

II B.A ENGLISH LITERATURE

INDIAN WRITING IN ENGLISH

SUBJECT CODE:18K4E07

UNIT-I POETRY (DETAILED)

THE YOUNG CAPTIVE-TORU DUTT

INTRODUCTION:

Toru Dutt was a Bengali poet and translator from the Indian subcontinent, who wrote in English and French, in what was then British India. She is seen as one of the founding figures of Indo-Anglian literature, alongside Henry Louis Vivian Derozio, Manmohan Ghose, and Sarojini Naidu.

CRITICAL APPRECIATION OF THE POEM:

The poem "The Young Captive" is from Dutt's *A Sheaf Gleaned in French Fields* (1876). It is a translation of André Chénier poem. It is based on the real experiences of Chénier when he was imprisoned during the French Revolution. It describes a speaker, himself in prison, who recounting the sorrows he has overheard from a fellow captive.

The speaker, a young woman, talks at length about her fears, the minor consolations offered to her by hope, her sadness at how young she has been greeted by death, and her desire for death to instead plague someone more dejected. After this young woman, who is the figure represented by the title, finishes speaking about her grievances.

The first stanza uses the metaphor of shoots and grapes which continue to grow, despite their eventual death in being harvested, to shed light on the uniqueness of the young woman's fear of death.

In the second stanza, the young woman continues to express her fear of death, then suddenly pivots to reflect a changed perspective, one that understands the world as a place of mixed joy and sadness, with one being impossible without the other. As part of this change in perspective, the young woman uses the metaphor of an ocean always being accompanied by storms to show that even the most beautiful and tranquil scenes are tainted sometimes by violence and chaos.

In the third stanza, the woman speaks of the vain hopes of freedom that keep her afloat, and she expresses this hope with the metaphor of a bird freeing a fowler. In the fourth stanza, the young woman speaks of the peace that sleep brings, and her eventual dejection upon waking to find that she is imprisoned.

The next two stanzas express the young woman's lament that she will die in captivity and at a young age. In the fifth stanza, the woman uses the metaphor of life as a grand banquet at which she has barely feasted to suggest that her death will be premature. Similarly, in the sixth stanza, the woman compares life to a harvest, suggesting that she has only seen the early light of morning and now must wait for death in the form of evening.

In the seventh stanza, the last spoken by the woman's direct address is given to Death, and the woman says that Death ought to wait to take her from this world, since there are still many places she would like to see.

The following stanzas follow a poet, the true speaker of the poem, who informs us that he composed this poem in response to hearing these words from the captive, whom he is imprisoned with. The final stanza shows the speaker refusing to tell us the young woman's name, but he does close by telling us of the woman's grace, her spirit, and the role he sees for himself and his poem in teaching an audience about the value of life.

The woman's engagement of "the bird" who "escapes from the net of the fowler" and sings, as well as her comparison of the self to grapes, shoots, and a harvest, suggest that the woman yearns to be immersed in nature again and sees herself as deeply in touch with natural cycles and processes. Her description of life as a banquet conveys both a certain sense of entitlement and a view of life as procedural in the manner of a banquet, in which certain, well-defined steps follow others to create a cohesive ritual.

CONCLUSION:

"The Young Captive" is highly original and unique in terms of its narrative voice. Further, the outpouring of emotions described by the speaker or the poet in the poem nicely mirrors Chénier's status as a forerunner of Romantic poetry.

QUESTION AND ANSWER:

1. Who was the first female poet to interpret the spirit of India to the West ?
Toru Dutt was the first female poet to interpret the spirit of India to the West.
2. Is the poem autobiographical?
No, the poem is not autobiographical.
3. From which language, the poem "The young captive" was translated?
The poem "The young captive" was translated from French language.

COROMANDEL FISHERS-SAROJINI NAIDU

INTRODUCTION:

This poem the Coromandel fishers was written by Sarojini Naidu. She was born in India and educated in London, Cambridge. In reference to this poem, it's important to note that she was a freedom fighter, and followed Mahatma Gandhi. Later she went on to become the first lady president of the Indian National Congress. As a child, she lived on the coast of the Coromandel Bay in Bengal becoming very familiar with the lives of the fishermen, and equally gaining knowledge about their families and livelihood. The hard lifestyle of the fishermen and their meager earning surprised her; she was astonished at their devotion to the sea, the sea that was a mother figure for the fishermen.

CRITICAL APPRECIATION OF THE POEM:

The poem Coromandel Fishers can be analyzed on the basis of these two very important aspects of her life. As a poet she definitely had great command on her writing, using which she has beautifully used one medium to depict the other. The poem "Coromandel Fishers", when reading literally, appears to be describing the fishermen and their daily routine; but when read deeply knowing who Sarojini Naidu was a freedom fighter and focusing at the socio-political status of the time (freedom struggle) the poem was written, you will realize that it is a call to awaken the people of India to come, fight for the freedom of their nation from the Britishers.

Therefore "Coromandel fishers" poem has both the allegoric and metaphoric value to it. As an allegory, it speaks to the fishermen but holds a metaphor to the nation. The poem consists of four stanzas, each stanza consists of four lines, following iambic pentameter with a rhyme scheme of AABB. The poet begins the poem with the lines "Rise, brothers, rise"; it is a clear that she is waking up the sleeping. Literally, the phrase indicates to the fishermen, but it is a wakeup call to the people to do something for their nation.

Here she is singing in the form of a fisherman addressing his brothers about the life and attitude of the fishermen of the Coromandel Coast on the Bay of Bengal. The poem describes the universality of the notion that how the sea, cloud, waves and human beings are interconnected in Coromandel, as is everywhere else. This song imitates the movement and balancing of waves, its rich musical content and the lines and words are perfectly synchronized with its inborn tune and rhythm, which is exactly why it is especially noted for.

She continues with the lines “the wakening skies pray to the morning light” and that the “wind lies asleep in the arms of dawn like a child that has cried all night”. The former line is an example of personification in the poem while the latter phrase is the example of a simile in Naidu’s allegory. The two statements above make a subtle reference to the weather and the poet personifies the dawn gifting its arms.

The poet speaks of catamarans in the next line, which are the fishing boats used specifically in the South. This use of the specific term enhances and personalizes the setting of the poem, which is only explicitly mentioned in the title. The reader realizes that the poem is ubiquitous with personification as the poet continues to talk of the “wealth of the tide”. Fish are the wealth of the fishermen and they get this wealth from the tide that brings it to them. All this description creates a pictorial image of a young Sarojini Naidu rowing the catamaran in the Bay of Bengal.

