

***READINGS ON INDIAN
LITERATURES***

(ENG3 A05)

III SEMESTER

COMMON COURSE IN ENGLISH

(2022 Admission)

CBCSS



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Study Material

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Common Course in English

READINGS ON INDIAN LITERATURES (ENG3 A05)

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PREFACE

For the third semester of undergraduate programmes, **Readings on Indian Literatures (ENG3A05)** is the required textbook for English Common Course. Indian literature covers a wide range of works that date back to many centuries and include epic poetry, religious texts, plays, novels, and short stories, among other genres. It is one of the most linguistically diverse literary traditions in the world because these works are written in numerous regional languages, including tribal languages. **Readings on Indian Literature** are divided into four modules and include plays, short films, prose narratives, poems, and short stories. All of the texts in this textbook are either written in English or have been translated from different Indian languages, including tribal languages. The book covers various themes and subjects in the Indian context as well.

MODULE I – POEMS

1. SMALL TOWNS AND THE RIVER

Mamang Dai

ABOUT THE AUTHOR

MAMANG DAI (1957 - PRESENT)

Indian poet, novelist, and journalist Mamang Dai is based in Itanagar, Arunachal Pradesh. She is a member of the Adi tribe. She was chosen for the IAS in 1979, but she later left to pursue a journalism career. She is the first female IAS candidate from her state. She contributed to the Telegraph, Hindustan Times, and the Sentinel while working as a journalist. She has also worked as an anchor and interviewer for radio, TV-AIR, and DDK, Itanagar. She was hired as a programme officer at the WWF, or World-Wide Fund for Nature, where she worked on the programme for the Eastern Himalayas Biodiversity Hotspots. She formerly served as the Itanagar Press Club's secretary. The Arunachal Pradesh Union of Working Journalists (APUW) was led by her. Arunachal Pradesh State Public Service Commission appointed her as a member in 2011.

Her Major Works

Non-fictional works include *Mountain Harvest: The Food of Arunachal Pradesh* (2004) and *Arunachal Pradesh: The Hidden Land* (2003). *The Sky Queen* and *Once Upon a Moontime* are folklore texts. In 2006, *The Legend of Pensam*, her debut book, was published. Other works include *Escaping the Land* (2021), *The Black Hill* (2011), and *Stupid Cupid* (2008). *River Poems*

(2004), *The Balm of Time* (2008), *Hambreelmai's Loom* (2014), and *Midsummer Survival Lyrics* (2014) are just a few of her poetry collections.

She started out writing romantic poetry and short stories. She turned away from the subject of the self to concentrate on a broader perspective. She considers the feeling of a tight-knit community found in more isolated towns and villages. She has held a variety of positions, some of which are General Secretary of the Arunachal Pradesh Literary Society, member of the North East Writers' Forum, and General Council Member of Sahitya and Sangeet Natak Akademi.

The Indian government awarded Padma Shri to Mamang Dai in 2011. In 2003, the Arunachal Pradesh government awarded her the yearly Verrier Elwin Prize for her book *Arunachal Pradesh: The Hidden Land*, which explored the traditions and culture of her homeland. She was honoured with the Sahitya Akademi Award for her novel *The Black Hill*.

Her writing style is impressive because it skilfully blends familiarity and imagination. Although you almost immediately feel a connection to what she is saying, you also feel as though you are reading something completely new.

(Poem)

Small Towns and the River

Small towns always remind me of death.
My hometown lies calmly amidst the trees,
it is always the same,
in summer or winter,
with the dust flying,

or the wind howling down the gorge.

Just the other day someone died.
In the dreadful silence, we wept
looking at the sad wreath of tuberoses.
life and death, life and death,
only the rituals are permanent.

The river has a soul.
In the summer it cuts through the land
like a torrent of grief. Sometimes,
sometimes, I think it holds its breath
seeking a land of fish and stars.

The river has a soul.
It knows, stretching past the town,
from the first drop of rain to dry earth
and mist on the mountaintops,
the river knows
the immortality of water.

A shrine of happy pictures
marks the days of childhood.
Small towns grow with anxiety
for the future.
The dead are placed pointing west.

When the soul rises
it will walk into the golden east,
into the house of the sun.

In the cool bamboo,
restored in sunlight,
life matters, like this.

In small towns by the river
we all want to walk with the gods.

INTRODUCTION OF THE POEM

The poem "Small Towns and the Rivers" by Mamang Dai is from the poetry collection *River Poems*, published in 2004. Due to her residence in Itanagar, Arunachal Pradesh, Mamang Dai's depictions of the small towns, rivers, and valleys reveal how close she is to her native land. The poem perfectly captures the spirit of Arunachal Pradesh with each subtle movement. The poem's spiritual overtones and reference to tuberoses also make it obvious to readers that it is an Indian composition. The poem also shows how closely knit the citizens of Indian "small towns" are. Strangely, the death of a neighbour hurts the entire town. Using this method, the poet successfully portrays the morals and character of those who live in India's small towns and rural areas.

ANALYSIS OF THE POEM

The first paradox is introduced in the first stanza of "Small Towns and The River". According to the poet, the only thing

that "small towns" can bring to mind is death. Despite living in a town that is surrounded by trees, she leads the same life. The poet sees town life as a monotonous journey that ends with death. The synecdoche of the dust in this section serves as yet another representation of death. The atmosphere is made even more depressing by the wind's howling. Onomatopoeia (imitation of natural sounds) is used in this situation with a negative undertone.

The poem's second stanza explores the subject of death. A recent death took place in a small town. The news saddens the poet, who laments the loss. The wreath of mourning, resting on the bosom of a dead man, somehow reminds the poet of her own mortality. In this stanza, the poet presents the tuberose as a sign of impending death. The phrase "Life and death" are also repeated twice in this stanza. It makes reference to a cycle of life and death that never ends. These two things come and go. According to the poet, "only the rituals are permanent." The proverb, "Nothing is permanent except birth and death," is actually reversed by the poet in this instance. The poet's disillusionment with life after seeing numerous deaths is reflected in the last two lines.

In the third stanza, the poet contrasts two ideas. She spoke about mortality in the previous stanzas. In this section she emphasises the river's enduring nature and claims that it is alive. It travels across countries in the summer. She now uses a metaphor, calling the river's flow during the dry season a "torrent of grief." The river is also personified by the poet to suggest holding one's breath and looking. She envisions the river as an explorer making his way to a location with fish and stars. This representation of the landscape shows the direction and flow of the river.

In the fourth stanza of the poem, the phrase "The river has a soul" is repeated. The river is aware of the towns that have been visited by the cold hand of death. She knows more than just the towns. She is accustomed to both the first raindrops that refresh the deserted ground and the mist that drapes like a scarf over the mountaintops. Another crucial fact that she is aware of is the immortality of water. The poet also grants the river eternal life by doing this.

The fifth stanza of the poem presents yet another contrast. The poet first refers to the "shrine of happy pictures" of childhood. Childhood is the period of development. Childhood photos can bring back cherished memories of the soul's youthful innocence. As a result, she compares childhood to a shrine. It is unfortunate that small towns worry about the future. This is motivated by the poet's impending fear of passing away. In the lines that follow, the poet talks about the eternal nature of the soul. The prospect of escaping mortality's burden and ascending to the "house of the sun" in the "golden east" gives the poet new life.

In this brief section, Mamang Dai discusses the importance of living in "Small Towns and The River." The poet makes a comparison between life and how sunlight warms chilly bamboo. Although fleeting, it is still beautiful. In addition, the "cool bamboo" alludes to the physical body, while the sun denotes the soul. Sunlight, according to the poet, is essential for all living things. Similar to how life depends on the spirit of the universe.

In the final two lines of the poem, Mamang Dai releases her lifeless ideas from her mind. She argues that being raised in a small town gave her strength. She is now thinking about spirituality and eternity. The poet's desire to "walk with the gods" after death is shared by others from the "small towns" as

well. This section emphasises the poet's belief in heaven and eternal bliss. The final line also contains a repetition of the "w" sound. The final section's harmonious rhythm captures the poet's peaceful attitude.

MAJOR LITERARY DEVICES

Paradox

The poem opens paradoxically.

When a writer combines contrasting and contradictory elements to reveal a deeper truth, they are using a paradox. The poet frequently links small towns or other similar habitations to the concept of death.

Personification

Personification is a literary technique that involves imputing human traits onto inanimate objects to evoke an emotional response. The poet personifies her "hometown," "dust," and "wind" in the poem.

Enjambment

When a line is terminated before it would naturally stop, it is called enjambment. It serves as a line transition or continuation. Other than that, enjambment is used to connect the lines of the second stanza and the other stanzas most of the time.

Pathetic Fallacy

The term "pathetic fallacy" refers to the projection of human feelings and behaviours onto naturally occurring, non-human objects. The poet, however, employs pathetic fallacy in "sad wreath of tuberoses".

Epigram

An epigram is a condensed, humorous, and occasionally surprising statement. It can be a standalone piece or a line in a book or poem. There is an epigram that goes along with it: "Life and death, life and death, / only the rituals are permanent."

Simile

A simile is a comparison that uses the words "like" or "as" between two dissimilar things. The comparison of the river to a "torrent of grief" in the third stanza contains a simile. There is a metaphor in "torrent of grief".

Metaphor

Without using the words "like" or "as," a metaphor helps the reader understand an object, person, situation, or action. Continuing, "dreadful silence" contains a metaphor that is specific to the author.

Refrain

Poetry and music both use refrains. They are repetitions of text that frequently occur at the conclusion of a stanza or verse. The fifth stanza begins with the refrain, "The river has a soul."

Alliteration

A literary device known as alliteration employs a repeated sound at the start of several words that are grouped together. Both poetry and prose use it. Alliteration is present in "mist on the mountaintops" as well. The letter "m" is repeated here.

Metonymy

A situation in which one term is used in place of another is referred to as a metonymy, which is a type of figurative language. Metonymy appears in "golden east" in the next stanza.

Periphrasis or circumlocution

When a writer or character avoids saying something they want to say, this is known as circumlocution. When a writer decides to use more words than necessary to discuss a subject, this is known as periphrasis. It happens in a variety of circumstances. The "house of the sun" also includes a periphrasis or circumlocution. The final two lines, however, contain a further paradox. The idea presented in the poem's earlier sections determines the meaning of these two lines.

MAJOR THEMES

Significant themes in this poem include mortality, life vs. death, eternity, nature, and spirituality. The poet is frequently plagued by the thought of death. As an introduction to this, "small towns" are used as a metaphor. Additionally, the concept of life vs. death is inextricably linked to literary reflection on mortality. The poem's recurring images of the "wreath of tuberoses" and the river are used to illustrate this point. In the poem, the river represents nature and its enduring qualities. To help her cope with the loss, the poet also leans on the consoling arms of faith. The idea of an afterlife provides comfort to the poet.

GLOSSARY

Gorge : a narrow valley between hills or mountains, typically with steep rocky walls and a stream running through it.

Sad wreath

of tuberoses : sadness associated with funeral. The sadness of the occasion is transferred to the wreath. The figure of speech used here is transferred epithet.

Torrent : a strong and fast-moving stream of water or other liquid.

QUESTIONS

I. Answer the following questions in one or two sentences:

1. What does the poem mean by “dreadful silence”?
2. “The river has a soul.” What does the poet mean by this expression?
3. Comment on the expression “torrent of grief”.
4. Do you think the poem ends with an optimistic note? If yes, give reasons.
5. Explain the expression “sad wreath of tuberoses”?

II. Answer the following questions in a paragraph:

1. Comment on the elements of pantheism in the poem.
2. Discuss the literary devices used in the poem.

III. Answer the following in about 300 words:

1. “Life and death, life and death/ only the rituals are permanent.” Comment on the eternity of nature in contrast to the temporality of human existence discussed in the poem.

2. DREAM: MIDNIGHT

Sridala Swami

ABOUT THE AUTHOR

SRIDALA SWAMI (1971 – PRESENT)

Sridala Swami is an essayist, poet, and photographer from Hyderabad. *A Reluctant Survivor*, her debut collection of poems, was brought out by Sahitya Akademi in 2007 and was included in the Shakti Bhatt First Book Award shortlist. Her second book of poetry is titled *Escape Artist* (2014). The first Khushwant Singh Poetry Prize shortlist included it. Four children's books by Sridala were released by Pratham Books in 2009 and 2012 respectively. At the University of Stirling in Scotland in 2011, she served as the Charles Wallace Writer-in-Residence. In 2013, she was a Fellow of the University of Iowa's International Writing Programme. She served as a member of the jury for the Montreal International Poetry Prize in 2020. In addition, she has written four books for kids, including *Susheela's Kolams* and *Cheenu's Gift*.

(Poem)

He is twelve

and is to be executed by drowning.

He escapes.

Now he is sitting in front of me as if he has just come
out of a shower
but he is shivering.

I have no time to hold him
or release the grief that held me.

I must hide him
from the full house that is
half-emptied of what it holds.

A cardboard wall, hardly enough.
It must suffice. For now.

The people know he is here
but they greet him as if he had never left
and never needed to.

I still do not know what he did.
Like every mother I say, "My son is innocent."

How did they plan his execution?
Is it all make believe?
Were they pirates?
Did they make him walk
the plank? Did he walk off the edge
like a fool
with his head in the clouds?
I can believe this last
But I cannot believe in death by execution
execution by drowning.
It is not civilised.
It is not how we live
where we live.

There weren't men lined up, rifles pointed
at the boy who came up for air
and reached right for the clouds.

He flew. This is what occurs to me.
I still dream of flight
as if the bowl of heaven is an illusion
just because I can see right through it.
I gave him wings but he used them to come home.
Twelve is too young to be thinking of nests,
too old for a son and his mother.
He cannot be drowned
though he can no longer fly.
But he can dream of flight
and perhaps that was enough
to bring him out of the water
as if it was an inverted bowl
without substance.

