

NATIONAL LITERATURE IN TRANSLATION

Fragmented- Umashankar Joshi

About the author: Umashankar Joshi (1911-1988) is a Gujarati writer of prose fiction, poetry and drama, whose works display nationalist sentiments and social awareness as well as concern for the predicament of human life in society. His major works include **Vasant Varsha, Gangotri and Pracina.**

Introduction : 'Fragmented' works with opposing ideas: of being fragmented and being whole, of love and hate, of memory and forgetfulness, of heat and coolness, and so on. The poet does not reach any definite conclusions, no solutions are provided for this state of affairs. Instead, the poem serves as a meditation on an individual's circumstances and in it can be read echoes of the fragmentary nature of the world itself.

Summary : The poem has a circular structure: beginning and ending with the line 'I am fragmented'. The notion of being fragmented is one that is particular to the person as well as to the world of the poem. Throughout the poem, the fragmentation of the poet-persona is evoked through symbols, images and metaphors, each of which elaborates the idea and develops it further. For example, the first stanza has three images: of rhythm without metre; of a pattern upon a canvas and of breadcrumbs in a beggar's bowl. The image of the bread crumbs signifies that which is broken, redundant and of little use but which when added to that from several homes goes a little way towards assuaging someone's hunger.

“I am fragmented-fallen apart-

Like rhythm striving to throb in a poem without metre,

Like a pattern trying to emerge upon man's life-canvas.

Like bread crumbs in several homes, not yet placed in a beggar's bowl”.

The poet has used several ideas to build this notion of fragmentation: nature and the world are implicated as are also the three central emotions (love, hate and fear) by which wholeness can be imaged. But eventually the fragments remain so: they are the three central emotions (love, hate and fear) by which wholeness can be imaged. But eventually the fragments remain so: they are the fragments left to an individual with which to compose his 'self', in accordance with a world which is also similar and wherein the centre is unreachable.

“My own nature is all askew
My wholeness—I took it for granted—
I have seen crumbling to pieces.
Love-image; Hate-image; Fear-image—
The trinity that did much to pull me into shape”.

In the penultimate stanza the poet has used an extended simile: of the burning summer heat, the coolness of the 'slender Sabarmati' and its power to renew people.

“My eyes, behind dark glasses, were closed, as if in meditation.
And yet the slender Sabarmati—
an innocent deer chasing the mirage of eternity”

This poem speaks about being broken because of a mixture of causes: to do with the emotions primarily but also because of the world and its demands on the individual.

“Struggling to reach and hold the centre, I am worn out.
Wasting every breath, fragmented;
I am fragmented”.

Do Something, Brother- M. Gopalakrishna Adiga

About the author: M. Gopalakrishna Adiga (1918-1992) was a Kannada poet and scholar. He edited Sakshi, a literary magazine and translated Ibsen and Whitman into Kannada. His books include **Bhavataranga** (1946), **Bhumigita** (1958), **Vardhamana** (1972), and **Idana Bayasiralilla** (1975), all collections of poetry; **Anathe**, a novel; and **Mannina vasane**, a volume of essays.

Introduction

About the poem: In this poem, the poet mocks man's hurry to be always 'up and doing', without any concern about the consequences of unthinking action,. The poet takes a cynical look at the world and what it deems right and necessary. The element of satire is strong and all-pervasive as is the element of hopelessness.

Summary

In each stanza the poet urges Man to 'do' some violent action: to crush, to nip, to pull down, to break and so on.

“ Do something, brother:

keep doing something, anything;

you mustn't be idle.

Pull out this plant, nip this little leaf,

crush that flower”.

It is possible to find references in the poem to well known tales, legends and actual events. The reference to the grass which is to be burnt 'like Lanka' is one example which resonates with the enormity of the total destruction visited upon Lanka consequent to the kidnapping of Sita.

“There's grass,

run your brand through it,

burn it like Lanka”.

He also urges him to avoid thought which might bog him down and make it difficult for him to do what a man ought to do. In language that is evangelistic in its zeal and also savagely satiric, Adiga sets up an opposition between Man and Woman. Nowhere in the poem does the poet refer to any of the actions that are customarily performed by women: there is no reference to cooking or sewing or rocking of cradles or any of the housewifely tasks that are traditionally associated with women. Instead, the poet keeps the gaze centred on the violent actions of men and what they achieve from the Mother Earth.

“Do, brother, do something.

Keep doing something all the time

to lighten Mother Earth's loads.

This is right. This is natural.

This is the one thing needful”.