It’s a tradition for the Hindus to worship the early morning rising sun. The wakening sky is offering its morning prayer to the sun at the time of the dawn. The fishermen have to rise very early before the first ray of the sun reaches the sky. Even the wind would not have risen then. In the words of the poet like a child that has cried all night, the wind is in a deep sleep in the arms of the dawn. The idea is scientific since the wind would rise only after the atmospheric temperature rises with sun. The nets after fishing the day before being spread on the shore for drying, which have to be gathered.

Hasty but systematic preparations are taking place, the catamarans are resting, but now it is time to go to capture the leaping wealth of the tide; from the sand which has to be freed. Since they are the sons of the sea, they have a birthright over the abundant wealth of the sea. It is an experimental proof that where the sea-gulls call at that point or in that very area the fishes are in plenty. This is why the fishermen do not lag away and without any delay get to the track of the sea-gull’s call. Once the fishermen reach there, their job is easy. The poet says that they have no reason to fear the sea, wave or the cloud; because the sea is their mother, the cloud is their brother and the waves are their comrades.

Even in the evening when they will be tossed with the waves somewhere in the mid-sea; they needn’t fear, because they would be at the mercy of the waves, even where the sea god Neptune controls everything. For the very simple reason that, the Wind God will hide (protect) their lives in his breast. He, who is all-powerful and strong to hold even the storm by its hair, fatherly affection.

The fishermen have sweet attractions on the shore. The shade of the coconut glade, the scent of the mango groves and the sands lit by the full moon at night with the sound of the voices of their most beloved ones nearby are indeed sweet. But to the fishermen, the kiss of the spray wash and the dance of the wild waves are sweeter, so they long to be at sea. Towards the close of the poem, the fisherman

and his comrades, bathed in broad daylight, row to the bluishness' of the horizon where the sky and sea are at play. Sometimes it is exciting, and true we are tempted, to imagine that the singer is the young poetess herself, alone, rowing her tender boat in the Bay of Bengal.

In those days, the call of the seagull was what directed fishermen towards the fish. She christens the sea her "mother" and the clouds her "brothers" while the waves are named her "comrades". This metaphor links to the caring of the family for one another, as the sea does for the fish, and the clouds do for the sea.

The next two lines speak of the link between fear and courage and the fine line between them. She asks us "What do we toss at the fall of the sun?" and lets us know that with success come to some sacrifices and that although we are wary of these, "he who holds the storm by the hair, will hide in his breast our lives". She has also personified the storm in that line.

The last stanza is a comparison between life on land and at sea. She uses vivid imagery here to describe the scent and shade of coconut glades and mango groves but then reminds the fishermen that the "kiss of the spray" and the "dance of the wild foam's glee" is a taste much sweeter. She reminds us not to be content with temporary satisfaction but to work towards the happiness and joy that we have found elsewhere. This stanza holds a strong metaphoric value, as it talks of the temporary satisfaction that some people faced under the rule of the British, as well as how all Indians knew that there was a real joy to be found in living independently.

CONCLUSION:

To conclude, this poem is beautiful and most poetically written. A poem that remind the readers about the people and movements that helped to gain our independence. It is a poem of a positive note.

QUESTION AND ANSWER:

1. What is the summary of Coromandel Fishers?

Coromandel fishers refer to the fishermen on the **Coromandel** Coast of South India. Rise brothers rise means the fishermen called their men to get ready to go to the sea. The early morning sky is compared to someone who is waking up from sleep. The leader awakens the other fishermen that the sun had already risen.

2. What is the theme of the poem Coromandel Fishers?

The theme of the poem is, a fisherman encouraging his fellow fishermen to get to work by the dawn. The hard life style of the fishermen and their meager earnings are beautifully portrayed by her. She also focused on the socio-political status of the **freedom** struggle.

3. What place is sweeter than land to the fishermen?

According to the poetess, Sarojini Naidu, the sea is **sweeter than land to the fishermen**.

4. What is the wind compared to in the Coromandel Fishers?

Thus the **wind** is just like the child which kept crying throughout the night and now he is quiet. Here the poet uses Similie to compare now calm **wind** with a child. By using these two symbolic examples, she declares that the morning is near.

5. What will the fishermen do when they hear the seagull's call?

Answer. When the **fishermen** go fishing **they** have to be set free. in the track of the **seagull's call**; The sea is our mother, the cloud is our brother, The **fishermen** take the sea as their mother and the waves as their friend.

A DREAM OF SURREAL SCIENCE-SRI AUROBINDO

INTRODUCTION:

Sri Aurobindo was a prolific writer. In his writings, he covered a vast range of topics ranging from spirituality, to philosophy and from literature to politics. It is interesting to note here that he has also explored scientific topics in his writings. The sonnet, "A Dream of Surreal Science", gives penetrating insights on human physiology.

CRITICAL APPRECIATION OF THE POEM:

The poem is a surreal dream. A Surreal Dream is one which does not resemble reality. The objects that occur in a surreal dream are distorted. Surreal dreams are much more intriguing than normal dreams. The poem is a sonnet in which Sri Aurobindo discusses the role of hormones and glands in determining human behaviour.

In this sonnet Sri Aurobindo discusses some well-known personalities of different times and highlights their peculiarities on the basis of their physiology which may sound weird to a layman. However, it is medically proven that human beings behave according to their physiological components.

The poem is a satire which parodies the discoveries of Science and Physiology. In the first two lines the speaker dreams about the 'gland' that wrote Hamlet and who drank at the Mermaid Tavern, obviously referring to Shakespeare who wrote Hamlet and often drank at Mermaid Tavern which was his favourite pub. Next 'a committee of hormones' on the edge of the Aegean sea is given the credit for the authorship of "Iliad and Odyssey" rather than Homer whom the rest of the world recognizes to be the author of these two great epics. These lines on Homer also

allude to the controversy that existed regarding the multiple authorship of “ Iliad and Odyssey”.

The next quatrain depicts “thyroid” meditating under the Bodhi Tree and speaking of the Wheel and the Eight Fold Path. These lines clearly refer to Gautama Buddha. It is believed that Gautama Buddha possessed all the 32 major signs of a ‘Great Man’ and no thyroid dysfunction. This shows that Sri Aurobindo gave the credit of tranquil equanimity of Gautama Buddha to the flawless functioning of his thyroid glands. It is believed that “ Ecological healing, spiritual meditative practices and mind-body harmonization are identified with optimum thyroid function. Also, in energy medicine, the throat or visuddha chakra over the thyroid is recognized as the life energy centre that deals with communication, self expression and creativity.”