INTRODUCTION TO THE POEM

Her poetry collection, *Run for the Shadows* (2021), contains “Dream: Midnight”. The poem explores a chaotic world where justice is arbitrary by showing the trauma of a mother trying to save her 12-year-old son from an unlawful execution by drowning. It also shows the fragmented thoughts of a mother about her son. She hides him from the public because of the fear of insecurity that grips her. Although she is plagued by feelings

of fear and uncertainty, she holds out hope that her son will use the "wings" she has given him to prevent drowning.

The poem serves as the ideal example of an understatement free of theatricality or emotional baggage. The expression is controlled, but the feelings are strong. The poem is infused with the maternal instinct, which is inherently protective. However, it later becomes clear that it is also a meditation on freedom. It is a reader's poem because it is open-ended. Regarding form, there is a great deal of care. The poem ends on a positive note, emphasising the strength of the human imagination. In the poem's final lines, the hope of resurrection is connected to humanity's hope for a new world free from oppression and fear.

ANALYSIS OF THE POEM

The mother who speaks as the poem's speaker in "Dream: Midnight" expresses her worry that her child will be kidnapped. The child is twelve years old and is to be put to death by drowning, as can be inferred from the opening lines. But he manages to escape. Now that he is sitting in front of the mother, it appears as though he just got out of the shower. He seems to be shivering and cold. However, the mother claims that she does not have enough time to hold him or let go of her grief. She needs to hide her son, at least for the time being, behind a cardboard wall, from the strangers. The poem has a persistent feeling of fear and uncertainty. Like every mother, she claims that her son is innocent even though she is unaware of the circumstances surrounding his execution.

In the second stanza, the mother inquires as to how the execution of her child was planned. She ponders whether they were pirates. Depending on the situation, they may have made him walk the plank or he may have foolishly walked off the edge.

Since it is not civilised, she claims she cannot accept execution by drowning. However, there were no men standing in a queue with their rifles aimed at the boy who showed up for air and reached straight for the clouds.

The mother expresses hope in the final stanza that her son will not drown. He returned home using the wings she gave him so he could fly. Twelve, according to her, is too young to be looking into starting a household, but it is too old for a son and his mother. As a result, even though he can no longer fly, he cannot drown. He can imagine flying, and maybe that will be enough to pull him out of the water.

The poem ends on a positive note that emphasises the capacity of human imagination. A new world order without fear and power is also something that humanity hopes for.

MAJOR THEMES

The major themes of the poem may include the close relationship between a mother and her child. She does everything she can to prevent her son from being drowned in an unlawful execution because she thinks he's innocent. The poem examines the ability of the imagination and the possibility of optimism in this new world order.

To conclude, the poem is written in a simple and straightforward language, rather in a free verse style.

GLOSSARY

Execute : to kill somebody as an official punishment.

Suffice : meet the need of

Pirates : persons who attack and rob ship at sea.

Plank : a long, thin, flat piece of timber used especially in building and flooring

Illusion : a deceptive appearance or impression

QUESTIONS

I. Answer the following questions in one or two sentences

1. Who is the speaker of the poem “Dream: Midnight”?
2. “I have no time to hold him or release the grief that held me.” Why does the speaker say so?
3. “It is not civilised. It is not how we live where we live.” What is the uncivilised act that frightens the speaker?
4. What are the doubts that rule the speaker’s psyche about the ordeals that her son is going to face while being captured?
5. Do you think the poem ends with an optimistic note? If yes, give reasons.

II. Answer the following questions in a paragraph:

1. Discuss how the speaker in the poem voices out the fear of getting captured.
2. Discuss the atmosphere of fear and uncertainty that lingers throughout the poem.

III. Answer the following in about 300 words:

1. Discuss how the poem voices out the absurdities of contemporary life where everything is defined by power and autonomy?

3. WHAT WOULD YOU DO?

Omprakash Valmiki

ABOUT THE AUTHOR

OMPRAKASH VALMIKI (1950-2013)

Indian author and poet Omprakash Valmiki is credited with establishing Dalit literature in Hindi. He was born in the Uttar Pradesh village of Barla, which is part of the Muzaffarnagar district. He was born into the Chuhra community of the U.P., which was untouchable. Serving the upper class Tyagi Brahmins is the ordained duty of members of the Chuhra community. The chuhras were compelled to live outside the upper caste residents' village because they were viewed as being "polluted." Nearly all of his writings touch on the suffering he endures as a result of social discrimination and inhumane exploitation related to his Dalit identity. He lived in Dehradun following his retirement from the Government Ordinance Factory, where he passed away in 2013 from complications related to stomach cancer.

He is well known for his autobiography, *Joothan* (1997), which is regarded as a landmark in Dalit literature because it describes the internal and external pressures that a Dalit faces at every stage of life. His other notable poetry collections include *Sadiyon ka Santap* (1989), *Bas! Bahut ho Chuka* (1997), and *Ab Aur Nahin* (2009); his short story collections include *Salam* (2000) and *Ghuspathiye* (2004); and his critical work on the aesthetics of Dalit literature is *Dalit Sahitya ka Saundarya*

Shastra (2001). *Safai Devata* (2009) is a history of the Valmiki community. He wrote the play, *Do Chera* as well.

(Poem)

If you
Are thrown out of your village
Cannot draw water from the well
Are abused
In the screaming, echoing afternoon
Told to break stones
In place of real work
Are given leavings to eat
What would you do?

If you
Are told to drag away
Animal carcasses
And
Carry away the filth
Of a whole family
Given hand-me-downs to wear
What would you do?

If you
Are kept far from books
Far from the threshold
Of the temple of learning

If you are hung up like Jesus
On a blackened wall
In the light of an oil-lamp
What would you do?

If you
Have to live
In a hut of mud and straw
Which can be flattened by a breath
Or swept away in a night of rain
If you are told to sleep
In knee-deep water
What would you do?

If you
Have to swim against the current
To open the doors of pain
And do battle with hunger
Send your newly-wed women
To the landlord's mansion
On the first night
What would you do?

If you
Are denied in your own land
Made slave labour

Stripped of your rights
Your civilisation burned away
The pages of your glorious history
Torn to shreds
And thrown away
What would you do?

If you
Cannot vote are beaten bloody
Beaten in the name of democracy
And at every step reminded of
How insignificant your race is
If your life stinks
If your hands are raw
And yet they tell you
Dig canals, dig drains
What would you do?

If you
Are insulted in public
Your property is snatched away
In the name of religion
Your women told
To become devdasis
And made prostitutes
What would you do?

Your fair complexion
Would be burned black
Your eyes would be dry, dead
You could not write on paper
Satyam, Shivam, Sundaram.
Descendant of the gods, you
Would be lame, a cripple
If you had to live thus for ages
Like me
What would you do?

INTRODUCTION TO THE POEM

The dehumanising laws that the upper caste imposes on Dalits are the subject of Om Prakash Valmiki's poem "What Would You Do?" which was translated from Hindi into English by Pratik Kanjilal. He rebels against the long-standing injustices Dalits face in society by asking the self-described "descendants of the Gods" (Brahmins) to live a life as a Dalit.

ANALYSIS OF THE POEM

The poem "What would you do?" illustrates the suffering, affliction, poverty, insecurity and humiliation of the untouchables. It criticises the upper castes' dehumanising laws that are imposed on the Dalits. The poet rebels against the long-standing injustices Dalits deal with in our society.

There are nine rhetorical questions in the poem. When Dalits are humiliated, beaten, abused, and insulted in public, the question "What would you do?" is repeated like a refrain. The question

posed by the poet at the beginning of the poem is what would you do if you were forced to work hard without being paid, were expelled from your village, could not access the well for drinking water, and were only given leftover food to eat?

What would you do, the poet asks in the following section, if you were instructed to drag away animal corpses and carry away the filth of an entire family?

In the following sections, the poet then asks what would you do, if you cannot write on paper because you are denied the benefits of education. It should be noted that education used to be regarded as a priestly duty and a privilege only available to the upper castes. The right to education was thus denied to Dalits. They were prevented from entering the gates of the temple of learning.

What would you do if you were forced to live in a run-down mud hut in the rain and sun, were instructed to sleep in knee-deep water, and had to fight hunger?

He also asks, what would you do if you had to send your newlywed women to the landlord's mansion on the first night after the wedding, and if your women were told to become devdasis and turned into prostitutes. They are controlled in this manner and this depicts the helplessness of the women in the Dalit community in its worst form.

Similarly, what would you do, if you were denied your own land, and if everyone around you kept telling you how insignificant your race is? That is, the poet claims that Dalits are denied land in the name of religion. It is said that, ‘Sudra’ is denied land ownership in Manu Smriti. Consequently, every right is denied to the Dalits. They are denied the right to vote and are publicly humiliated and beaten as well.

In this way, the poet asks the Brahmins—who consider themselves to be "descendants of Gods"—to live like Dalits. It should be noted that Brahmins are known as the "descendants of the gods" because they consider themselves to be decedents of Brahma. However, the poet is also outraged by the long-standing injustices Dalits face in society.

Thus, it is a poem of resistance in which Valmiki challenges the legitimacy of the caste system, to put it briefly. He vehemently protests the upper caste Hindus' exploitation and oppression-based hegemony over society and culture. The poet's personal Dalit experiences are the inspiration for the poem. The upper caste people never considered the untouchables to be human. Consequently, the poem includes autobiographical elements. The poet, for example, is from the sweeper caste. His own house was next to an upper caste family's foul-smelling cowshed in a colony designed for the untouchables where they had been made to live for centuries on leftover food.

To conclude, the poem "What would you do?" is pertinent in the current scenario because there have been significant efforts to support better conditions for Dalits through employment, healthcare, and education.

GLOSSARY

Carcass : the dead body of an animal

Hand-me-

downs : owned or used by someone else before you.

Threshold : a strip of wood or stone forming the bottom of a doorway and crossed in entering a house or room.

Devdasis : members of a community of women who dedicate themselves to the service of the patron God of the great temples in eastern and southern India.

QUESTIONS

I. Answer the following questions in one or two sentences

1. Why are Dalits denied their land, according to the poet?
2. Who is called “descendants of the gods” by the poet? Why?
3. How are Dalit women tamed in the names of religion, according to the poet?
4. “And at every step reminded of / How insignificant your race is.” Explain.
5. Why are Dalits kept away from the “threshold of the temple of learning”?

II. Answer the following questions in a paragraph:

1. The poem “What would you do?” transforms the experience of pain into a narrative of resistance. Discuss.
2. Discuss the autobiographical elements in the poem, “What would you do?”

III. Answer the following in about 300 words

1. Discuss the poem “What would you do?” as a rebellion against the age-old inequalities experienced by Dalits.

4. MUNDA AND KONDH SONGS

Ganesh N Devy

ABOUT THE AUTHOR

GANESH N DEVY (1950 – Present)

Professor Ganesh N. Devy is a scholar, a cultural activist, and a former English professor at Gujarat's Maharaja Sayajirao University of Baroda. The People's Linguistic Survey of India (PLSI) and the Adivasi Academy in Tejgadh, Gujarat, were both founded by him. He is the Director of Sahitya Akademi's Project on Literature in Tribal languages and Oral Traditions. He has won numerous honours, including the Prince Claus Award for his work on the preservation of tribal craft, the SAARC Writers' Foundation Award for his work with 'denotified tribes', and the Sahitya Akademi Award for his book *After Amnesia*. For his commitment to working for 'denotified' and nomadic tribes, endangered languages, and other causes, he received the Padma Shri award in 2014.

NOTES ON THE MUNDA TRIBE

Munda are indigenous people who reside in Jharkhand, West Bengal, Assam, Tripura, Madhya Pradesh, and Orissa. They are also referred to as Horohon or Mura, which means headman of the village. Their native tongue, Mundari, is classified as part of the Austro-Asiatic language group. It does not have its own script. The Mundas coexist nearby with the Oraons and the

Santals, and have some traits in common. Since they are one of the most researched tribal groups in India, the Reverend John Baptist Hoffman (1857–1928) and other Jesuit academics wrote an encyclopaedia about them called *Encyclopaedia Mundarica* (16 Volumes).

The Mundas were probably the first indigenous people to rebel against colonialism, and they did so frequently over agrarian concerns. They organised the well-known millennial movement under Birsa Munda (1874–1901) in their effort to establish Munda Raj and transform their society so that it could meet the challenges of the modern era. Their leaders used ‘both Hindu and Christian idioms to create a Munda ideology and worldview’. The British, however, put an end to the uprising.

SONGS OF BIRTH AND DEATH

1. A Munda Song

My mother, the sun rose
A son was born.
My mother, the moon rose
A daughter was born.
A son was born
The cowshed was depleted;
A daughter was born
The cowshed filled up.

(Translated from the original Mundari)

INTRODUCTION TO A MUNDA SONG

In his essay "Tribal Verse," author Ganesh N. Devy emphasises the value of preserving the oral literature of the tribes. He argues for a new approach that makes room for oral literature, claiming those literatures are the source of India's literary tradition. Three songs—a Munda song, a Kondh song, and a chanting in the Adi tribe's ritualistic religious language—are included in the essay. These songs introduce readers to the rich oral literary heritage of the tribes and their close relationship with nature. They were originally written in the native tongue of the tribal people. When a son or daughter is born into a Munda family, a song is usually sung, that is, Munda Song. The song makes clear Mundas' preference for a girl child by linking the birth of a daughter to a cowshed full of cows while the birth of a boy is linked to the emptying of the cowshed.