The poem has a very clear opposition of thought versus action. It is Man who is being exhorted to perform all kinds of actions.

“Brother, act, act at once, do something.

Thought's weights and measures

are all for the past,

for the undying ghostly treasures of the dead”.

It is not possible to read the poem about the violent and life-threatening nature of Man as opposed to the life-giving nature of women, is represented by Mother Earth. 'Mother Earth', 'God' and 'Man' are the three figures in this poem to whom are assigned certain powers, needs and abilities.

The poet seems to be exhorting the reader (Man) to various kinds of action and also asking him to steer clear of thought. The repeated injunctions to 'Do something' create an effect of urgency. The poet has evoked this vision of a world which is for man: a world wherein everything is created with the purpose of ultimately proving useful to man. This is a viewpoint which is sanctioned by organized religion and has acceptability in most social and cultural world views.

Stares–Jayaprabha

About the author

Jayaprabha is not merely as a feminist but intend to concentrate much on the mind and human values. One thing that makes her exceptional is her boldness to express her feelings. This aspect of Jayaprabha makes feel something unique about her. Thus in her one can find not only the condition of the female in India but also what they should be in future.

Introduction Jayaprabha’s **Stares**, original **Chupulu** in Telugu, translated by Velcehru Narayana Rao and A.K. Ramanujan has appeared in the collection “In Their own Voice” Penguin, 1993 is a poem and she portrays the problems that women face but also the inherent strength and courage that women display in every sphere of their lives.

Summary Jayaprabha’s **Stares** focuses on the male dominance in the society and how women perceived that dominance through awareness. The poet persona makes it clear that as a woman she is assaulted constantly by the looks of men who have no hesitation or shame about affixing their gaze on her. A gaze that signals their hunger and their desire to grab hold of her. Jayaprabha writes:

Only one
signal In those
looks
Hunger like a salivating dogs.

Jayaprabha talks about her feelings and experience which is also the problem of women in general. Female exploitations are various forms and different natures. It include crimes involving sexual exploitation for economic gains like prostitution, adultery, abduction, rape, wrongful confinement and murder etc on the one hand and crimes related to women’s property like dishonest misappropriation, domestic violence, dowry extortion and outraging the modesty of women etc on the other. These crimes are not only injurious and immoral for the women but for the society as a whole. Jayaprabha clearly states:

An ugly bear-fist
Chases you even in dreams
No difference between day and
night In this thick forest
No place at all
To escape these looks.

Though the status of women in India, both historically and socially has been one of the respect and reverence. But the hard truth is that even today women are struggling for their own identity.. Women sexual harassment, molestation and ill treatment of women are on increase. Awareness in the women as well as society should be created and their equal rights should be effectively implemented.

Gender is most forms or areas of discrimination. And it's the weakest that are discriminated universally. When it comes to India its women and children more specifically girl children that are discriminated often and to a greater extent. All women should join hands in building up their association to put an end to exploitation. Jayaprabha stressed out the point that:

Escape is no solution
So I began to teach my
eyes The sharpness of
thorns
To fight those poison looks
Now to chase away those
eyes I fight with my eyes
Timid eyes which cannot look
straight For two seconds
Run to the underworld.

In Indian modern society it is very much essential to all women get educated to solve all women issues in any society and in any circumstances, in order to live with honour. Education will only give them strength and social status. Every woman has a fundamental right to be safe, protesting injustice. It should be remembered that the socio- economic empowerment must be ensured by the

nation to minimize the exploitation which can help to improve the status of women. In the last stanza of the poem, **Stares** Jayaprabha talked about the responsibility. Create awareness everywhere about women to end exploitation against women through the education and strong social, moral and cultural values and make strong laws to punish victims immediately in present Indian society:

A day will come
When women in this country
have Thorns
Not only in their eyes
But all over their
bodies.

Women are the wealth of India and they have contributed almost every field and made country feel proud at every occasion. However another reality of Indian society is that there is systematic discrimination and neglect of women in India. The fear of sexual violence has been a powerful factor in restricting women's behaviour and sense of freedom. India is fast emerging as a global power but for half of its population the women across the country struggle to live life with dignity and freedom. Much can be achieved by making young women and young men aware of women's rights from a young age itself. This will give self-confidence in women and will increase the deterrent for young men not to take advantage of women and not to make the mistake of seeing them as the weaker sex. When women are awake, they will stand up for their rights and be able to reach out to suitable institutions, with knowledge of their legal rights and provisions in law.