In the next four lines the speaker discusses Napoleon Bonaparte and holds his sickly stomach responsible for his chaotic temperament, which set him on a plundering spree throughout Europe, resulting in his final military debacle. Napoleon rose to prominence during the later stages of the French Revolution and led various successful invasions throughout the continent of Europe. However, Napoleon’s defeat in the battle of Waterloo in June 1815 marked a turning point in his fortunes. Following his defeat he was forced to abdicate and was exiled to the island of St. Helena where he died on 5 May 1821. When an autopsy was performed on his body, it was revealed that he had died of stomach cancer. However, some scholars also believe that he was a victim of arsenic poisoning.

The poem ends with a couplet in which Sri Aurobindo further highlights the whims of human mind. He gives us the picture of scientists playing with atoms like curious children. The word ‘play’ suggests that the scientists are immature in their minds and do not understand the devastation that an atom is capable of causing. The poem was composed in the year 1939, the year the second world war began. However, Sri Aurobindo was a gifted clairvoyant and could foretell the devastation the scientists “playing with atoms” was capable of causing. And he was proved right when atom bombs “Little Boy” and “Fat Man” were dropped over Hiroshima and Nagasaki respectively in 1945.

QUESTION AND ANSWER:

1. Define Surreal Dream.

A Surreal Dream is one which does not resemble reality.

2. According to Aurobindo, which was the favourite pub of William Shakespeare?

According to Aurobindo, Mermaid Tavern was the favourite pub of William Shakespeare.

3. Name the atom bombs which were dropped in Hiroshima and Nagasaki?

The atom bombs namely “Little Boy” and “Fat Man” were dropped in Hiroshima and Nagasaki.

4. Who composed “Illiad” and “Odyssey”?

The Greek poet, Homer composed “Illiad” and “Odyssey”.

POETRY(NON-DETAILED)

DAWN AT PURI - JAYANTA MAHAPATRA

INTRODUCTION:

Jayanta Mahapatra is an Indian English poet. He is the first Indian poet to win a Sahitya Akademi award for English poetry. He is the author of poems such as “Indian Summer” and “Hunger”, which are regarded as classics in modern Indian English literature.

CRITICAL APPRECIATION OF THE POEM:

The poem “Dawn at Puri” by Jayanta Mahapatra is set in the town of Puri which is situated in Orissa, India. In this symbolic and metaphorical poem, the poet talks about the hollowness of the rites and rituals common in Indian society.

The poet is near a famous Hindu temple, Jagannath temple situated on the bank of a river. He finds numerous crows making noise. It should be noted that the crowing of the crows is not pleasant at all. It indicates that there is a dead body that they want to eat. Hence the tone of the poem is quite a sad right from the beginning. There is a skull in the holy sands.

The word Holy is ironical because during cremation nothing is left except the ashes. However, the presence of the skull symbolizes the hollowness of rites and rituals of his community and also the poverty which dominates the poet’s country, India. Thus the town of Puri here symbolizes the whole country. And if the skull remains intact after cremation in such a holy and sacred city, the poet wonders what would be the condition in other cities that are not holy.

In the second stanza, the poet takes his attention towards the white-clad widowed Women. The women are white-clad because, in Hinduism, the women have to wear white clothes till death after their husbands die.

The poet, rather than using “widows” calls them “Widowed women” which points to the patriarchal norms of Indian society which make the woman widow after the death of her husband. She has to wear white sarees, give up worldly desires and sexual pleasures.

The women have past the centers of their lives. Centres here refer either to

their husbands or desires. Whatever may be the exact meaning, they are now without something which was their centre i.e. purpose of their lives.

If the centre symbolizes the husband, the line again suggests patriarchal dominance. An individual's center is his/her own self. However, in a patriarchal society, the case is different for women. They have to become selfless and make their husbands the centres of their lives and thus without them, they are without identity and purpose.

The women seem to be waiting to enter the Great Temple. The phrase Great Temple is quite ironical because the poet suggests the hollowness of rituals in the beginning. The women are perhaps made to believe that the temple is great and they can find peace there only.

The eyes of the widowed women are described as austere. Austere here means without any desire for worldly pleasure and desire. The women after losing their husbands have given up worldly lives. The poet says that their austere eyes stare like those caught in a net i.e. being desireless, they seem to have been caught in a net.

Here net is the symbolic net of the patriarchal society. Like a trapped bird, the women have lost the freedom of their mind and body. While standing there to enter the temple, they are hopeful for a peaceful life. Entering the temple is the only desire left in them like seeing the morning light is the only desire and hope of a trapped bird.

Next, the poet describes leprous shells who are ruined and are leaning against one another. Leprous shells here either refer to the beggars who are always near the temple asking for money or the low caste people who are not allowed to enter the temple.

Being in masses, and their faces crouched (i.e. upper area of the body bent forward) they are without names or identity. Again the discrimination against the beggars who seek materialistic things in a spiritual and holy land or the low-caste people who cannot go inside because of their caste. Whatever the case may be, the lines suggest the hollow and discriminatory nature of the rites and ritual of Indian society.

Suddenly, the poet's thoughtfulness is interrupted by the smoky blaze of a sullen solitary pyre. The dead body is joyless and alone though being cremated in Holy Land. The burning pyre reminds the poet of his old mother.

The poet memorizes his mother's last wish that was to be cremated here. The poet says that the smoke rising from the pyre is twisting because of the air that comes from the river.

The air twists the pyre's smoke that makes the poet wonder the certainty of the dead person's eternal peace because, in spite of being burnt in a holy place, the smoke of the pyre which is perhaps his soul is affected by air. At the same time, the light is falling which keeps shifting on the sand.

By comparing the light's uncertain position to the pyre's smoke, the poet questions the very belief on which all the rites and rituals are formed and performed. It is thus also uncertain.

CONCLUSION:

Hence there is dawn not only the physical but also metaphorical i.e. the poet's realization that his very belief is hollow which in spite of being uncertain has trapped the women, discriminated against some people on the basis of caste and made the people believe in the afterlife which is uncertain.

QUESTION AND ANSWER:

1. Why is Puri considered the holy city as described by Jayanta Mahapatra?

The word Holy is ironical because during cremation nothing is left except the ashes. However, the presence of the skull symbolizes the hollowness of rites and rituals of his community and also the poverty which dominates the poet's country i.e. India. Thus the town of Puri here symbolizes the whole country.

2. What is the significance of the little dawn at Puri?

It symbolizes the spiritual stagnation and pseudo-existence of Orissa. Puri here, functions as a miniature metaphor of India in. The term 'empty country' emphasizes the same, the nihilism in a non-productive life.