ANALYSIS OF THE POEM

The Munda have numerous rituals and ceremonies related to marriage, birth, and death. They live in close harmony with the natural world, synchronising their daily activities not with the passage of time but with the cyclical rhythms of the seasons, the rising and setting of the sun, and other natural events. The chosen Munda song conveys their close relationship with nature and is always sung at the birth of a son or daughter to rhythmic folk tunes. At dusk, cattle start to open their sheds. When a daughter is born, the cowshed is said to be full of cows, and when a son is born, it is empty. It is obvious that the daughter is valued higher than the son. This is probably because women dominate many of the economic, social, and ritual activities in Munda society.

A NOTE ON KONDH TRIBE

The Dravidian word konda, which means hill, is most likely the root of the term "Kondh." The Kondhs are an Adivasi native tribal group that resides in the states of Andhra Pradesh, Chattisgarh, Madhya Pradesh, Maharashtra, and Odisha. Despite the fact that the majority of them are bilingual, they speak Kondh. Their religion is a hybrid of Hinduism and the Adivasi traditional religion. They do not use a dowry system, but they do establish a bride price that the groom must pay in cash or in kind to the bride.

2. A Kondh Song

This we offer to you
We can,
Because we are still alive
If not,
How could we offer at all,
And what?
We give a small baby fowl
Take this and go away
Whichever way you came.
Go back, return.
Don't inflict pain on us
After your departure.

(Translated from the original Kondh)

INTRODUCTION TO A KONDH SONG

The Kondhs practise rituals associated with birth, puberty, marriage, and death and have unique folk dances and songs for each occasion. The Kondhs believe in the existence of Gods and spirits. They hold the opinion that a deceased person's soul will be hesitant to leave earth even after death if it is so close to his home. When a person has been dead for eight to ten days, Kondhs perform some rituals to appease the spirit. The song is a request to the deceased spirit to refrain from bothering the living members of the family with its visits.

ANALYSIS OF THE POEM

The song in discussion is sung at a person's death, pleading with the spirit of the deceased to stop bothering people who are still alive. It is based on the Kondh theory that people love their homes so much that even after death, their souls struggle to leave this earth. Despite being generally good, these spirits occasionally turn harmful as they are no longer be able to take part in earthly life. Therefore, it is customary to give the spirit generous offerings. The song begins by stating that only if other members of the family live and prosper will the dead spirit be able to accept offerings. They demonstrate their willingness to go to any lengths to please the spirit, but in exchange, the spirit must also agree to refrain from bothering them with visits.

CONCLUSION

Songs from different tribes have been passed down orally through the generations as literary works. These songs have beautiful ornamentation and rich themes. They are extremely important in today's society. Groups of tribal people coexist. They don't seem to be particularly interested in acquiring wealth. The tribal people hold a belief in the interconnectedness

of God, nature, and people. They think that truth can be spelt out and understood by people. They view their surroundings as more sacred and secular.

The tribal people coexist peacefully with nature. They view the environment as a living thing. Additionally, they view nature as their mother, who nurtures them. The natives have an optimistic view of the environment. They have a straightforward mindset and a non-materialistic worldview. They are unaffected by negative forces like consumerism. A matrilineal system is used in some tribal communities. The dowry system is not part of tribal societies.

For instance, the Munda song is performed during childbirth, whereas the Kondh song is performed during a funeral. These songs convey the tribal way of thinking as well as their close relationship to nature. They hold to the idea that nature and humans are interdependent and nature responds to human behaviour as well.

In other words, a closer look at the tribal songs shows that modern society can benefit from the way of life and culture of the tribes. These songs are extremely relevant to modern society.

GLOSSARY

Deplete : diminish in number or quantity

Fowl : a domesticated bird such as a turkey, duck, or goose kept for its eggs or flesh.

Inflict : cause (something unpleasant or painful), to be suffered by someone or something

QUESTIONS

I. Answer the following questions in one or two sentences.

1. Why is the birth of a girl child associated with ‘a cowshed filled up’ in ‘A Munda song’?
2. Why is the symbol of ‘a cowshed depleted’ associated with the birth of a boy?
3. What is the request of Kondhs to the dead spirits?
4. “Don’t inflict pain on us/ After your departure.” Comment on these lines.
5. “We give a small bay fowl”, Why do Kondhs give offerings to their dead ancestors?

II. Answer the following questions in a paragraph

1. Comment on the symbols used in “A Munda Song”.
2. Write a note on the Munda tribe.
3. Write a note on the Kondh tribe.

III. Answer the following in about 300 words

1. What do you think is the relevance of tribal songs like ‘A Munda Song’ and “A Kondh Song” in the contemporary society?

5. (OTHERS) WORLDLY FOLK TALE

Geet Chaturvedi

ABOUT THE AUTHOR

GEET CHATURVEDI (1977 - PRESENT)

One of the most well-known writers of contemporary Hindi literature is Geet Chaturvedi. He is a well-known novelist, screenwriter, lyricist, poet, and author of short stories. He is frequently referred to as an avant-garde author. Eleven books, including two collections of novellas and three collections of poetry, have been written and published by him. His poems have been translated into twenty-two languages. He has rendered into Hindi the works of poets such as Neruda, Lorca, Adonis, Milosz, Zagajewski, Bei Dao, Dunya Mikhail, Mersal, and Chirinos. He has won several awards, including the Shailesh Matiyani Award, the Krishna Pratap Award, the Bharat Bhushan Agarwal Award for poetry, and the Krishna Baldev Vaid Award for fiction. He received the Vatayan Literary Award in 2021 from the Vatayan - UK organisation in recognition of his contribution to Hindi literature.

He considers himself to be a person whose life is interconnected with others despite having titles like "professor," "master," and "avant-garde" bestowed upon him. His poems are rich in intertextuality due to his exposure to international poetry, post-modern European literature, and the Sanskrit-Pali poetic tradition of ancient India. Geet Chaturvedi is described as "a fearless realistic political poet" by his translator, Anita Gopalan.

(Text)

Once upon a time, there was a Seed. It had an Earth. They both loved each other. The Seed rollicked and rolled in the lap of the Earth, and wanted to remain there forever. The Earth kept it secure within her arms and would repeatedly urge it to sprout. The Seed was reluctant. The Earth thirsted in fecund heat. One day, it rained and the Seed could not defer its sprouting. Half-heartedly, it put forth shoots and soon thereafter became delightfully absorbed in growing. Mental abstraction is a delightful idyll too. It grew a good deal and rose to a great height. The earth does not grow in height but spreads out. Much as a tree may expand by spreading out, its upward growth is its identity.

They both grew apart. The roots stayed in the ground, so to speak, but to date, who has ever regarded roots as trees? A tree is that which furthers itself away from the earth. If it remained glued, it would be grass. The Tree wishes to go back being a Seed again. The Earth wishes to take back her blessing. It saddens the Tree that it can never again become that single Seed. However, it would certainly turn into a thousand seeds. The Earth would never be able to feel the soft touch of that very same Seed. For her, the Tree would merely be a shadow.

Every single thing in life does not have an obverse to it. Night is not a dark Day, and Day is not a bright Night. Moon not a cold Sun, and Sun not a hot Moon. The Earth and the Sky meet nowhere. Nowhere at all.

I go and stand very near the Tree and whisper, You hear me, you are Seed even now. That very same Seed. Don't let height intoxicate you. Even now you are not grown. You are merely Earth's imagination.

All trees grow in imagination. In memory, they always remain seeds.

INTRODUCTION OF THE POEM

Anita Gopalan translated the poem "(Other) Worldly Folk Tale" from Hindi and it can be found in his poetry collection, ` *The Memory of Now* (2019). His second collection of poems, *Nyoonatam Main* (2016), contains the poem "(par) lok katha" in Hindi. The poem "(Other) Worldly Folk Tale" is based on the Buddha Darshan called Lankavatara Sutra. The Lankavatara Sutra, a well-known sutra of Mahayana Buddhism, describes consciousness as being the only reality. Buddha asserts in this sutra that all things in the world, including names and forms of experience, are mental manifestations. The poem discusses the connection between the earth and the seed in addition to shedding light on Buddha's teachings, which emphasise that mind is the only reality. The bond between a mother and a child is metaphorically represented by this relationship. A human's perpetual desire to relive their childhood can be interpreted as the tree's desire to return to the safety of her mother earth as a seed. The poet gives readers advice in the poem not to get carried away by the successes we have in life.

ANALYSIS OF THE POEM

The poem "(Other) Worldly Folk Tale" is a postmodern poem. It is written in the form a prose. The description of the poem starts with the seed and the earth showing their love for one another. The seed wants to stay in the earth's lap forever and rolls there endlessly. The earth encourages it to sprout while holding it firmly in place. The seed eventually sprouts and develops into a tree. While the earth remains below, the tree gets taller. The tree then wishes to return to its original state as

a seed, but it will never be able to do so. It would only be a shadow of the original seed.

The speaker whispers, “You hear me, you are Seed even now. That very same Seed. Don’t let height intoxicate you. Even now you are not grown. You are merely Earth’s imagination.” The speaker is pointing out that the tree is still just a seed, although it has expanded in height. The tree must keep in mind that it is still a seed in the earth’s imagination and not become smitten by its height. The relationship between the earth and the seed and the human desire to go back to childhood is explored in this poem in a beautiful and thought-provoking way. The poem serves as a warning against getting carried away with our success. However, we must keep in mind that we are all still just seeds in the imaginations of the earth.

MAJOR THEMES

The relationship between the seed and the earth is one of love and loss, which is one of the poem's major themes. Although the seed adores the earth and longs to live there forever, the earth instructs it to sprout and grow. The seed reluctantly develops into a tree but longs to remain a seed. The earth also misses the seed.

The idea of opposites is investigated in the poem. The earth and the tree are in many ways diametrically opposed. The earth is low and spreads out, but the tree is tall and reaches the sky. While the earth always remains the same, the tree is constantly expanding.

The idea of memory is also explored in the poem. Despite being big and sturdy, the earth will always love the seed more than the grown-up tree. The speaker tells the tree that in their memories, they are still just seeds.

GLOSSARY

Folk tale : a story originating in popular culture, typically passed on by word of mouth.

Rollick (v) : to act or behave in a jovial and exuberant fashion

Fecund : producing or capable of producing an abundance of offspring or new growth; highly fertile.

Defer (v) :

put off (an action or event) to a later time; postpone.

Put forth shoots: (of seeds) to begin to grow, germinate.

Idyll : an extremely happy, peaceful, or picturesque period or situation, typically an idealized or unsustainable one.

Observe : the opposite or counterpart of a fact or truth

QUESTIONS

I. Answer the following questions in one or two sentences

1. Why was the seed reluctant to grow?
2. Why couldn't the seed defer its sprouting?
3. Why does the tree wish to go back as a seed and what obstructs it from doing so?

4. "You are merely Earth's imagination." Why is the tree called the imagination of the earth? And now is this connected to the Buddhist doctrine?

II. Answer the following questions in a paragraph

1. "Every single thing in life does not have an obverse to it. Night is not a dark Day, and Day is not a bright Night. Moon not a cold Sun, and Sun not a hot Moon." How does the poet speak against binary opposites through these lines?
2. "All trees grow in imagination. In memory, they always remain seeds." Explain.

III. Answer the following in about 300 words

1. How do you relate the themes of the poem with human life?

MODULE 2 – SHORT STORY AND FICTION

1. SCORN

Bama Faustina Soosairaj

ABOUT THE AUTHOR

BAMA (1958 - Present)

Of all Dalit women authors, Bama Faustina is the most renowned and widely recognised Dalit fiction writer in Tamil. Faustina Mary Fathima Rani is her real name. Bama is her pen name. She gained fame when her autobiographical book "Karukku" (1992) became the first Tamil Dalit work to focus on the Christian Dalit community. A Dalit writer's experience of marginalisation is voiced in this book. She made it her mission as a Dalit feminist to end all forms of discrimination that the underprivileged face at the hands of the privileged. She concentrated on women's issues because she believed it was crucial to give them a voice in a patriarchal society. In addition to the book *Karukku*, she also wrote the novels *Sangati* (1994) and *Vanmam* (2002) and three collections of short stories. Currently, Bama is a school teacher in Uthiramerur, Tamil Nadu.

INTRODUCTION TO THE SHORT STORY

Sarsa Rajagopal and Antara Dev Sen translated *Scorn* into English from the Tamil story "Ellakaaram" (2004). Bama discusses the social evil of caste discrimination in this tale. The readers' minds are psychologically affected by the story. The

victims of this social injustice include not only adults but also children. The majority of the action takes place inside a school, and people are separated into different neighbourhoods on the campus according to where they live. The author goes to great lengths to ensure that the readers fully comprehend the severity of the atrocities committed in the name of caste and class. The narrative highlights the way in which privilege is misused to preserve the comforts of the upper class at the expense of the identity and peace of those who are classified as being less privileged in society (low class).

OUTLINE OF THE STORY

The story begins with a mother and child fighting over the child's reluctance to go to school. The young girl, Chinnaponnu, prefers not to attend school and instead wants to go with her mother to the forest to assist her in her work as a charcoal maker. Her mother Paripoornam becomes annoyed and demands to know why her daughter isn't attending school. However, the young girl broke down in tears and told her mother that she did not want to study but rather wanted to assist her with household duties. At that point, her mother makes an effort to persuade her of the effort her parents are putting into to ensure that Chinnaponnu receives the best education possible. Furthermore, she warns her that if she skips school, her father will beat her.

Chinnaponnu was unsure of what to do and kept pleading with her mother to let her take the day off at least. Since Chinnaponnu was regularly attending school all those days, her mother was concerned but didn't know why. In addition, Paripoornam made an effort to convince her child on the importance of a good education and to discourage her from following in the footsteps

of her parents and being a street sweeper, charcoal maker, or housemaid. Her mother gave her a rupee to buy food in an effort to comfort her. Chinnaponnu was unmoved even by that.

