats on high o'er vales and hills,

The Daffodils by William Wordsworth

3. Save money, Live better … Walmart - tagline

4. KFC – 'It's Finger Licking good'….

KFC - tagline

According to Jacobson (1933), who studied this function of language in depth, the aesthetic function depends not only on structure, but on cultural norms as well.

V Phatic function: The only purpose of such a function is to maintain social relationships, and to begin, or continue the conversation. A well-known example from British culture is a small talk about the weather. Such a talk doesn't provide us with any important information. It doesn't express our feelings, but it helps us to interact with people. Every time we meet somebody on the street, we can talk about the weather, or work, or children, it doesn't matter. The real reason for such a talk is not our interest, but simply our desire to talk. Of course, such conversations may also contain some interesting information, but it's not necessary.

Ex: 1. Hello, how are you? Haven't seen you in ages!

2. Hey, I like your jacket.

Suggested Questions:

I.

1. Mention the five functions of Language.
2. Define Informational function and give an example
3. What is an Expressive function? Give an example
4. What is meant by a Directive function of language? Give an illustration
5. Explain the Aesthetic function of language with an example.
6. Discuss Phatic function with an example

II. Identify the function in the following situations:

1. Ragini wanted her teacher to sign her leave letter. She said, "Madam, I am going to my native place. I request you to grant me three days leave".
2. The Manager of the Bank said, "We have to follow the new timings from tomorrow, it is going to be 9 a.m. to 6 p.m.".
3. The young girl looked at the bunch of flowers and exclaimed' "Wow! The thing of beauty is a joy forever".
4. As Mohan walked down the street, he met his neighbour and said, "Hi, good that we met, these days I find no time to go around to meet people".
5. Raghav said to his friend, "these days it is necessary to have a GPS to find your route to any destination. It is imperative".

Model Question Paper

Indian Writing in English and Facets of Language

Time: 3 Hours **Max. Marks: 100**

Instruction: Answer all Sections

Section – A

(Poetry)

I A) Answer **any one** of the following: **(1X15 = 15)**

i. '*To a Buddha Seated on a Lotus*' is a contrast between peace and perfection. Elucidate.

ii. Examine Daruwala's sense of loss of his culture and family bonding in '*Migrations*'.

B) Write a short note on **any one** of the following: **(1X5 = 5)**

i. Corruption in Ezekiel's poem.

ii. The description of eunuchs in 'Dance of the Eunuchs'.

iii. Odour in 'From Bombay Central'.

Section – B

(Novel – The English Teacher)

II A) Answer **any one** of the following: **(1X15 = 15)**

i. Discuss the significance of Sushila's spirit in the novel 'The English Teacher'.

ii. How does Krishnan evolve as a better teacher and family man through the progress of the story?

B) Write a short note on **any two** of the following: **(1X5 = 5)**

i. Leela

ii. House hunting episode

iii. Krishnan's life at Albert Mission College hostel

iv. Sushila.

Section – C

(Drama – Seven Steps Round the Fire)

III A) Answer **any one** of the following: **(1X15 = 15)**

i. 'Seven Steps Round the Fire' highlights the socio-psychological problems related to the existence of eunuchs. Substantiate.

ii. How does Uma try to establish the individual identity of hijras and expose corruption and dubiousness of the ruling class?

B) Write a short note on **any two** of the following: **(1X5 = 5)**

i. Subbu

ii. Uma as a subaltern

iii. Subbu's death

iv. Kamal.

Section – D

(Essays and Short stories)

IV A) Answer **any one** of the following: **(1X15 = 15)**

i. 'The Tiger in the Tunnel' is a story of courage, strength and determination. Elucidate

ii. How did Subha manage to keep herself away from the societies neglect and ridicule in Tagore's story?

B) Write a short note on **any one** of the following: **(1X5 = 5)**

i. Tembu in 'The Tiger in the Tunnel'

ii. Dom Moraes' experiences in Chhote Dangar

iii. Contributions of Ariyakudi to Carnatic music.

Section – E

(Facets of Language)

V Answer all the questions

1) Define Coherence and cohesion with examples **3**

2) What is the function of parallel structures? Give examples **3**

3) Define the aesthetic function with an example. **2**

4) Identify the lexical devices - repetition of root morphemes and collocation clusters in the following sentences and name them. **2**

a. The untidy and unhappy boy walked down the street in search of his lost puppy.

b. She has a deep-rooted faith on her religion

5) Identify the grammatical devices - synonymy, antonymy and hyponymy in the following sentences and name them. **3**

a. The players in the game have to be fair and the umpires unbiased.

b. The wood that is used to make windows and doors are teak.

c. Valuables have to be kept securely in the bank as it is unsafe to be kept at home.

6) Substitute proper conjunctions and adverbials in the following sentences. **2**

a. I'd like to thank you _____ the lovely gift (because, for, so)

b. She is not very good at it. We should, _____ give her a chance (consequently, on the other hand, however)

7) Read the following passage and answer the questions

Passenger: Could you tell me the bus I have to take to go to Hotel Inchara, J P Nagar from Majestic?

Conductor: Yes. Board bus number 215 from Platform 11.

Passenger: How is the frequency of the bus? I'm already very tired of waiting.

Conductor: I think it is one in 15 or 20 minutes.

Passenger: Do I have any other option? I'm already very tired of waiting.

Conductor: You can board bus number 2 and alight at J P Nagar 15th Cross and walk down to the hotel. Bus number 2 is more frequent.

Passenger: Thank you Mr. Conductor.

Conductor: You are welcome.

Identify examples of

a. Phatic function **1**

b. Informational function **1**

c. Directive function **1**

d. Expressive function **2**