3. Does the poem dawn at Puri describe Puri?

In the poem, the poet presents the picture of the Puri sea beach at dawn and its resemblance to the people living there. Puri is a famous tourist spot in India, located in Orissa. It is also famous for its Jagannath Temple.

4. What is the central idea of the poem dawn at Puri?

As the title suggests, it is set in the town of Puri in India. The main theme of the poem is traditions. Through the poem, the poet questions the point of traditions, which are deeply rooted in Indian life.

5. What is the meaning of dawn at Puri?

The poem Dawn at Puri by Jayanta Mahapatra is set in the town of Puri which is situated in Orissa, India. In this symbolic and metaphorical poem, the poet talks about the hollowness of the rites and rituals common in Indian society.

THE PRIEST'S SON-ARUN KOLATKAR

INTRODUCTION:

Arun Balkrishna Kolatkar was an Indian poet who wrote in both Marathi and English. His poems found humour in everyday matters. Kolatkar is the only Indian poet other than Kabir to be featured on the World Classics titles of New York Review of Books.

His first collection of English poetry, *Jejuri* won the Commonwealth Poetry Prize in 1977. His Marathi verse collection *Bhijki Vahi* won a Sahitya Akademi Award in 2005. An anthology of his works, *Collected Poems in English*, edited by Arvind Krishna Mehrotra, was published in Britain by Bloodaxe Books in 2010. Trained as an artist from the J. J. School of Art, he was also a noted graphics designer.

CRITICAL APPRECIATION OF THE POEM:

“The Priest’s Son” is a part of *Jejuri* poems written by Arun Kolatkar. The poem describes the reaction of a person who visits the hills of Jejuri more as a tourist than a pilgrim. The style of poems seems fully objective for there is not a single sign of poet’s own concern for the place he is talking about in poem.

As from the title of the poem, the speaker of this poem indicates about a young boy whose father is a priest in the sacred temple of Khandoba. During the vacation days, the boy finds a good business in guiding tourists as well as pilgrims.

In the beginning of the poem, the boy points out towards the five hills. He tells them a Hindu mythological story about those five hills in Jejuri temple. The five demons are killed by Khandoba, a Hindu god, worshipped as a form of Shiva, mainly in the Deccan plateau of India, especially in the states of Maharashtra and Karnataka.

After this the speaker of this poem introduces the boy and then the speaker asks a question to the boy if he believes in the mythological story of Khandoba. This question is enough for the boy to make him quite uncomfortable for he is priest’s son but exactly he has no faith for the mythological story of Jejuri hills.

The boy does not give any reply to the speaker’s question and he, therefore, looks uncomfortable. He pretends not to care about the question as the speaker tells about him that he “shrugs and looks away”.

He finds a way to avoid answering such kinds of questions as he watches a butterfly patched on the dry grass. He points out towards the butterfly and tells to the speaker “look there is butterfly in the grass”.

CONCLUSION:

In this poem, the poet describes his objective view for he believes that our traditions are being followed without faith and belief. The purpose of mentioning the butterfly in the end of the poem shows his very dedication towards true faith and belief.

QUESTION AND ANSWER:

1. What is the significance of the place Jejuri?

Jejuri is a place of pilgrimage in Maharashtra.

2. Who is Khandoba?

Khandoba is a Hindu god worshipped as a form of Shiva in Maharashtra and Karnataka.

S.K.VENNILA

UNIT- II (PROSE)

JAIL COMPANIONS – C.RAJAGOPALACHARI

INTRODUCTION:

The works of C. Rajagopalachari, written in prison, compared with those of Tilak and Nehru are much less in volume and extent. His great works, the rendering into English and Tamil of the Ramayana and the Mahabharata, his commentaries on the Upanishads, his studies on Indian Culture and his short stories were to come much after in the ripeness and creative effusion of his later years. But he is perhaps the only one of the great generation of freedom fighters who recorded a day-to-day account of life in prison.

SUMMARY:

C. Rajagopalachari, who affectionately came to be called as Rajaji by his people, was interned by the British Govt., during the Non-co-operation Movement of 1920-21. The Movement gave a tremendous spur to the freedom struggle and several young men courted arrest to voice their protest against the injustice of the foreign rule in India. Rajaji was arrested and sent to the Vellore Central Jail on December 21, 1921.

He was sentenced to three months imprisonment and the first thing he does while waiting for the escort at the prison gates is to write a letter to Gandhi regretting that he has been sentenced only to three months imprisonment.

A Jail Dairy published in 1921 is a concise and sharply vivid account of the sub-human treatment meted out to Satyagrahi prisoners. There are several entries in the diary that describe the virtual hell-like conditions in the prison that no civilized man or society can accept. On January 3, 1922, Rajaji writes that he suffers from fever at 3 a.m. He has given the medicine of calomel and quinine. The hospital is a real addition to the terrors of prison life. It consists of three big rooms and no small or special wards, with a verandah in front and another at the back.

Rajaji's ward contains twelve beds. The beds are full of bugs. All the windows are barred and there is only one door. The place is locked up in the evening like the rest of the jail and the sentry shouts out 'All is well' into our very ears. The front verandah is not left vacant but is used for cases needing fresh air. The back verandah is a general latrine during the night, i.e. from 6 p.m. with incessant use of water and passing of stools by all sorts of patients. There are no commodes or decent chamber pots. Pots without lids and general receptacles are kept open the whole night. The place is a hell at night.

The calculated callousness of the prison officials is unbelievable. To add to the heinous misery, Rajaji suffered from persistent asthma, which made Gandhi write in his Young India, 'The least that humanity demands is that C. Rajagopalachari should have, if he has not, all the fresh air he can get day and night'. Fever and boils trouble him. They eat into his energy and he moans how his spirit is encumbered by the ailments of his body.

The food served in the prison contains 'innumerable varieties of dirt, grit, hair, wool and all sorts of things in it'. Bad food, eating on dirty ground, sitting on one's toes or standing, dysentery, bugs and mosquitoes and the stench of urine – all these do not bend or break his spirit. He endures them like a stoic awaiting in the darkness of the cell the dawn of freedom. He converts his privations into an opportunity to test his endurance and unfaltering faith in sacrifice.

He complains little of personal discomfort. His daily routine is an exercise in self-discipline. In fact he carries with him to the prison some paper, a bottle of swan ink, the Holy Bible, Shakespeare, the poems of Tamil mystic Thayumanavar, Daniel Defoe's Robinson Crusoe and P. C. Roy's Mahabharata. And yet his History Board in the jail as though wantonly, records his state of education as 'C' which means illiterate.