Later, Paripoornam met Kittanammal, Chinnaponnu's schoolmate and neighbour, and learned that Chinnaponnu had been physically assaulted by students from the upper caste at school. She got physical abuse the day before for asking an upper caste girl from the other street for a lunchbox. When she went to complain to the teacher, the teacher also beat her and told her that she ought to have asked the children from her street. Caste was a topic of conversation even by the school teacher. Upon learning this, the mother decided to meet the teachers at the school the following day because she was extremely upset.

The following day, her mother and Chinnaponnu went to school to voice their grievances. But to their astonishment, the principal and the teachers placed the entire blame on Chinnaponnu. They reminded her that she was just an ignorant Dalit who had no knowledge of customs of her community.

The mother was extremely upset by what happened in the school, and she acknowledges that because of her birth, she has been treated as the lowest type of person for all these years. She and her husband, however, do not want their daughter to experience the same fate. For several days, this incident was the talk of their neighbourhood (the slum).

But people of the slum did not make a big hue and cry about the behaviour of the children of the other street, but they could not accept the way the headmaster and the teachers treated their children. They were upset because of the fact that their children were made to sweep the whole school and clean even the toilets. Whereas, the children from the other street just came to school,

attended classes and went home without doing anything. People of the slum were enraged as such incidents were mushrooming against their children in the schools.

Three or four weeks later, another incident happened. Komalavalli, the teacher of Class III had put her Pongal festival bonus in her purse but was it went missing in the evening. All of the slum children in her class were taken into custody and interrogated at once. The authorities concluded that Vellukannan's son Kattari had stolen the money. Other slum children were sent home while they detained him in school. When they figured out this, Kattari's mother, Vellukannan, the slum's headman, and a select group of other people went to the school to question the teachers and administrators. The boy was incredibly upset and stunned by what was going on. Along with some other important people, the headmaster had also brought the headman of his street. The principal held Kattari solely responsible.

The slum's headman, Kuttian, questioned the headmaster about the treatment of the children living in his street and reminded him that they should treat all kids equally. If theft occurs in a classroom, according to Kattari's father, all the students should be investigated rather than just his child, who is from the slum. As a result, a disagreement developed between the headmen of the two streets. Kuttian and Vellukanan were finally hit severely by the headman of the other street. Actually, Aravind—a student in his class and the son of the other street's headman—stole the purse. However, as soon as Vellukannan said this, the headman screamed at the top of his voice, refused to accept it, and began beating Vellukannan.

Let them be, the headmaster said to the headman of upper caste street near the end of the story. Why should you abuse a dog and

bear the guilt of your actions? and that " children from your street are just naturally made for clean up work." This demonstrates the awful attitude of the headmaster and the others from the upper caste street towards the people of the slums.

Vellukannan's rage at that point knew no bounds. He used all his force to spit on the floor. He took his son Kattari in his arms and left the school, followed by Kuttian and others.

MAJOR CHARACTERS

Chinnaponnu : a girl studying in Class IV. She belongs to the slum.

Paripoornam : Chinnaponnu's mother. She is working as charcoal maker.

Kittanammal : Chinnaponnu's neighbour and schoolmate.

Jyothilakshmi : Girl from the other street in the school.

Komalavalli : The teacher of Class III who created problem as she lost Pongal festival bonus,

Kattari : Vellukannan's son. He is also from the slum and was blamed of theft in the school

Vellukannan : Kattari's father

Kuttian : the headman of the slum

There are other nameless characters like the headmaster and the headman of the other street (upper caste) as well.

MAJOR THEMES

The narrative shows the detrimental effects of caste prejudice, even in elementary schools. Social stratification is a result of the social construct known as caste. Another significant issue is the hollowness of the educational system, which frequently forces the Dalit students to clean bathrooms and sweep floors in schools when there are no sweepers on duty. Dalit students are also frequently mistreated in this system. This demonstrates the denial of fundamental human rights like the right to a free life and an education. Although there are many laws that protect them from all of these injustices, this story perfectly captures the unfortunate reality that children from the slums face in our society, and change is desperately needed.

GLOSSARY

- glance : take a brief or hurried look.
- mansion : a large, impressive house
- piglet : a young pig
- leeway : the amount of freedom to move or act that is available.
- implicate : show someone to be involved in a crime
- tolerate : allow the practice of something that one dislikes without interference
- scream : loud piercing cries

QUESTIONS

I. Answer the following in one or two sentences

1. What stops Chinnaponnu from going to school?
2. How does Paripoornam try to convince her daughter to go to school?
3. How did the teacher at school react to Chinnaponnu's complaint?
4. Who cleans the school campus?
5. What happened to Komalavalli's Pongal festival bonus?

II. Answer the following in a paragraph

1. Caste is a social construct. Explain.
2. Explain the dialogue between Paripoornam and the school teacher.
3. Critically analyse the traumatic experiences of Chinnaponnu and Kattari.
4. Caste segregation is a social evil – Explain with reference to the dialogue between Vellukannan and the head man.

III. Answer the following questions in about 300 words

1. Elucidate the undertones of caste segregation in the story with examples

2. TWO IN THE NEXT WORLD

Rajendra Yadav

ABOUT THE AUTHOR

RAJENDRA YADAV (1929 - 2013)

Rajendra Yadav was a well-known Hindi novelist, short story writer, and social commentator. He is a pillar of Indian literature, particularly Hindi. The Hindi literary movement known as the Nayi Kahani movement was led by Yadav and others. He served as editor of HANS, a literary journal started in 1930 by Munshi Premchand. He distanced himself from writing literary works during his final years and became more active as a social commentator. He saw it as his responsibility to speak up for the marginalised, particularly Dalits and women. He produced a large number of short stories, but his novels continue to have a greater influence.

His short stories "Jahan Lakshmi Kaid Hai" and "Chhote Chhote Tajmahal," as well as his novels *Sara Akash* and *Ukhare Hue Log*, established a new standard for literary brilliance. Yadav is renowned for his characters' bold and bare delineation. He challenged all of the hegemonic practises of the day and articulated them with honesty and clarity as a champion of intellectual freedom.

INTRODUCTION TO THE STORY

The story titled "**The Two in the Next World**" was first written in Hindi as 'Do Divangat', but Pratik Kanjilal later translated it into English. Like all Yadav stories, this one centres on the hypocrisies of a Brahminical society and highlights the

atrocities committed against the weak. It talks about the major social problems of the day, including casteism, corruption, and dowry murders. He persists in painting a clear picture of the corrupted government for his readers. To make a devastating impact, he uses two dead souls as earthy metaphors. The author highlights the sad reality of racial discrimination while maintaining focus on the bigger picture. Throughout the entire story, the use of irony is both noticeable and frequent. The narrator is from the upper class, and the woman from a similar background is the second of the two souls mentioned in the title. Thus, it is clear that the author is adamant about making his points.

OUTLINE OF THE STORY

The narrator, who is currently in the next world, describes how he passed away as a result of an unethical doctor's negligence. Initially, the narrator had planned to have a government surgeon perform his operation, but he later discovered that because the surgeon came from the reserved quota, he was incompetent or inexperienced. But later, he realises that it was his wrong assumption. The narrator then went to a famous nursing home and asked for advice from a young, attractive, and clever doctor. The narrator's family decided to take a risk on the expensive doctor in the hopes that he would be saved despite the cost. But the narrator passed away on the operating table.

The narrator discovered that the doctor had completed medical school by using lakhs in cash to grease palms and grabbing ministers' and officers' feet. On the day of his graduation, the doctor also acquired a dowry worth crore and overnighed a nursing home. The young wife of the doctor killed herself because she was unable to extract enough money from her parents to support her husband. The day the doctor operated on

the narrator, he also formed an alliance with a prominent and affluent family for his second marriage. The medication the narrator's doctor had prescribed for him was also fake.

The narrator, who is now comfortable in the afterlife, intends to locate the doctor's first wife and make friends with her.

MAJOR CHARACTERS

The narrator is a nameless, dead person. The story is narrated from his perspective.

The doctor of the government hospital who falls under the reserved quota was ignored by the narrator due to his caste.

The story also includes references to a young, wealthy doctor who was also smart and attractive who worked in a well-known nursing home.

Then there is a reference to the young doctor's first wife who is dead.

Here, the narrator is in the next world and he describes what happened to him on the day of his surgery.

MAJOR THEMES

Social injustice based on caste discrimination is the main theme of the narrative. Then he depicts the consequences of the dowry system. He also addresses the corruption in the medical sector. The story also emphasises the value of compassion and friendship. By making friends with the young doctor's dead wife, the narrator is able to find solace in the afterlife. This implies that there is always hope for friendship and compassion despite hardship.

GLOSSARY

Surgeon : a medical practitioner qualified to practice surgery

Nursing home : private institution providing residential accommodation with health care.

Gamble : take risky action in hope of a desired result.

Greasing palms: give someone money in exchange for a favour.

QUESTIONS

I. Answer the following in one or two sentences

1. What happened to the narrator?
2. Why did the narrator and the family decided to replace the doctor?
3. What happened to the young doctor's wife?
4. Who are the two of the title 'The Two in the Next World'?

II. Answer the following in a paragraph

1. Corruption as a social evil.
2. Dowry and its associated evils in the story/
3. Caste discrimination in the story.

III. Answer the following questions in about 300 words

1. Explain the title of the story.
2. Caste discrimination is the result of social conditioning – Explain.

3. THE BRIDE'S PYJAMAS

Akhtar Mohi-Ud-Din

ABOUT THE AUTHOR

AKTAR MOHIUDDIN (1928 - 2001)

Akhtar Mohiuddin, a novelist, playwright, and short story writer, was born on April 17, 1928, in Srinagar, Jammu and Kashmir. Up until his death in 2001, he resided in Lal Bazaar. Mohiuddin, one of the forerunners of the contemporary Kashmiri short story, has written numerous collections of short stories, novels, travel essays, and plays. *Sat Sangar (Seven Peaks)*, Mohiuddin's debut collection of short stories, was released in 1955. In 1959, *Sonjal (Rainbow)* came after that. In 2009, the posthumous editions of *Vanun ma Baniyam* and *Seven One Nine Seven Nine and Other Stories* were released. Additionally, he has written two novels: *Zuv Te Zolana (Precarious Life)* and *Daud Dug (Disease and Pain)*. Posthumously, his book *Jahanumukh Panun panun Naar (To Each According to His Own Hell)* was also released. Numerous prestigious honours have been bestowed upon Mohiuddin, including the Padam Shri (1968), the fourth-highest civilian award given in India.

Great art, in the opinion of Akhtar Mohiuddin, "is one in which we can hear the very heartbeat of life, and whose lips we can see the innocent smile of a small child." He referred to art as "the apple of life's eye." Because of this, the life of the common people in his surroundings can be seen in his works. They depict

the culture he lived in. His later writings discuss Kashmir's populist uprising in the 1990s. In fact, after the mass murders that occurred during this movement in Kashmir, Akhtar Mohiuddin rejected his Padam Shri. In his writings, modernist fiction master Akhtar Mohiuddin skilfully employed the interior monologue and stream of consciousness techniques. The short story *Fixture* included in *Seven One Nine Seven Nine and Other Stories* (2009) is in the form of an interior monologue.

INTRODUCTION TO THE STORY

This work is translated from the original Kashmiri version by Motillal Raina. The 1990s were a turbulent time for Kashmiris. Despite the war-torn environment, the story takes a break from the pressing issues of the time and focuses on the romance between an elderly man named NabirShalla and his wife Khotan Didi. The story draws our attention to the hypocrisies of society in how it treats the old people as it focuses on the enduring nature of love. The age is reduced to just numbers in the story. NabirShalla does clothing repair. Of their ten children, the couple had lost eight to infant mortality. The elderly couple, however, is still so full of love and makes the most of their remaining days on earth despite life's tragedies and other old age concerns. The sight of the rose- red coloured pyjamas gives them a chance to break away from the routine of their old age life. Without fear of criticism from others, they dance to the sounds of their wedding day.

OUTLINE OF THE STORY

Despite the fact that it was written in an area of intense unrest, the story is not political. It's a beautiful and moving tale of a long-married couple who remain passionate about one another.

NabirShalla and His wife Khotan Didi are the main characters of the story. The story focuses on the permanence of love and takes our attention towards the hypocrisies of our society and its treatment towards old people. NabirShalla is 70 years old and he owns a ramshackle house and he sings his favourite songs in and out often. He being a shawl maker, most of his time is spent on the verandah and he recites those songs often. As we move on, we find that he was able to make a living, despite the difficulties of his age. Customers flock to him as he is an expert in his job. His wife, Khotan Didi would press his back every day to relieve him of the pain he had, served him good meal and filled his hookah and so on. She would sit in front of him spinning cotton at her wheel. They had ten children, but only two daughters survived to adulthood. Kothan Did had only one regret as none of her sons lived. In spite of all these, both of them were happy in their own ways. Sometimes, she says, even my son-in-law is now an old man. The man does clothing repair. Kothan Didi finds the red pyjamas she wore on the night of her wedding while clearing some old clothing one day. That reminded her of her youth. NabirShalla asked Kothan Did to slip into those pyjamas. NabirShala insisted her to wear those pyjamas. When her husband tries to convince her to put them on, she denounces him, saying, "Don't be silly, old man." She puts them on and her husband is giving her an embrace reminiscent of many years ago. It was a marvellous sight to see and he began to tease Khotan Didi amorously. Suddenly, they heard a knock on the door, and they saw their eldest son-in-law entering the house and actually he was watching them from there. He went away without saying a word out of anger. Khotan Didi looked guilty but NabirShalla asked her not to be guilty as it was their own home and they had the right to love each other.

MAJOR CHARACTERS

NabirShalla – a 70-year-old shawl maker who owns a ramshackle.

Khotan Didi – his wife who is also aged. she is also fond of her husband, NabirShalla. She had rheumatism in her legs. Of her ten children only, two daughters survived. They are married off as well. Her only regret in life is that none of her sons lived long enough.

MAJOR THEMES

Major themes discussed in this story are the hypocrisies of the society towards aged people. But, NabirShalla and Khotan Di, through their love prove that age is just a number and that love conquers all. They are trying to be happy and making their living in their own way.

GLOSSARY

ramshackle	:	in a state of severe despair
croon	:	hum or sing in a soft, low voice
lisp	:	a speech defect
chaddar	:	a kind of shawl
obstinate	:	very difficult to change

QUESTIONS

I. Answer the following in one or two sentences

1. What did NabirShalla do for a living?
2. What did Khotan Didi go in search of?
3. What made Khotan Didi Sad all of a sudden?
4. Who had come to visit them at the end of the story?

II. Answer the following in a paragraph

1. The significance of the red-rose pyjamas in the story.
2. Love is for all ages – Explain in the context of the story.
3. Character sketch of NabirShalla

III. Answer the following questions in about 300 words

1. Age is just a number – Explain with reference to the story.

4. THE NIGHT TRAIN AT DEOLI

Ruskin Bond

ABOUT THE AUTHOR

RUSKIN BOND (1934- PRESENT)

Ruskin Bond, who now resides in Mussoorie, is a native of Himachal Pradesh. He wrote numerous books for children. Due to his father's Royal Air Force service, he had to relocate frequently. The poet still bears the scars from his parents' divorce when he was a young child. His grandmother, who took care of him after his father death unexpectedly, remained an integral part of his life until her demise. Bond has written more than 500 short stories, essays, and novels. For his first book, *The Room on the Roof* (1956), he was awarded the prestigious John Llewelyn Rhys Prize. He was awarded Sahitya Akademi Award for Our Trees Still Grow in Dehra in 1992. He was conferred with Padma Shri in 1999 and Padma Bhushan in 2014. He is renowned for his straightforward but incisive, indulgent, and captivating writing style. One of his most well-known short stories, 'A Flight of Pigeons', was made into the movie "Junoon."

INTRODUCTION TO THE STORY

The short story "The Night Train at Deoli" was authored by Ruskin Bond in his collection *The Night Train at Deoli and Other Stories* (1988). It tells the tale of a brief encounter

between an 18-year-old college student travelling by train and a young girl selling baskets on a railway platform. During his travels, he only has two meetings with the girl. He is aware of the fact that the girl had stolen his heart. Profiting from the nostalgic element, the story goes beyond the boundaries of the momentary in such a way that readers are left with a lasting memory of the girl and the Deoli train station. The story succeeds in leaving an enduring emotional and psychological imprint due to its rich description of the scenic beauty of Deoli, a region at the foothills of the Himalayas.

OUTLINE OF THE STORY

Deoli is a small station, 30 miles away from Dehra, which marked the beginning of the heavy jungles of the Indian Terai. The station had only one platform, an office for the station master and a waiting room. On the platform, there was a tea stall, a fruit vendor, and a few stray dogs. The train stopped there only for 10 minutes. We don't find coolies on the platform. No one ever got off the train and in the train.

The first meeting

Every summer, the narrator who is a college student, 18 years old makes the trip from the plains to his hometown of Dehradun, his grandmother's place. He favours taking the overnight train when he travels. The train stops in the sleepy village of Deoli very early in the morning. Since nobody boarded or exited the train at that station, the narrator does not understand why it had to stop there. During one such journey, the student notices a pale girl selling cane baskets on the platform. She moves with grace

and dignity despite the fact that she appears to be poor. The author is drawn to the girl's glossy black hair and dark, troubled eyes. The young woman offers to sell him some baskets. When she insisted, he initially refused to buy, but eventually gave in and did so after some hesitation and daring not to touch her fingers. Without saying a word, they simply looked at each other for a while. They appear to become closer because of it. He inquiries about her availability for his return trip as the train departs. She says something, but he fails to understand it over the noise of the train.

The second meeting

He searches for her on his way back and finds her. They are delighted to see each other again as old friends. Even though they remain silent, their silence conveys more than words. He wants to take her with him but decides against it. She responds that she doesn't need to go anywhere when he tells her that he has to go to Delhi, perhaps to show her helplessness. As the train pulls away from the station, they both part ways resentfully in the hopes of reuniting later. The encounter relieves some of the boredom of his journey. It fosters a sense of responsibility and attachment to the girl. He keeps thinking about the girl he met at the station in Deoli throughout his journey and for a considerable amount of time after it.

The narrator's disappointment

He hastily departs for Dehra the following summer, shortly after his college term is over. It's just an excuse for him to go see his grandmother. He can't wait to see the girl again. He waits for a while at the Deoli station, but this time she is nowhere to be found. He is greatly disappointed by this and is filled with anxiety. He waits impatiently to see her once more as he makes

his way back to Delhi, but it is in vain. Inquiring further, he discovers that nobody is aware of the girl and that she has stopped visiting the station to sell her bamboo baskets. He has to run once more to catch his train. He decides he will definitely stop on the way there, spend the day in the town, ask around, and try to locate the girl who has captured his heart.

The narrator's subsequent visit

The following year in summer, he again walks up and down the platform hoping to see the girl, but somehow, he cannot bring himself to break the journey to look for her. He appears to be afraid of discovering the real story about her. He worries that he might learn something unfavourable about her that he cannot accept. He merely wishes to hold onto his lovely memories of her. However, he makes it clear to his readers that he did not want to portray himself as the hero of a story in which the protagonist meets his beloved after overcoming all obstacles and ultimately wins her heart. He would rather continue to wait for the girl while dreaming and hoping.

Conclusion

We can identify with the young man, despite the fact that we don't know much about his upbringing or current situation. We can all recall experiences of intense attraction towards someone we hardly know, moments of fantasy-like love. Building someone up in our minds is something we are all familiar with. The narrator stays there the entire time. He never acts, and as a result, he is overcome with regret. Since Bond's narrator resembles "every man," readers can relate to him easily. We find that there is less dialogues in the story

MAJOR CHARACTERS

The Narrator – probably the author himself, nameless college going young boy who is 18 years old.

A girl – a young girl who sold baskets on the platform. The girl had a shawl thrown across her shoulder. Her feet were bare and her clothes were old, but she walked gracefully and with dignity. She had pale skin, shiny black hair and dark troubled eyes.

Station masters at Deoli railway station

Tea stall owner – a small, shrivelled up man, wearing greasy clothes.

The guard who has minor role in the story.

MAJOR THEMES

Major themes discussed in the story is innocence, memories, connection, love or infatuation are presented with great sensitivity. In short, the story revolves around the narrator and the girl.

GLOSSARY

coolie : a labourer; a porter

impulse : a sudden strong and unreflective urge to act

recede : move back or further away from a previous position

brood : think deeply about something

QUESTIONS

I. Answer the following in one or two sentences

1. how does the author spend his summer vacation?
2. What happened during one of his journeys to Dehra?
3. What does the girl at the Deoli train station sell?
4. What happened between the author and the girl?
5. Does the author succeed in finding the whereabouts of the girl?

II. Answer the following in a paragraph

1. Character sketch of the girl who sells baskets.
2. Character sketch of young Bond
3. Imagination paves way for hope – Explain with reference to the story.

III. Answer the following questions in about 300 words

1. ‘The Night Train at Deoli’ cashes in on the element of nostalgia – Justify.
2. Scenic description about nature set the tone of a story – Explain with reference to the story.

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MODULE 3 - PROSE NARRATIVES

- 1. Future of the Past (Editorial)**
- 2. On University Education (Speech excerpt Bhupesh Gupta)**
- 3. World as one Economic and Cultural Unit –Meghnad Saha**

1 THE FUTURE OF THE PAST – (EDITORIAL)

"The Future of the Past" is an editorial piece from The Hindu, dated February 9, 2010. It was extracted from the compiled editorials published by the newspaper titled 'The Second 100 - A Selection of Editorials 1978-2016'.

This article addresses the backdrop of the passing of Boa Senior, aged 85, from the Andamans. She was the last individual who spoke the language of her tribe. The article primarily centres on the disappearance of a language from history and the destiny of the Andaman Archipelago, situated about 130 km south west off the coasts of Myanmar's Ayeyarwady Region, in the north-eastern Indian Ocean. Linguistically, language death occurs when a language loses its final native speaker. In extension, language extinction occurs when the language is no longer known, including by second-language speakers, and becomes recognized as extinct. Language serves not solely as a

communication tool but also as a medium that shapes our lives. As Austrian philosopher Ludwig Wittgenstein noted, 'The limits of one's language are the limits of one's world.' A language encapsulates culture and a way of life, and additionally, acts as a reservoir of indigenous knowledge. When a language becomes extinct, a culture is similarly erased from the world.

The editorial expresses deep condolences for the passing of Boa Sr, the last speaker of 'Bo,' one of the ten languages spoken by the tribes inhabiting the expansive Andaman Archipelago. The editorial acknowledges that the passing of this elderly lady symbolises the irreplaceable loss of a global heritage – a transition of the remnants of living culture into memory. It serves as a reminder of the endangered living conditions of the Andaman Islands' people and the importance of safeguarding their culture, which dates back approximately 70,000 years, against further degradation in the guise of 'upliftment' and 'civilization'. The tribal population has dwindled from 5,000 to around 50 due to numerous reasons, including casualties inflicted by British colonizers and diseases introduced by settlers. Once spread across the expansive Great Andaman region, they are now confined to the small Straight Island, significantly stripped of their cultural and linguistic identities.

Of the Andaman Islands' tribes, only three survive: Jarawas, Onges, and Sentinelese. Around 250 Jarawas, who refrained from contact with outsiders until a couple of decades ago, now face severe threats from external influences due to 'friendly contact' encouraged by the Great Andaman Trunk Road, which traverses their forest homeland. The Onges' language (approximately 100 speakers) persists among the tribes living in the remote pockets of Little Andaman. The Sentinelese, who vehemently resist outsiders, remain largely unknown. The linguistic and cultural diversity of the Andamans has been

largely overlooked, with minimal efforts to protect them. The dialects of the Great Andamanese are regarded as one of the five language families in India. If Onge-Jarawa indeed stems from a distinct linguistic ancestor, as some believe, this extraordinary region would have contributed to two out of six language families.

The editorial highlights the necessity of safeguarding these unique languages, emphasizing that this must be a political endeavor. Preserving these languages serves as a pathway to empower indigenous communities to safeguard their traditions and utilize local resources in an autonomous and sustainable manner. Safeguarding these tribes' languages equates to preserving the heritage of the past and securing the future.

This editorial piece underscores the significance of language and the imperative of preserving tribal languages for a more promising future. Language serves as a repository of cultural and social knowledge. If it becomes extinct, it will constitute a significant loss to humanity as a whole.

In conclusion, "The Future of the Past" shows us how closely language, culture, and heritage are connected. When we lose languages like Boa Senior's, we also lose parts of our shared history. This article reminds us that we should work together to keep these languages alive. By doing so, we're respecting the wisdom of different communities and making our world more diverse and rich. Taking care of these languages is like protecting our story from the past and making our future better.

Glossary

Repository (n): a place where something is stored in large quantities

Ludwig Wittgenstein: Ludwig Josef Johann Wittgenstein was an Austrian British philosopher who worked primarily in logic, the philosophy of Mathematics, the philosophy of mind, and the philosophy of language. He is considered by some to be the greatest philosopher of the 20th century.

Ruminative (adj): tending to think deeply and carefully about things.

Archipelago (n): a group of islands and the sea surrounding them.

Dwindle (v) : to become gradually less or smaller.

Strait Islands: Strait Island is an island of the Andaman Islands. It belongs to the North and Middle Andaman administrative district, part of the Indian union territory of Andaman and Nicobar Islands. The island lies 63 km north from Port Blair.

The Great Andaman Trunk Road: National Highway 4, or NH 4, is the major highway in the Indian union territory of Andaman and Nicobar Islands. It is 230.7 km in length. This road running from the capital city of Port Blair to Diglipur connects all major towns. This highway is known as The Great Andaman Trunk Road.

Little Andaman: Little Andaman Island is the fourth largest of the Andaman Islands of India with an area of 707 km², lying at the southern end of the Archipelago.

Flora and fauna: Fauna is all of the animal life present in a particular region or time. The corresponding term for plants is flora, and for fungi, it is funga Flora, fauna, funga, and other forms of life are collectively referred to as biota.

I. Answer the following in one or two sentences.

1. What does the death of a language suggest?
2. What is the important observation that Wittgenstein made about language?
3. What is Bo and who is Boa Sr?
4. What does the passing of Boa Sr represent?
5. What caused the dwindling number of indigenous people in Andaman?

II. Answer the following in a paragraph.

6. The surviving tribes in Andaman.
7. Importance of the linguistic diversity of Andaman.
8. Significance of the death of Boa Sr, the last speaker of Bo language.

III. Answer the following questions in about 300 words.

9. Comment on the significance of protecting the 'Future of the Past.'
10. Diversity of languages in India.

ON UNIVERSITY EDUCATION

(Speech excerpt)

About the Author

Bhupesh Gupta, born in 1914, was an Indian politician and a prominent leader of the Communist Party of India. Hailing from Itna, a village in the Mymensingh district of Bengal Province in British India, Gupta received his education at the Scottish Church College of Calcutta University. He actively engaged in student politics and joined a group of Bengal revolutionaries. Serving as a member of the Rajya Sabha for five terms from West Bengal, he proved himself as an eloquent and effective parliamentarian. He passed away in Moscow on August 6, 1981.