He performs the Gayathri Mantra a hundred and eight times after nightfall, spins the charka with religious fervor, indulges in literary and philosophical reflections and pledges to complete his Tamil translation of the Trial and Death of Socrates before leaving prison. The Greek Sage Socrates was his ideal, for in him he found the relentless pursuit of truth.

The dedicated political Satyagrahi Rajaji warns that embracing prison life to display one's patriotism is a worthless formality. He says that those who accept imprisonment should do so, not to embarrass the Government but as an inner revolt against the humiliation that the British Government is imposing on them.

In an entry dated December 29, 1921 he writes 'Even so if men and women of India embrace prison life not because it is the present convention of patriotism but because they are drawn to it irresistibly as to a haven of rest from the painful conditions of national servitude outside the prisons then there is freedom for India through the prison gates'. His patriotic fervor is unassailable and his sincerity irreproachable.

He was not allowed to read newspapers inside the prison. But on hearing that a conference of all shades of political opinion and which Gandhiji was attending, he writes that nothing would come out of this meeting, that nothing should be done to dilute the demands of the Congress and reiterates his faith in the Congress Programme. He learnt in the prison that he and Nehru had been appointed General Secretaries of the Congress and refuses to compromise with the idea of fasting to show disapproval of the visit of the Prince of Wales to Madras, for fasting according to him 'should be reserved for greater things, for occasions special and for self-purification'.

A tribute to his prescience of mind is his reflection on Swaraj 'We ought to know that Swaraj will not at once or I think even for a long time to come be a better Government or bring greater happiness for the people. Elections and corruption, injustice and power and tyranny of wealth and inefficiency of administration will make a hell of life as soon as freedom is given to us. Men will regretfully look back at the old regime of comparative justice which was efficient and peaceful with more or less honest administration. The only thing gained will be saved from dishonor and subordination'.

CONCLUSION:

Rajaji's wit and humour which he displayed even in moments of great agitation and acrimonious debates, did not desert him in the dark and dingy confines of the prison. For example, of the sub-asst-surgeon who enquired about his health he says, 'He spoke as if he had himself been the inventor of the vaccine with which I was injected. Pasteur himself could not have been more smug'. He chats on topics like Bolshievism, trees and plants, stars and atoms and untouchability, with enviable lucidity turning even dry facts into interesting narration. Telling similies, apt phrases and parables came to him with ease.

NATIONALISM IN INDIA-RABINDRANATH TAGORE

INTRODUCTION:

Tagore is less well known as a philosopher but made significant contributions to the development of Indian philosophy in the early twentieth century.

This chapter presents an excerpt from Rabindranath Tagore's 1917 essay "Nationalism in India," in which he considers the specific challenges faced by India in developing a national self-consciousness as well as the need for that consciousness to be grounded in Indian cultural sensibilities.

In his essay, Tagore argues that the real problem in India is not political but social, a condition that he says prevails not only in India but among all nations. He also notes a parallelism between America and India—the parallelism of welding together various races into one body. In the end, he claims that India has never had a real sense of nationalism, and that nationalism has for years been at the bottom of India's troubles.

SUMMARY:

According to Tagore, the real problem in India is not political. It is social. This is a condition not only prevailing in India, but among all nations. Politics in the West have dominated Western ideals, and Indians also try to imitate them. In Europe, the people had their racial unity from the beginning and natural resources were insufficient for the inhabitants. The civilization has naturally taken the character of political and commercial aggressiveness.

On the one hand they had no internal complications, and on the other they had to deal with neighbours who were strong and rapacious. To have perfect combination among themselves and a watchful attitude of animosity against others was taken as the solution of their problems. In former days they organized and plundered, in the present age the same spirit continues—and they organize and exploit the whole world.

But from the earliest beginning of history, India has had its own problem—it is the race problem. This problem of race unity, Indians have been trying to solve for so many years has likewise to be faced in America. Many people ask him about the caste distinctions in India. In spite of great difficulty, India has done something. They acknowledge the real differences between them, and yet seek for some basis of unity. This basis has come through some saints, like Nanak, Kabir, Chaitanya and others, preaching one God to all races of India.

The people who are lacking in higher moral power and who therefore cannot combine in fellowship with one another must perish or live in a state of degradation. Only those people have survived and achieved civilization who have this spirit of cooperation in them. So, from the beginning of history, men had to choose between fighting with one another and combining, between serving their own interest or the common interest of all.

In our early history when the geographical limits of each country and also the facilities of communication were small, this problem was comparatively small in dimension. It was sufficient for men to develop their sense of unity within their area of segregation. In those days, they combined among themselves and fought against others. But it was this moral spirit of combination which was the true basis of their greatness, and this fostered their art, science and religion.

At that early time the most important fact that man had to take account was the fact of the members of one particular race of men coming in close contact with one another. Those who truly grasped this fact through their higher nature made their mark in history. The most important fact of the present age is that all the different races of men have come close together. The problem is whether the different groups of people shall go on fighting with one another or find out some true basis of reconciliation and mutual help; whether it will be interminable competition or cooperation.

America is destined to justify Western civilization to the East. Europe has lost faith in humanity, and has become distrustful and sickly. America, on the other hand, is not pessimistic or blasé. There are habits that are not merely passive but aggressively arrogant. They are not like mere walls but are like hedges of stinging nettles. Europe has been cultivating these hedges of habits for long years till they have grown round her dense and strong and high. The pride of her traditions has sent its roots deep into her heart.

Tagore do not wish to contend, that it is unreasonable. But pride in every form breeds blindness at the end. Like all artificial stimulants, its first effect is a heightening of consciousness and then with the increasing dose it muddles it and brings in exultation that is misleading. Europe has gradually grown hardened in pride of all the outer and inner habits. They not only cannot forget that their culture is Western, but they take every opportunity to hurl this fact against others to humiliate them. This is why Western nations is growing incapable of imparting to the East, and of accepting in a right spirit the wisdom that the East has stored for centuries.

All the great nations of Europe have their victims in other parts of the world. This not only deadens their moral sympathy but also their intellectual sympathy, which is so necessary for the understanding of races which are different from one's own. Englishmen can never truly understand India, because their minds are not disinterested with regard to that country. When England is compared with Germany or France, she has produced the smallest number of scholars who have studied Indian literature and philosophy with any amount of sympathetic insight or thoroughness. This attitude of apathy and contempt is natural where the relationship is abnormal and founded upon national selfishness and pride.

A parallelism exists between America and India, the parallelism of welding together into one body into various races. Indians have to find out something common to all races, which will prove their real unity. India has never had a real sense of nationalism. Even though from childhood, Tagore had been taught that the idolatry of Nation is almost better than reverence for God and humanity. It is Tagore's conviction that his countrymen will gain truly by fighting against that education which teaches them that a country is greater than the ideals of humanity.