This particular speech was delivered in the Rajya Sabha on September 1, 1965, during the discussion of M C Chagla's bill introducing the initial concept of Jawaharlal Nehru University. In this speech, Gupta voiced his reservations about the bill. He critiqued the lack of inspiration in the bill's emphasis on Nehru's biographical sketch. Gupta acknowledged Nehru's greatness but argued against immortalizing him by naming a university after him. He believed that the focus should instead be on the university's proposal and its vision. Notably, the structured JNU was founded on the principles articulated by Bhupesh Gupta. This speech excerpt is sourced from the Penguin Book of Modern Indian Speeches: 1877 to the Present, 2007, edited by Rakesh Batabyal.

Text in brief

Mr. Chairman, Sir, Bhupesh Gupta began by acknowledging that several speeches, particularly from the Congress benches, had been heard. He expressed his opinion that discussing the university's name to immortalize a historical personality was unnecessary. He remarked that the university's intention to immortalize Pandit Jawaharlal Nehru's name was being presented as the only way to achieve his immortality, which he found to be an incorrect perspective. He indicated his disagreement with this viewpoint. Bhupesh Gupta continued by stating that the ongoing debate concerned the specific university proposal rather than dwelling on Nehru's biography.

He highlighted the need to objectively evaluate the proposal's merits without excessive emphasis on the university's name. He noted the absence of a higher education institution in Delhi and stressed that the city deserved a university provided by the Central Government to address its educational requirements. He expressed contentment that the university would potentially offer opportunities for higher education in humanities, science, and technology in Delhi. However, he critiqued the manner in which the university bill had been conceived by Mr. Chagla, describing it as lacking in originality and excitement.

Bhupesh Gupta questioned the intended beneficiaries of the university's education, particularly in the context of income disparities. He raised concerns about whether the university would be accessible to economically disadvantaged individuals or if it would cater primarily to the affluent. He rejected the notion of replicating prestigious foreign institutions like Oxford and Cambridge, advocating instead for universities that aligned with the country's needs and contemporary education trends.

He argued for subsidized education, particularly for those from economically disadvantaged backgrounds. He emphasized that investing in the education of working-class individuals and agricultural laborers could lead to societal benefits in the form of creative and constructive contributions to the nation. He noted the rising cost of education and pointed out that such expenses could hinder even government officials from sending their children to these universities.

Bhupesh Gupta expressed the view that the university should be run autonomously and should offer a broad-based curriculum. He suggested the creation of a special faculty dedicated to educating students about the global struggle for peace, given Pandit Jawaharlal Nehru's association with the university's name. He proposed the introduction of subjects related to the development of democratic institutions and democracy within the curriculum.

He criticized the tendency to focus on student indiscipline and noted that elders often lacked discipline themselves. He defended students in other countries and proposed the establishment of a faculty dedicated to studying scientific socialism. He highlighted the importance of providing accurate and authentic education in this subject. He acknowledged the potential for further discussions when the matter returned from the select committee but underscored the necessity of prioritizing the needs of economically disadvantaged segments of society.

Bhupesh Gupta's speech in the Rajya Sabha is thoughtful and practical. He talks about a proposed university and what it should focus on. He believes the university's name is not as important as its purpose and quality. He wants the university to be creative and useful, not just follow old patterns. Gupta is

concerned about fairness in education. He thinks poor students should have the same chances as rich ones. He wants the university to be affordable and helpful for everyone. He also wants the university to have its own way of working and a wide range of subjects. He suggests having a special part of the university for teaching about world peace and another part for teaching about democracy. Gupta talks about how some people talk too much about students being unruly. He defends students and says they are good in many places. He wants the university to have a clear way of teaching about important topics like socialism. Overall, Bhupesh Gupta's speech is about making the university fair, useful, and focused on important things like peace, democracy, and fair education for all.

Glossary

squarely (adv): with weight equally balanced on each side, not to one side/ Directly and firmly.

pedestrian (Adj) not interesting, showing very little imagination

wherewithal (n): the money necessary for a particular purpose.

portals (n) : a way to get or do something

pedantic (adj): caring too much about unimportant rules or details and not enough about understanding or appreciating a subject.

high sounding(adj): extravagant and grand.

high-flown (adj): High-flown language, ideas, or behaviour is meant to make you admire someone

glibly (adv): in a way that is confident, but is too simple and lacks careful thought.

Treasury Bench(n): the first row of seats on the right of the speaker in the British House of Commons and other Commonwealth parliamentary chambers that is occupied by cabinet ministers and other members of the Government.

S K Patil: He was a former Congress leader to Maharashtra and a veteran freedom fighter He was a Member of Parliament from Bombay when it was part of the unified Bombay State. He was a union minister during the time of Jawaharlal He was an Indian businessman and member of the Birla FamilyNehru, Lal Bahadur Shashtri, and Indira Gandhi

GD Birla: He was an Indian businessman and member of the Birla Family

JR.D. Tata: He was an Indian aviator, industrialist, entrepreneur, and chairman of Tata Group

Haridas Mundhra: He was a Calcutta-based stock speculator who was found guilty and imprisoned in the first big financial scandal of newly independent India in the 1950s.

1. Answer the following in one or two sentences.

1. What was M.C. Chagla's vision of JNU?
2. According to Bhupesh Gupta, how the problems of our universities must be addressed?

3. Why did Bhupesh Gupta stand against allocating more money to the new university without getting assurance from the government?
4. According to Bhupesh Gupta, which kind of universities need to be set up?
5. What is the first thing to ensure before setting up a new university?
6. Why should the students be trained in world affairs and the affairs of the state?
7. What was Bhupesh Gupta's opinion on the student community of India then?

II. Answer the following in a paragraph.

8. Why did Bhupesh Gupta call the approach of the minister a pedestrian?
9. According to Bhupesh Gupta, who must be the real beneficiaries of the new university?
10. Bhupesh Gupta's suggestions on the running of the new university.

III. Answer the following questions in about 300 words.

11. Bhupesh Gupta's observations and critique of the Jawaharlal Nehru University Bill.

WORLD AS ONE ECONOMIC AND CULTURAL UNIT

Meghnad Saha

About the Author

Meghnad N. Saha, a respected Indian scientist and famous astrophysicist, was born on October 6, 1893. He became a Physics Professor at the University of Allahabad in 1923 and was honoured as a Fellow of the Royal Society in 1927. Later, in 1938, he took charge of the Calcutta Institute of Nuclear Physics.

In 1951, Meghnad Saha was elected to the Indian Parliament as an independent member. While in Parliament, he actively participated in discussions concerning education, refugee rehabilitation, river projects, and long-term plans. Despite occasional criticism for stepping away from pure science, Saha fulfilled his public responsibilities with a deep sense of duty. He aimed to shatter the notion of scientists residing in ivory towers, considering science and technology as essential for societal well-being as law and order. Saha aimed to employ his scientific knowledge for the benefit of his nation. His influence extended to becoming the key figure behind India's river planning, particularly the visionary Damodar Valley project. Saha's big contribution to Indian science was making institutions. He helped to start scientific groups and departments, like the National Academy of Sciences and the Indian Institute of Science. He even founded the candid journal 'Science and

Culture' in 1953. He passed away on February 16, 1956, in New Delhi.

Summary and Analysis of the Text

Meghnad N Saha acknowledged the return of the Indian Science Congress to Bombay after an interval of eight years, appreciating the city's warm hospitality. He conveyed gratitude on behalf of the attending scientists for the generous response they received in their time of need. He also noted that the Science Congress in Bombay had now reached a significant milestone, obtaining legal maturity, and indicated that he would address specific demands later in his speech.

Saha discussed how the world was becoming more interconnected economically, with events in one place affecting others. He pointed out that our leaders needed a broader global view, but our outdated education system limited this understanding. This created leaders ill-equipped to tackle modern challenges.

Meghnad Saha presented the idea that economic and scientific studies indicated that the world possessed enough resources to sustain its entire population. He suggested that with a rational production plan and equitable distribution, hunger and deprivation could be eliminated, leading to improved living conditions for everyone. He proposed that for this to happen, the spirit of rivalry among nations and communities should be replaced by collaborative efforts.

Saha suggested that politicians should transfer some of their responsibilities to an international board consisting of skilled scientific industrialists, economists, and experts in eugenics. Their focus would be on global well-being, devising strategies to extract essential resources from the earth. The process of

production would be managed by scientific industrialists, and economists would oversee the distribution. To ensure balanced population growth, eugenicists would establish fixed population quotas for different geographical regions to prevent exceeding the Earth's capacity.

Although the proposal might appear ambitious, Saha believed it was attainable through a renovation of the educational system. He suggested that a new educational framework should be formulated through a World Congress led by prominent thinkers such as Bergson, Einstein, Bertrand Russell, Smuts, Spengler, and others. The primary objective of this framework would be to eliminate outdated mindsets from future generations and equip them with a profound understanding and strong appreciation for the beauty and potential of science.

In short, Saha's speech highlighted the global connections, the need for collaboration, and the importance of updating education to create a better world driven by science.

Meghnad N Saha's speech at the Indian Science Congress in Bombay reflects a visionary perspective on global interconnectedness and the role of education in shaping a harmonious world. He eloquently emphasises the need for leaders to adopt a broader perspective beyond national boundaries, recognizing the economic and social interdependencies between nations. Saha's call for a shift from competition to cooperation underscores his forward-thinking approach to addressing global challenges. His proposal to entrust experts in various fields with the oversight of production, distribution, and population control offers a unique perspective on achieving equity and sustainable growth on a global scale. Saha's emphasis on education reform highlights his understanding of the critical role education plays in nurturing a

generation capable of addressing complex issues, fostering scientific literacy, and cultivating a holistic worldview.

Overall, Saha's speech presents a comprehensive vision for a world where scientific advancement and international collaboration lead to shared prosperity, peace, and progress. His insights remain relevant, encouraging us to continue exploring innovative ways to tackle contemporary global challenges through education, cooperation, and the application of scientific knowledge.

Glossary

bespeak (v): be evidence of, indicate.

Wall Street: Wall Street is an eight-block-long street in the Financial District of Lower Manhattan in New York City. The word is used to indicate the financial interests and financial markets of the United States.

Lancashire: Lancashire in Britain was the first place where the spinning and weaving of cotton into fabric began and it was the hub of cotton and textile mills. This place was famous for half of the world's cotton production.

Manchuria: Manchuria is an exonym for a historical and geographic region in Northeast Asia It was invaded by Japan in 1931.

Olympian attitude: taking responsibility for one's own performance

fathom (v) : to understand or find an explanation for something

privation (n): a lack of the basic things that people need for living

Eugenics: the idea that it is possible to improve the human race by choosing who is allowed to have children.

Bergson: Henri-Louis Bergson was a French philosopher especially during the first half of the 20th century until the Second World War. Bergson is known for his arguments that processes of immediate experience and intuition are more significant than abstract rationalism and science for understanding reality. He was awarded Nobel Prize in Literature in 1927.

Bertrand Russell: Bertrand Russell was a British mathematician, philosopher, logician, and public intellectual. In 1950, Russell was awarded the Nobel Prize in Literature.

Spengler: Oswald Spengler was a German historian and philosopher of history whose interests included mathematics, science, and art as well as their relation to his organic theory of history.

Smuts: Jan Christian Smuts was a South African statesman, military leader and philosopher. In addition to holding various military and cabinet posts, he served as prime minister of the Union of South Africa from 1919 to 1924 and 1939 to 1948.

1. Answer the following in one or two sentences.

1. What are the examples given by Meghnad Saha to suggest that the world is fast becoming one economic unit?
2. Why did Saha call the present system of education faulty?

3. According to Saha, what is the result of the present faulty system of education?
4. What is the role of eugenists in nation-building?
5. How will the joy of life be provided for grown-up men?

II. Answer the following in a paragraph.

6. Saha's views on cooperative construction among nations.
7. The world as one great economic unit.

III. Answer the following questions in about 300 words.

8. Saha's ideas on the development of India.
9. Saha's critique of the education system

MODULE 4 - THEATRE AND FILMS

1. Beyond the Land of Hattamala (Play) – Badal Sarkar
2. The Burning (Short Film) – V S Sanoj
3. The Day after Everyday – (Short Film) – Anurag Kashyap
4. An Excerpt from Abhijnanasakuntalam

BEYOND THE LAND OF HATTAMALA

(Play)

Badal Sarkar

Badal Sarkar was a prominent Indian playwright, theatre director, and actor who left an indelible mark on the world of Indian theatre. Born on December 15, 1925, in Calcutta (now Kolkata), India, he is renowned for his innovative and experimental approach to theatre that challenged conventional norms and explored social and political issues.

Sarkar graduated with a degree in economics from the Scottish Church College, Kolkata, and later pursued a master's degree in comparative literature from Jadavpur University. His academic background equipped him with a unique perspective on society, which he artfully translated into his works.

In the mid-1960s, Sarkar emerged as a revolutionary figure in Indian theatre, advocating for a more realistic and relatable form of theatre that could connect with the common people. He founded his theatre group, 'Shatabdi', and became a pioneer of the "Third Theatre" movement, which aimed to bridge the gap between traditional elitist theatre and folk forms. His productions were often staged in unconventional spaces, such as streets, parks, and slums, to reach a wider audience.

One of his most famous plays, "Ebong Indrajit" (And Indrajit), premiered in 1963 and is considered a landmark in Indian theatre history. The play dealt with existential questions and the disillusionment of the youth in post-independence India. It was characterised by its non-linear narrative and exploration of the human psyche.

Sarkar's theatre works were known for their minimalistic sets, symbolic use of props, and emphasis on the actor's body and voice. He believed that theatre should be an immersive experience that transcends the boundaries of the stage and resonates deeply with the audience. His plays often tackled themes of social inequality, urbanisation, and the struggles of the marginalised.