The educated Indian at present is trying to absorb some lessons from history contrary to the lessons of our ancestors. The East, in fact, is attempting to take unto itself a history which is not the outcome of its own living. Europe has her past. Europe's strength therefore lies in her history. India cannot borrow other people's history.

In man's history, there come ages of fireworks which dazzle mankind by their force and movement. They laugh not only at our modest household lamps but also at the eternal stars. These fireworks have splendour but not permanence, because of the extreme explosiveness which is the cause of their power, and also of their exhaustion. They are spending a fatal quantity of energy and substance compared to their gain and production.

Nationalism is a great menace. It is the particular thing which for years has been at the bottom of India's troubles. There are different parties in India, with different ideals. Some are struggling for political independence. Others think that the time

has not arrived for that, and yet believe that India should have the rights that the English colonies have. They wish to gain autonomy as far as possible.

In the beginning of our history of political agitation in India, there was not that conflict between parties which there is today. In that time, there was a party known as the Indian Congress, it had no real programme. They wanted larger representation in the Council House, and more freedom in the Municipal government. They wanted scraps of things, but they had no constructive ideal. It was Tagore's conviction that India most needed was constructive work coming from within the nation.

The party, however, lost power because the people soon came to realize how futile was the half policy adopted by them. The party split, and there arrived the Extremists, who advocated independence of action, and discarded the begging method, the easiest method of relieving one's mind from his responsibility towards his country. Their ideals were based on Western history. They had no sympathy with the special problems of India. They did not recognize the patent fact that there were causes in our social organization which made the Indian incapable of coping with the aliens.

In India, the problem was the problem of the world in miniature. India is too vast in its area and too diverse in its races. It is many countries packed in one geographical receptacle. It is just the opposite of what Europe truly is, namely one country made into many. Thus, Europe in its culture and growth has had the advantage of the strength of the many, as well as the strength of the one. India, on the contrary, being naturally many, yet adventitiously one has all along suffered from the looseness of its diversity and the feebleness of its unity. A true unity is like a round globe, it rolls on, carrying its burden easily; but diversity is a many-cornered thing which has to be dragged and pushed with all force.

In America and Australia, Europe has simplified her problem by almost exterminating the original population. Even in the present age, this spirit of extermination is making itself manifest, by inhospitably shutting out aliens, through those who themselves were aliens in the lands they now occupy. But India tolerated difference of races from the first, and that spirit of toleration has acted all through her history.

Her caste system is the outcome of this spirit of toleration. India has all along been trying experiments in evolving a social unity within which all the different people could be held together, yet fully enjoying the freedom of maintaining their own differences. The tie has been as loose as possible, yet as close as the circumstances permitted. This has produced something like United States of a social federation, whose common name is Hinduism.

India had felt that diversity of races may be its drawbacks. Indians never coerce nature into narrow limits of convenience without paying one day very dearly for it.

In this India was right; but what they failed to realize was that in human beings differences are not like the physical barriers of mountains, fixed forever, they are fluid with life's flow, they are changing their courses and their shapes and volume.

Therefore caste regulations in India recognized differences, but not the mutability which is the law of life. The people in India accepted nature, where it produces diversity, for its world-game of infinite permutations and combinations. She treated life in all truth where it is manifold, but insulted it where it is ever moving. Therefore, life departed from her social system and she is worshipping with all ceremony the magnificent cage of countless compartments that she has manufactured.

They associated different trades and professions with different castes. It had the effect of allaying for good the interminable jealousy and hatred of competition, the competition which breeds cruelty and makes the atmosphere thick with lies and deception. In this also, India laid all her emphasis upon the law of heredity, ignoring the law of mutation, and thus gradually reduced arts into crafts and genius into skill.

Man in his social ideals naturally tries to regulate his appetites, sub-ordinating them to the higher purpose of his nature. But in the economic world, our appetites follow no other restrictions but those of supply and demand which can be artificially fostered, affording individuals opportunities for indulgence in an endless feast of grossness. In India, our social instincts imposed restrictions upon our appetites, may be it went to the extreme of repression. But in the West, the spirit of the economic organization having no moral purpose goads the people into the perpetual pursuit of wealth.

The ideals that strive to take form in social institutions have two objects. One is to regulate our passions and appetites for harmonious development of man, and the other is to help him in cultivating disinterested love for his fellow-creatures. Therefore society is the expression of moral and spiritual aspirations of man which belong to his higher nature.

Our food is creative, it builds our body; but not so wine, which stimulates. Our social ideals create the human world. When the people's mind is diverted from them to greed of power then in that state of intoxication humans live in a world of abnormality where our strength is not health and our liberty is not freedom. Therefore political freedom does not give us freedom when our mind is not free. An automobile does not create freedom of movement, because it is a mere machine. When there is freedom means, anyone can use the automobile for the purpose of freedom.

In the present day, those people who have got their political freedom are not necessarily free, they are merely powerful. The passions which are unbridled in them are creating huge organizations of slavery in the disguise of freedom. Those

who have made the gain of money, their highest end are unconsciously selling their life and soul to rich persons or to the combinations that represent money.

Those who are enamoured of their political power and gloat over their extension of dominion over foreign races gradually surrender their own freedom and humanity to the organizations necessary for holding other peoples in slavery.

In the so called free countries the majority of the people are not free, they are driven by the minority to a goal which is not even known to them. This becomes possible only because people do not acknowledge moral and spiritual freedom as their objects. But the doom which is waiting to overtake them is as certain as death, for man's truth is moral truth and his emancipation is in the spiritual life.

Indians have come under the delusion that mere political freedom will make us free have accepted their lessons from the West as the gospel truth and lost their faith in humanity. When our nationalists talk about ideals, they forget that the basis of nationalism is wanting. The very people who are upholding these ideals are themselves the most conservative in their social practice. Nationalists say, for example, of Switzerland, where, in spite of race differences, the people have solidified into a nation.

In Switzerland the races can mingle, they can intermarry, because they are of the same blood. In India there is no common birthright. They have between different castes. Our social restrictions are still tyrannical, so as to make men cowards. And tyranny will only add to the inevitable lies and hypocrisy in our political life.

Tagore is very often asked whether there is in India any industrial regeneration since the advent of the British Government. It must be remembered that at the beginning of the British rule in India, our industries were suppressed and since then our people have not met with any real help or encouragement to make a stand against the monster commercial organizations of the world.

The nations have decreed that Indians must remain purely an agricultural people, even forgetting the use of arms for all time to come. Thus, India is being turned into so many predigested morsels of food ready to be swallowed at any moment by any nation which has even the most rudimentary set of teeth in its head.

India, therefore has very little outlet for her industrial originality. Tagore personally do not believe in the unwieldy organizations of the present day. The very fact that they are ugly shows that they are in discordance with the whole creation. Beauty and her twin brother Truth require leisure, and self-control for their growth. But the greed of gain has no time or limit to its capaciousness. Its one object is to produce and consume.

It has neither pity for beautiful nature, nor for living human beings. It is ruthlessly ready without a moment's hesitation to crush beauty and life out of them, moulding them into money. It is this ugly vulgarity of commerce which brought upon it the censure of contempt in our earlier days, when men had leisure to have an unclouded vision of perfection in humanity. Men in those times were rightly ashamed of the instinct of mere money-making. But, in this scientific age money, by its very abnormal bulk, has won its throne. It insults the higher instincts of a man, banishing beauty and noble sentiments from its surroundings .

The true distinction of man from animals is in his power and worth which are inner and invisible. But the present day, commercial civilization of man is not only taking too much time and space, but killing time and space. Its movements are violent, its noise is discordantly loud. It is carrying its own damnation because it is trampling into distortion the humanity upon which it stands. It is strenuously turning out money at the cost of happiness. Man is reducing himself to his minimum, in order to, be able to make amplest room for his organizations. He is deriding his human sentiments into shame because they are apt to stand in the way of his machines.

In the ancient mythology, the man who performs penances for attaining immortality has to meet with temptations sent by Indra, the Lord of the immortals. If he is lured by them, he is lost. The West has been striving for centuries after its goal of immortality. It is the gorgeous temptation of wealth. This commercialism with its barbarity of ugly decorations is a terrible menace to all humanity. Because it is setting up the ideal of power over that of perfection. It is making the cult of self-seeking exult in its naked shamelessness.

CONCLUSION:

Tagore is willing to acknowledge that there is a law of demand and supply and an infatuation of man for more things than are good for him. And yet he will persist in believing that there is such a thing as the harmony of completeness in humanity, where poverty does not take away his riches, where defeat may lead him to victory, death to immortality, and in the compensation of Eternal Justice those who are the last may yet have their insult transmuted into a golden triumph.

THE TEACHING OF ENGLISH IN INDIA -AMARNATHA JHA

INTRODUCTION:

Amarnatha Jha served as a Vice-Chancellor of Allahabad University. Through his speech and writing, he has done a great service to teachers and students. In this essay, he discusses the difficulties and problems of teaching English in India today.

English has been taught in India for more than hundred years. Even then, there are many difficulties. So the teachers who teach English and others interested in English should ask certain questions: if all is well with the subject, if the teachers are competent, if it is necessary to keep it the medium of instruction and if a distinction is not needed between the teaching of the language and the literature.

PRIMARY STAGE:

Teaching: In the primary schools, English is generally badly taught. So the primary school boy becomes a victim of incomplete and half-hearted experiments.

Teachers: The junior-most and least qualified teachers are placed in primary classes or an old teacher on the verge of superannuation is in charge of the lower classes. This makes the teaching unsatisfactory—callous, experimental, unbaked and desultory.

Need: A declared policy of the educational mandarins regarding the system of training is needed. Properly trained teachers should be appointed to teach primary classes. The teachers must go through a course of training in phonetics. They should know something about education.

Primers and readers: Efforts should be taken to make the subjects relevant to the life of the students. The subject matter should be more in relation with the traditions and environments of Indian students. The students must be allowed to study and express their knowledge through their mother tongue.

Difficulties: An Indian student faces difficulties like inadequate physical nourishment, unsuitable school hours and economic pressure. The most important problem is the linguistic bondage. The teachers also must familiarize themselves with the technical terms of the language.

High school stage: At the school stage, the student is able to think for himself. Textbooks should be selected properly. Well written and pleasant books should be selected. Teachers should teach them as literature, living, warm and vivid. They should not alarm and frighten and students. Instead they must let them see the best models and live in their company.

University stage: At this stage, the tutor should 'educate' to develop the young man's tastes and correct them. They must teach the higher qualities of style, the intellectual and emotional analysis, and vague thoughts. The student should familiarize himself with the best books. The teacher should teach the interesting and good passages to create interest in the students. Specialization can be done effectively after setting a comprehensive background.

UNIT-III DRAMA (DETAILED)

TARA-MAHESH DATTANI

INTRODUCTION:

Mahesh Dattani (born 7 August 1958) is an Indian director, actor, playwright and writer. He wrote such plays as “Final Solutions”, “Dance Like a Man”, “Bravely Fought the Queen”, “On a Muggy Night in Mumbai”, “Tara”, “Thirty Days in September”, “The Big Fat City” and “The Murder That Never Was” starring Dheiraj Kapoor. He is the first playwright in English to be awarded the Sahitya Akademi award. His plays have been directed by eminent directors like Arvind Gaur, Alyque Padamsee and Lillete Dubey.

SUMMARY OF TARA :

In “Tara”, Mahesh Dattani plays with the idea of female infanticide that is prevalent among the Gujaratis. His deep preoccupation with gender issues leads to the emergence of the idea of the twin side to one’s self, quiet literally embodied in one body and the separation that follows.

Chandan and Tara are conjoined twins. They must be separated for survival. The problem begins when it is recognized that it has been unequal, unfair operation. Even though, the doctors were aware that the third leg would suit to Tara better than her brother, they took part in a conspiracy plotted by her family. As a result Chandan gets the second leg and Tara becomes a crippled.

Bharati, the mother of Tara is anxious about the future of her daughter. She was afraid that the world would not accept Tara when she is a grown up girl. Her concerns and maternal love towards Tara becomes as part of the burden of guilt she possess.

Chandan enjoyed great preference, while Tara was left to enjoy the position of a subaltern. Tara was more enthusiastic and had high dreams and aspirations, which she couldn’t achieve since she was a handicapped. Bharati’s father further strengthened his indulgence for male grandchild by leaving his property after his demise to Chandan. When it comes to giving the education Tara’s father prefers only Chandan. If Tara had been given moral support by her parents, her life would not be the same.

It is noteworthy that discrimination against Tara continues even after her death. Chandan has changed their story into his own tragedy. He apologizes to Tara for doing so. Tara is always discouraged, even though she is more intelligent, sharp and witty. Economic and cultural facts have been responsible for the pathetic status

of the girl child. All these factors combine to create the social system in which the girl child has to live. Tara is killed by the social system, which controls the minds and actions of the people.

Tara is a story of a girl who wants to twinkle and shine, just like her name. Dattani using the themes like gender identity, discrimination, middle-class life, revelation etc. He throw these themes has beautifully shown the agony of a girl in typical Indian society.