Throughout his career, Badal Sarkar wrote, directed, and acted in numerous plays that pushed the boundaries of conventional theatre. Some of his other notable works include "Baki Itihas" (The Other History), "Pagla Ghoda" (Mad Horse), "Juloos" (Procession), and "Spartacus." His plays were critically acclaimed and earned him several awards and accolades.

Badal Sarkar's contribution to Indian theatre extended beyond his plays. He was also an accomplished essayist, sharing his thoughts on theatre and society. His writings inspired

generations of theatre practitioners and scholars to rethink the purpose and form of theatre.

Sarkar's legacy continues to influence contemporary Indian theatre and the wider performing arts scene. He passed away on May 13, 2011, but his ideas and innovative spirit live on through the works of those he inspired. His commitment to pushing the boundaries of theatre and addressing pressing societal issues has left an indelible impact on the cultural landscape of India.

"Beyond the Land of Hattamala," originally known as "Hatamalar Oparey" (1977), is a play created by Badal Sarkar as part of his Third Theatre movement. This play uses humour and wit to challenge the way people value material possessions in society. The story follows two thieves named Kenaram and Becharam. They are trying to escape from people who are chasing them. While hiding near a river, they end up in a new place that is very different. In this new place, people don't care about owning things like we usually do. This is interesting because the names of the thieves, Kenaram and Becharam, represent buying and selling in the local language.

As the story goes on, Kenaram and Becharam learn about this new way of living where nobody wants to own everything. This experience changes them and also makes the audience think about how we focus so much on owning things.

Sarkar, the creator of the play, uses clever writing to make fun of how we always want to have more things. Through the journey of Kenaram and Becharam, the play makes us question why we care so much about owning stuff. It shows us a different way of looking at life and makes us think about our own values.

Beyond the Land of Hattamala

Characters

K: Older thief

B. Younger thief

U: Utopia Characters of the new land

D: Doctor

Play

B: Which way now?

K: That way... into the river

B: Are you mad? We'll drown

K: There's no other way. splash we'll just go with the flow

U: The thieves finally jumped into the river. They'll drown
There's no hope.

<Chants of bolo hon, horibol bolo bon, borbol

K: Where am I? What's going on? (nudges B)

B (confused) whe... where am I? Brother?

K: No I am the king of the river

B: Oh but where are we?

K: Gmb... 12345

B: what... I mean why are you counting?

K: nothing.... 6789

B: but why... why...

K: My mentor told me to count before I murder someone.

B: but why? Why are you angry?

K: stop asking. (shouts)

B: look smoke

K: Where there's smoke there must be fire...

B: Rice mill?

K: No I think it's a railway station... lets just go

B: Hmm it's not a farm, nor a jungle. It's a beautiful garden. I don't think these are our parts.

U: would you like some coconut? It's very sweet.

(both have it)

K: Damn I have left my wallet on the shelf. Don't worry we'll pay you later

U: Pay? Eh?

K: Ya cash

U: Cash??? Ash??? Sash?? (wonders)

(Music)

B: Are we in Calcutta

K: Calcutta is not meant for petty thieves like us Unless you're a murderer or a high class fraud, you can't be in Calcutta.

B: But this town is huge. It won't suit us.

K: keep walking Let me ask someone

Hey can you tell me where's the police station

U: I have not heard of a place like that.

K: It's not a place. Ok just tell me where's the prison or the dungeon?

U: Luncheon?? (Smiles) Just go straight and then left, you'll find the eatery

K: Daaamn this is a country of idiots.

<Music

B: Hmmm the food smells really nice.

K: Have you seen the dishes? Stainless steel! Worth a lot (smirks)

U: Hello hello. You are new here Like the food?

K&B. Hmm hmmmm U Have the dessert.

K: Is this shop yours?

U: Shop?

K: the eating house?? Are you the owner?

U: No nono... I am just Mr. Konar

<music>

B: How do they make money?

K: Hmm lets just rest in the garden and talk

B: Is everything here for charity? I am feeling hungry again

K: Here have the jackfruit?

B: but....

K: from the doctor's garden we just crossed

B: Strange place something is always happening here Lights, dance fun

K: Hmm... I have got a plan.

<they both start using their jimmy and start poking a hole in a wall>

U: wow, how did you make such a perfect hole with just that stick? Is it some kind of game?

K <trying to act smart > oh we were testing how sound your wall is.

U: oh architects You go around testing the soundness of buildings don't you?

K: don't make fun of us just because you caught us red handed. Ok we are thieves. Do what you want.

U: Thieves???

B: ya we were trying to sneak in through the hole.

U: But why didn't you enter through the front door?

B: We wanted to take your dishes. Which you wouldn't have given if we entered through the front door?

U: Why not? If you needed them why not?

But you can just eat here why would you need to carry the dishes? It's a heavy load.

K: load??? Unbelievable. Pinch me

<B pinches hard... K punches back... they start fighting>

U: I think they have some disease. I will take them to the doctor

B: Nooo. We have eaten the doctor's jackfruit

U: What do you mean doctor's jackfruit? It grows on trees. Everyone eats them.

K: Blockheads. Don't people pay for food?

U: Pay???

B: How do you live then? Or eat? How do you manage? U: manage?... Oh and I eat here, my children eat at school and my wife eats in the library she works in.

B: Don't you have to pay money anywhere?

U: Money???

K: Oh I think they haven't invented money yet.

B: Ya terribly backward.

U: You didn't say why do you want the dishes.

K: Oh we... hmm we'd just play a game with it.

U: Oh wonderful... I would like to know about it.

<K and B searching for some place>

U: Hello friends. Can I help you?

K: Do you know where's the library?

U: Ya. I work there. Go straight and take left.

B: Hmm (cunningly) Someone told us there's gold jewellery in the library.

K: Everyone must have borrowed everything.

U: Oh no no. Who wants gold and silver when you can get fresh flower ornaments. Aaah they are so lovely, amazing, beautiful. Fragrant.

B: Idiot (hush hush) Brother lets go

K: Lets break in and take the gold

B: Here take the gold watch. The ring

K: I will take what I want. All the gold is mine. Ha Ha Ha

D: What's the matter?

U: Oh doctor these are the people I was talking to you about

D: Oh you two. I heard that you...

B: Ate your jackfruit and then...

D: My jackfruit?? oh wasn't it sweet?

B: Hmm

D: I wasn't talking about that. I have heard that you can make precise holes in the wall?

K: Yes we can. So what?

D: No I am serious. You should be proud of something you do good Will you teach me?

<starts using Jimmy imitating their moves>

Each blow, then straight

Each blow, then straight

Work work

Man and work.

Work work Man and work

<Kand B feel a certain realization growing inside them.>

K: hmmm one has to work. Just has to.

B: then why do people like us starve to death.

K: the rich people hog a lot.

D: but how much can they eat. Look at us, don't we all eat well here?

K: but I haven't eaten anything today.

D: you chose not to.

K: Doctor, does everyone really get everything free here?

D: no not free. Not at all. We all work hard. That's why we get everything we need. If we didn't work, you'd get nothing

B: but we didn't work at anything, but still ate for free

D: you didn't work today. But tomorrow you will. Man can't live without work.

B: Oh I tell you what I want to do. I'll be a gardener. I will dig holes ever so carefully with precision to plant trees, flowers and a world without obstruction.

D: oh that's a wonderful occupation.

K: I think I'll be a builder. But then I have ruined so many walls, made so many holes. I don't know whether I can be of any good.

D: Don't worry. You can always build something for change...

Summary of "Beyond the Land of Hattamala"

"Beyond the Land of Hattamala," also known as "Hatamalar Oparey," is a thought-provoking play by Badal Sarkar that explores themes of materialism, societal norms, and the search for a meaningful existence. The story revolves around two thieves, K (Older Thief) and B (Younger Thief), who escape from pursuers by jumping into a river. They end up in an unfamiliar place called Utopia, where they encounter a society that challenges their worldview.

In Utopia, the concepts of ownership and material possessions are flipped, and people live without individual ownership. K and B, representing materialism, struggle to understand this new way of life. They encounter a doctor (D) and Utopian characters (U) who embody the values of the society. As they interact with the people of Utopia, K and B begin to question their own values and perspectives.

Through encounters with Utopian characters, the thieves learn that in this society, people work collectively for the greater good, and everyone's needs are met through their contributions. This realisation prompts K and B to reconsider their roles as thieves and to envision new occupations that contribute positively to society.

Appreciation of the Play

"Beyond the Land of Hattamala" is a captivating play that uses satire and allegory to dissect the materialistic mindset that often governs human behaviour. The play's strengths lie in its thought-provoking dialogue, creative symbolism, and engaging character interactions. The thieves' journey from a world of self-centeredness to a community-oriented society allows the audience to reflect on their own values and priorities.

The play also highlights the importance of work, contribution, and cooperation in building a meaningful life. Through the transformation of K and B, the playwright emphasises that personal growth is achievable when individuals embrace new perspectives and actively engage in productive endeavours.

Sarkar's narrative style masterfully navigates between humour, irony, and social commentary. By juxtaposing the thieves' materialistic mindset with the values of Utopia, he invites the audience to ponder the true worth of possessions and the impact of societal structures on individual behaviour.

"Beyond the Land of Hattamala" serves as a poignant reminder that societal values can influence individual choices, and it encourages viewers to examine their beliefs about consumption, work, and the pursuit of a purposeful life. The play's allegorical approach enables a multi-layered interpretation, making it a valuable contribution to the realm of thought-provoking theatre.

Character Sketch of the Play

K (Older Thief): K is one of the two thieves who jump into the river to escape from their pursuers. He represents the materialistic mindset and the pursuit of personal gain. Initially sceptical of the new society they encounter, K's character

undergoes transformation as he starts to question his own values and beliefs. He symbolises the potential for change and growth when confronted with alternative perspectives.

B (Younger Thief): B is the other thief who accompanies K on their journey. Like K, B also embodies materialism and a self-centred attitude. However, his character shows a greater willingness to adapt to the new environment. B's curiosity and openness enable him to grasp the Utopian society's values more quickly. He represents the receptiveness to change and the desire for a more meaningful life.

U (Utopia Characters): The Utopian characters represent the values and ideals of the new society. They embody cooperation, collective contribution, and a rejection of materialism. Their interactions with K and B challenge the thieves' perspectives and lead them to introspection. The Utopian characters symbolise the potential for positive transformation and the importance of community and shared responsibilities.

D (Doctor): The doctor is a Utopian character who interacts with K and B. He personifies the Utopian values of cooperation and contribution. The doctor's willingness to learn from the thieves and his explanation of Utopian principles contribute to K and B's evolving understanding of the new society. His character showcases the willingness to engage with diverse viewpoints and adapt to change.

The characters in "Beyond the Land of Hattamala" serve as vehicles for exploring contrasting ideologies and values. Through their interactions and transformations, the play invites the audience to reflect on the impact of materialism, societal norms, and collective responsibility on individual lives.

Glossary

Dungeon: a strong underground prison cell, especially in a castle.

Blockhead: a stupid person

Caught red handed: showing clear evidence of guilt; in the act of wrongdoing

Precision: the quality, condition, or fact of being exact and accurate.

Obstruction: a thing that impedes or prevents passage or progress, an obstacle or blockage.

1. Answer the following questions in one or two sentences.

1. What forces Kenaram and Becharam to jump into the river?
2. What was the response of the character from Utopia while he listened to the words, "pay and cash from Kenaram?"
3. How did the character from Utopia respond to the words 'police station', "prison and dungeon"?
4. What was the response of the character from Utopia for Kenaram's confession that they are thieves?
5. Why did the people of Utopia misunderstand Kenaram and Becharam as architects?
6. What was the attitude of the people of Utopia towards gold and silver?
7. Why did the characters of Utopia feel strange when they listened to Kenaram's comment about eating 'doctor's jackfruit'?

II. Answer the following questions in a paragraph.

- 8 Write a short note on Badal Sarkar's "Third Theatre"
- 9 How is the new land different from Hattamala?
10. Write a short note on the socio-political and economic issues that are discussed in the play

III. Answer the following in about 300 words.

II Discuss the play Beyond the Land of Hattamala as a satire on contemporary society.

12. How does Badal Sarkar use the play Beyond the Land Hattamala as a tool for social change?

BURNING (SHORT FILM)

V S Sanoj

About the Director

V.S. Sanoj is a notable Malayali journalist and filmmaker with a multifaceted career spanning print, broadcasting, and filmmaking. Born in the Velur village of Thrissur district, Sanoj has made a significant impact in the world of media and storytelling.

Throughout his career, Sanoj has been associated with various print and broadcasting media organisations in Kerala. His reputation is particularly built upon his adeptness in political commentary and travel writing, which he contributed to a range of journals, newspapers, and online portals. His insightful political columns, often addressing the nuances of caste and politics, gained him recognition and respect in journalistic circles.

While based in Lucknow, Uttar Pradesh, Sanoj's journalistic focus shifted towards covering the dynamic political landscape of the state. For over a decade, he immersed himself in reporting on the intricacies of Uttar Pradesh's politics. His deep-rooted familiarity with the region and its socio-political intricacies became a defining element of his work.

One of his important movies is "Burning." It's about two young mothers who meet at a funeral place in Varanasi. They become friends because they both face difficulties because of how

society treats women. Even though they just meet for a short time, they connect and understand each other like old friends. The movie shows how they talk about their lives during this short meeting.

"Burning" got attention and was shown at many film festivals in India and other countries. It was even chosen for the 49th International Film Festival of India (IFFI) in Goa, which is a big deal.

Furthermore, Sanoj's filmmaking venture was brought to life through the screenplay written by journalist and filmmaker Jinoy Jose P, which undoubtedly contributed to the film's depth and impact. V.S. Sanoj's journey as a journalist and filmmaker showcases his dedication to exploring socio-political themes through various media forms. His work, including the acclaimed film "Burning," sheds light on the complexities of societal issues and the resilience of individuals facing adversity.