Right from the beginning ,the readers can see the difference between male and female. Like, in scene where Bharti has finished her pooja, and Patel is getting ready to go to work. These are stereotypical gender roles and Dattani makes full use of them. Another example is when Tara explains to Roopa about the conversation between father and son, "The men in the house were deciding on whether they were going to go hunting while the women looked after the cave".

Another theme is revelation where Tara comes to know that it was not her father but mother who discriminated between herself and her brother right from the age of 3 months when Bharti, her mother insisted on giving the third leg to her brother which rather suited her more.

Dattani as a playwright breaks the unity of place, time and action in the very beginning of the play. After the soliloquy of Dan where he is shown in London at the lightening speed he appears in Mumbai from present to past. Here, he is able to disregard the unities by the help of lighting alongwith the music effects.

When the play begins a spot picks up Dan and faint music is played when he is imagining the past and for past spot lights is up the stage level to highlight Tara and Chandan who walks in. Then the lights cross fade to the Patel's living room and the action moves there. Again, when Dr. Thakkar is introduced to us, the light picks him up while Dan fades into darkness. But, Dr. Thakkar's interviewer is Dan who continues to any breaks for change of scene.

CONCLUSION:

It is this that gives the play the feeling of unity of action. Music is so well used that it creates and enhance the mood of characters. Fade music for past flash backs and different music when Tara is hurt or fight between Bharti and her husband or when the speak from his level. Dattani very cleverly uses the lights to highlight the action wherever he wants at any level without secret is revealed.

QUESTION AND ANSWER:

1.How does Mahesh Dattani treat the issue of gender in Tara?

Tara is considered as one of the popular works of Mahesh Dattani. He touches various issues related to gender discrimination by taking the subject of Siamese twins. This play depicts the discrimination against women which starts from the womb of mother. The incidents of female foeticide are common in our society.

2.What is the central theme of the play Tara?

Gender discrimination is one of the major themes in the plays of Mahesh Dattani. For instance, 'Tara' is a fascinating play by the playwright that questions the role of the native society that treats the kids of the same womb in two different ways.

3.What is the significance of the third leg in the play Tara?

The death of the daughter Tara is the ultimate result of parental preference of the son over the daughter. The parents wanted the son to have a distinct future for himself, so the mother preferred to give the third leg to Chandan and the father, after operation, was so keen on the education of his son.

4.How important is the family in Dattani's plays answer with special reference to Tara?

Family plays a pivotal role in Dattani's plays. Most of the families in his plays are typical Indian middle class families. The play Tara is a typical example as it focuses on various details such as gender hierarchy and identity, patriarchy, middle class morality and power play in a family.

5.Why did Bharati adamant donate her kidney to Tara?

She is apprehensive about Tara's future. In her passion, she decides to donate one of her kidney to Tara to restore happiness in her life.

ANNOTATION PASSAGES:

1.After that night, there was never a question of whether I would go or stay. It was as if we were living in the future, and I was already gone. (Chapter 16)

After Tara disobeys her father and takes Shawn to the hospital to be treated for injuries he sustained in a motorcycle accident. This action marks the beginning of a pattern wherein she acts independently of her family, and makes choices which contradict the values she grew up with. At this point, Tara has not yet gone away to school, and is still hesitating about whether pursuing an education is the right decision for her. In defying her father, she starts to develop the confidence to take other independent actions. This quote also shows the role of the retrospective narration in the memoir. At the time when Tara made the choice to take Shawn to the hospital, she could not see the full significance and impact of this choice. Looking back, she can see patterns and connections between the different actions that eventually led her away from her family.

2.Dad could be wrong, and the great historians Carlyle and Macaulay and Trevelyn could be wrong, but from the ashes of their dispute I could construct a world to live in. In knowing the ground was not ground at all, I hoped I could stand on it.(Chapter 28)

When Tara is first at Cambridge and announces her plan to study historiography (the study of history and historians). Tara has grown up in a family with clear narratives she is expected to believe in, and her father always presents his beliefs with total certainty. Part of why Tara grows apart from her family and becomes interested in getting an education is because she always has a sense that reality is more complex than her father has taught her.

3.Never had I found such comfort in a void, in the black absence of knowledge. It seemed to say: whatever you are, you are woman.(Chapter 30)

After Tara becomes interested in the history of feminism and reads a quote from John Stuart Mill saying that nothing definitive can be known about the nature of women. Growing up, Tara has often been critical about gender roles and expectations for women. She has been raised to believe that women should not have ambitions, should be obedient to men, and should not question male authority. However, Tara knows from watching her mother, and from her own experiences, that women can be smart, capable, and strong. This contrast has left Tara feeling confused and ashamed. She thinks there must be something wrong with her because she cannot reconcile what she has been told about women with how she feels about actually being a woman. This confusion is what drives her to finally become curious about what thinkers and writers from the past have had to say about this subject. Tara finds the quotation from Mill comforting because it gives her space for self-definition and creating her own identity.

4.I didn't understand the magic of those words then, and I don't understand it now. I know only this: that when my mother told me she had not been the mother to me that she wished she had been, she became that mother for the first time. (Chapter 31)

After Tara's mother apologizes for failing to protect her daughter from Shawn. Tara is moved by Faye's apology and feels truly loved for the first time. This is a moment when Tara feels a sense of hope about the future relationship she might someday have with her family. Her mother's apology makes it seem possible that they are starting a new chapter, and that things are going to be different in the future. It also represents a new dynamic because in Tara's family, the parents are usually unquestioned figures of authority. This quotation represents the first time one of her parents admits that they have made a mistake, and have regrets.

5.Everything I had worked for, all my years of study, had been to purchase for myself this one privilege: to see and experience more truths than those given to me by my father, and to use those truths to construct my own mind.(Chapter 36)

When Tara hesitates over whether to let her father give her a blessing, before ultimately refusing. This refusal represents a definitive turning point in their relationship, and the end of the possibility that Tara will ever be submissive to her father again. If Tara accepts his blessing, she is indicating that she still follows his religious faith, and relies on him to direct her with his authority. Tara realizes that she has made many sacrifices in order to pursue her education. More than anything, her education has given her the ability to think for herself. She knows that there are many perspectives on how to view the world, and she wants to be free to choose for herself. Tara's education has set her free, but it has also made it impossible for her to blindly submit to her father's authority. This quotation represents a moment of empowerment, but also a moment of sadness. Tara's father has no other framework to guide his relationship with his daughter. If he cannot dominate and control her, he will choose to not have a relationship with her at all.

S.K.VENNILA