Cast

Ketaki Narayan as Pritha

Rukshana Tabassum as Shakuntala Mishra

Abhinay Shukla as Pritha's well-wisher

Director: VS. Sanoj

Producer: Ajayya Kumar, Sarvamangala

Story and Screenplay: Jinoy Jose P

Music and Background Score: Bijibal

Cinematography: Manesh Madhavan

Editing: Praveen Mangalath

Summary

"Burning," a short film created by V.S. Sanoj in 2018, tackles the widespread issue of female subjugation, touching upon religion, class, caste, and financial disparities. The film revolves around an emotional negotiation between two young mothers, Prita and Shakuntala Misra, who come from different walks of life. Their dialogue takes place at a funeral ghat in Varanasi and sheds light on the deep-rooted influence of patriarchy and the challenges women face within this social context.

Throughout the film, male characters are represented through voiceovers, underscoring the often unseen but ever-present grip of patriarchy. The film's portrayal of Varanasi's background serves as a reminder of the repetitive nature of patriarchal norms if left unexamined. The symbolic significance of the burning ghat adds layers to the narrative, evoking thoughts of finality and unity. This setting breaks down societal divisions, enabling women like Prita and Shakuntala to come together to share their grief. In this space, societal differences fade, replaced by a strong sense of solidarity forged from shared experiences of patriarchal challenges.

At the footsteps of the Kashi funeral ghat in Varanasi, Prita and Shakuntala Misra navigate a complex negotiation over the rights to Chand's deceased body, Prita's son. Initially, Prita, facing financial struggles, is torn between the promise of money and her emotional attachment to her son. Shakuntala, from a more privileged background, has also lost her son, Puran. The weight of caste and gender oppression affects both women differently; it is these shared experiences that ignite their determination.

Varanasi, known as the city of the deceased, brings Prita and Shakuntala together regardless of their diverse upbringing, caste, and class. Their lives have been shaped by patriarchal norms, which thwarted Shakuntala's aspirations of becoming a national-level hockey player and forced Prita into an early marriage that led to her parents' tragic demise. Their hardships lead them to realize the importance of mutual support. Shakuntala offers words of solace, while Prita extends monetary help and declines to take Chand's body. This crucial moment of crisis gives rise to a sisterly bond, illustrating the power of unity in the face of challenges.

Glossary

Subjugation: bring under domination or control

negotiation : discussion aimed at reaching an agreement

stereotype: a fixed image or idea about a particular type of person or thing

funeral ghat: a platform at the top of riverside ghat, used by Hindus for the cremation of the dead.

monotony: lack of variety and interest

mourn: feel or show sorrow for the death of someone.

1. Answer the following in one or two sentences.

1. How did the dreams of Shakuntala Mishra get shattered?
2. What happened to Prita's parents?
3. What happened to Chand's father?

4. What happened to the mortal remains of Chand at the end of the short film?

5. Who is Puran?

II. Answer the following in a paragraph.

6. How are Pritha and Shakuntala similar?
7. Justify the title "Burning"
8. How does financial security fail to protect Shakuntala from the clutches of patriarchy?

III. Answer the following questions in about 300 words.

9. Explain the inherent patriarchy and its associated evils in the light of the short film Burning
10. The place of action is also a character in the short film- Substantiate

For watching the Short Film visit ;

https://youtu.be/ BAfF9_CI20?si=tiQNHInE5F0DT4sZ

THAT DAY AFTER EVERYDAY

(Short Film)

Anurag Kashyap

Born on September 10, 1970, in Uttar Pradesh, Anurag Singh Kashyap has left an indelible mark on Hindi Cinema. A versatile figure, he has donned the hats of director, producer, and scriptwriter. His unique style, characterised by boldness, fierceness, and honesty, has redefined Bollywood.

Kashyap's exploration knows no bounds, resulting in a portfolio of films that range from offbeat to commercially successful. He has elevated the Hindi movie industry to new heights. His courage to delve into the darker corners of human psychology and his willingness to address social injustices has often led his films into controversy.

His accolades include four Filmfare Awards and an honorary award from the Government of France, Ordre des Arts et des Lettres in 2013. Kashyap's works often spark conversations due to their daring content. He is often hailed as the flagbearer of realism in Bollywood.

Some of his notable contributions include "Dev D" (2009), the crime drama in two parts, "Gangs of Wasseypur" (2012), "Bombay Talkies" (2013), the Netflix series "Sacred Games" (2018), and "Manmarziyaan" (2018). Through his storytelling, Kashyap has pushed boundaries and made a significant impact on Indian cinema.

Summary

"That Day After Everyday" is a Hindi short film directed by Anurag Kashyap and written by Nitin Bhardwaj. It was released on October 29, 2013. This women-centric film sheds light on the challenges women face in their daily lives. It portrays how the women in the film rise to the occasion and take control of their lives.

The story revolves around three women who decide to step out from under the perceived protection of their homes. Inside these houses, they encounter deep-rooted misogyny, manifested in overprotective husbands and mother-in-laws. However, once they leave their homes, the misogyny takes a more aggressive form through physical and mental violence.

Initially, these women resort to silence and feigned neglect as their defence mechanisms. But over time, they realise the need to fight back and reclaim their space and voices. In their desperate bid to survive, they take matters into their own hands, battling not only bullying but also patriarchy at large. The film comes full circle when the place that was occupied by a woman in the opening scene, the kitchen, is occupied by a man in the concluding scene.

The journey of three women from different households involves overcoming the obstacles within their homes and emerging as independent figures with jobs. However, this journey is far from easy in a society deeply entrenched in patriarchy. They face not only attacks within their homes, which they combat with silent resilience, but also face real and intimate struggles outside their homes. Men's lecherous gazes turn into physical threats on the streets.

Boundaries lose significance as the women find themselves relentlessly stalked both in real life and virtually. The path to independence comes with its price, as they are not free from the clutches of patriarchy even in their workplaces. They are subjected to stares and judgments for their choice to earn their own money by stepping outside their homes.

As their struggles reach a crescendo, the women decide to unite as a sisterhood against the odds. With the guidance of a mentor they fondly refer to as "Didi," they gather the courage to confront the forces of evil. They acquire basic martial arts skills and stand up against the men who invade their spaces. The men are ultimately defeated by the power of sisterhood.

This message reverberates far and wide, reaching the men within their own households, and compelling them to acknowledge the rightful place of women.

For watching the Short Film visit ;

<https://www.youtube.com/watch?v=AQR6cB1DXzY>

Glossary

Misogyny: ingrained prejudice against women.

Negligence: failure to take proper care over something

Patriarchy: a system of society in which men hold power and women are largely excluded from it.

Molest: assault or abuse

virtual: not physically existing

stalk: to pursue stealthily

crescendo: climax

reverberates: echoes

I Answer the following in one or two sentences.

1. How does the husband advise the wife to handle the bullying she faces from the men?
2. What happens to the women on their way to work?
3. How do women react to bullying in the beginning?
4. What happens to the woman in the bus?
5. How does she react to the ill-treatment inside the bus?
6. How do they react to the bullying at the end?

II. Answer the following in a paragraph.

7. Explain the mental torture experienced by women inside their houses?
8. Explain the concept of sisterhood as seen in the short film
9. Comment on the beginning and end of the short film

III. Answer the following questions in about 300 words

10. Self-defence is the best defence - Explain in light of the short film.

AN EXCERPT FROM ABHIJNANASAKUNTALAM

About the Author

The name Kalidasa is synonymous with Indian Classical literature. He is revered as an illustrious Sanskrit poet and dramatist, believed to be one of the nine gems of King Vikramaditya's court in Ujjain. Despite lacking concrete proof about the details of his life and death, it's believed he lived in the 5th century. While many works are attributed to him, the impersonal nature of Sanskrit literature makes it challenging to trace his poetic and intellectual development.

Among his glorious creations are "Vikramorvasheeyam," "Malavikaagnimithram," "Raghuvamsa," "Kumarasambhava," and "Meghadoota," all contributing to India's classical literature wealth.

Kalidasa's major work, "Abhijnanasakuntalam," is a masterpiece of world literature. It's based on an episode from the Indian epic Mahabharatha and is considered a crowning achievement in dramatic art. The play's canvas is set against the backdrop of a harmonious hermitage where beings coexist peacefully. The story revolves around Sakuntala, foster daughter of sage Kanva, who falls in love with King Dushyanta during his hunting visit, showcasing Kalidasa's contrast between nature and culture.

In the play, "Abhijnana" symbolizes a signet ring that Dushyanta gifts to Sakuntala upon marrying her through Gandharva rites. Dushyanta departs with a promise to return, but Sakuntala's pining leads her to incur a curse from Sage Durvasa after neglecting him during his ashram visit. The curse causes

Dushyanta to forget Sakuntala, only to recognize her as his wife later, alongside their son Bharata.

In the verses chosen for study, Sakuntala bids farewell to the flora and fauna of the hermitage, encapsulating the emotional depth of the play.

Summary

In the classic Sanskrit play "Abhijnanasakuntalam" by Kalidasa, there is a poignant scene where Sakuntala bids farewell to the hermitage of Sage Kanva. Sakuntala, the foster daughter of the sage, is deeply connected to the natural surroundings of the hermitage where she has grown up. As she prepares to leave the hermitage and embark on a new journey, she expresses her heartfelt emotions through verses that reflect her love for the flora and fauna that have been a part of her life.

Sakuntala stands amidst the vibrant flora, her presence radiating a mix of emotions - gratitude, nostalgia, and a touch of sadness. She wears a simple yet graceful attire, reflecting her connection with the natural world around her. The breeze gently rustles her attire and carries with it the subtle scent of blooming flowers.

Trees, their branches stretching towards the sky, seem to sway in silent empathy as if acknowledging the weight of Sakuntala's departure. Vines, entwined in an intricate dance, symbolise the bonds that she has formed over the years. Delicate flowers, with their petals kissed by dewdrops, appear to nod in understanding as she passes by.

The melodies of birds create a harmonious backdrop, as if nature itself is joining in Sakuntala's farewell. Their cheerful notes resonate in the air, a reminder of the countless mornings she has awakened to their songs. Nearby, squirrels playfully dart

around, their quick movements a testament to the energy and life that thrives in the hermitage.

Sakuntala's gaze lingers on the tranquil pond, its waters reflecting the surrounding foliage. The gentle ripples seem to echo the emotions churning within her. Amidst the foliage, the rustling of unseen animals adds an element of mystery, as if the very heart of the hermitage is responding to her bittersweet farewell.

In this scene, the hermitage itself transforms into a living character, a silent witness to Sakuntala's growth and experiences. The lush greenery, the delicate flowers, and the harmonious symphony of nature's sounds become a canvas upon which Sakuntala paints her emotions. As she bids adieu to her cherished abode, the scene captures a moment of introspection, a bridge between her past and the unknown journey that lies ahead.

In the tranquil surroundings of the Holy Grove, an emotional scene unfolds as Sakuntala prepares to leave her beloved home and embark on a new journey. **The characters and the atmosphere** come to life as follows:

KANVA: The wise sage and caretaker of the Holy Grove, Kanya speaks with authority and affection. He addresses the noble trees and divinities of the grove, seeking their blessings for Sakuntala's departure. Kanya symbolises the spiritual and paternal presence in Sakuntala's life.

SĀRNGARAVA: A loyal minister in King Dushyanta's court, Sārṅgarava provides a bridge between the hermitage and the royal palace. He acknowledges the trees' response to Sakuntala's departure and underscores the significance of her leaving.

GAUTAMI: Sakuntala's nurturing figure, Gautami compares the trees' farewell to that of her kinsfolk, highlighting the emotional connection Sakuntala shares with the grove. She advises Sakuntala to bow to the divinities with respect.

SAKUNTALA: The central character, Sakuntala is a blend of emotions as she bids farewell to the hermitage. She walks among the trees, paying her respects and sharing her poignant thoughts. Her reluctance to leave is evident as she lingers and looks back, showing her deep attachment.

PRIYAMVADA, ANASOOYA and FRIENDS: Sakuntala's companions who share her emotions. Priyamvada echoes the sentiment of the grove grieving her departure and consoles Sakuntala. The friends' tears express the collective sorrow of parting.

DOE, PEACOCKS, VINES, FLOWERS: Personified elements of nature that respond to Sakuntala's departure. The sorrowful actions of these creatures and the falling leaves mirror the grief of the surroundings.

LITTLE FAWN: The fawn represents Sakuntala's nurturing nature as she adopted and cared for it. Its reluctance to leave her symbolizes her motherly love and responsibilities.

The scene captures the bittersweet emotions of farewell, with Sakuntala's deep connection to nature and her home emphasised through the characters and their interactions. The vivid portrayal of the grove's reaction to Sakuntala's departure adds depth and emotional resonance to the scene.

1. Answer the following in one or two sentences.

1. Why did Gautami tell Sakuntala to bow to the divinities of the holy grove?
 2. Write some of the examples of the Holy Grove grieving
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3. How does Kanva plan to take care of Madhavi?
4. Why did Kanva say that it is shameful that Priyamvada and Anasuya are weeping at the time of parting with Sakuntala?
5. Who was tugging again and again at the hem of Sakuntala's garment and why?

II. Answer the following in a Paragraph.

6. Holy Grove bidding farewell to Sakuntala.
7. Relationship between Madhavi and Sakuntala.
8. Divinities of the Holy Grove bidding farewell to Sakuntala
9. Warm relationship between Sakuntala and the little fawn

III. Answer the following questions in about 300 words

10. The unique relationship between Sakuntala and the Holy Grove
11. Sakuntala's departure from the Holy Grove.

Reference

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