Women empowerment has the power to change many things in the society and country. They are much better than men to deal with certain problems in the society. They can better understand the disadvantages of the overpopulation for their family and country. They are fully able to handle the economic conditions of the family and country through proper family planning. Women are capable enough to handle any impulsive violence in comparison to the men whether in

the family or society.

Through women empowerment, it can be possible to change the male dominated country into the equally dominated country of rich economy. Empowering women may easily help to grow each and every member of the family without any extra effort. A woman is considered to be responsible for everything in the family so she can better solve all the problems from her own end. Empowerment of the women would automatically bring empowerment of everyone.

Women empowerment is the better treatment of any big or small problems related to human being, economy or environment. In few last years, the advantages of the women empowerment are coming out in front of us. Women are being more conscious about their health, education, career, job and responsibilities towards family, society and country. They are taking part in the every area and showing their great interest in each field. Finally, after long years of hard struggle they are getting their rights to go ahead on the right track.

Our society is also not open and still regards women who are exploited, for no fault of theirs, with contempt. Society looks at a sexually abused woman in a totally different light than before she had been put through the torture. She becomes an object of gossip and talk. And above all this our patriarchal and conservative society blames it all on the woman or girl.

Subramania Bharathi (11 December 1882 – 11 September 1921), was a Tamil writer, poet, journalist, Indian independence activist, social reformer and polyglot. Popularly known as "Mahakavi Bharathi" ("Great Poet Bharathi"), he was a pioneer of modern Tamil poetry and is considered one of the greatest Tamil literary figures of all time. His numerous works included fiery songs kindling patriotism during the Indian Independence movement

Introduction

Kannamma ,(Enethu Kulladeivam) is a classic song among all other classic songs of Bharathi. In this particular case Bharathi considers his favorite goddess as his beloved. He humanizes his favorite goddess and enjoys the physical beauty thereby.

Several authors interpret the identity of Kannamma differently. Some consider her as his imaginary beloved whom he visits periodically in a few poems. Others say that he worships Parashakthi in different forms-mother, child, beloved etc. Still others think that he wrote so many songs on Kannan under various titles: friend, mother, father, servant, king, disciple, teacher, playmate, lover, and Lord. In this particular song, they say, he considers Kannan in the female form as his beloved.

Summary

Bharathi gave the title "Kannamma's Love" for this poem/song but it is mostly his love for Kannamma, that is permeating the song. He weaves his fascination and love for her throughout the lyrics enthralled by her beauty.. The phrase "Permeating Wind O,Kannamma " Bharathi means many things-- such as aerial expanse, transient time, and incessant. He thinks about her and relishes her love in the vast expanse incessantly. He does not consider her as a tiny object but permeating in space magnificently .

"Elixir Fount your lips" has always been the favorite phrase of poets to describe the lips of the beloved. The lips are like the spring of nectar ,for those in love that is what it seems like. The moon immerses in those eyes and makes the eyes shine forth, mesmerizing the object viewed by the eyes.

Bharathi compares her complexion to that of pure gold. This is again a phrase that poets resort to describe something beautiful—in this case the complexion of the beloved. Such a comparison is used when describing an object of admiration.

Bharathi says that the features of Kannamma described above exalt him to the status of a celestial forever because when one is devoid of miseries he ascends to an exalted status in the ethereal space. He does not think about anything else other than Kannamma.

"You are my precious life" he says to Kannamma,. When he keeps her thoughts in his mind his miseries disappear. When he utters her name sweet nectar springs in his mouth. To him Kannamma is the proverbial effulgence of the fire and she fills his thoughts incessantly.

MIDNIGHT FLOWERS - SUGATHAKUMARI

About the author:

Sugathakumari is an Indian poet and a social activist, who has been at the forefront of environmental and feminist movements in Kerala, South India. Sugathakumari's first poem which she published under a pseudonym in a weekly journal in 1957 attracted wide attention. In 1968, she won the 'Kerala Sahitya Akademi Award' for her work "Pathirappokal" Midnight Flowers.

Introduction: Sugathakumari is perhaps the most sensitive and most philosophical of contemporary Malayalam poets. She often dealt with the social and environmental issues through her writing. She has left a mark on the Indian history through all her works and achievements making her an eminent figure. The struggle of the modern Indian woman to become a free and full human being is seen in all her writings.

Summary: The poet herself is the speaker of the poem 'Midnight Flowers'. The serene atmosphere of the midnight attracts her very much. She wishes to dance among the midnight flowers. No force can stop her to do so because she allows herself to admire those beautiful flowers. Like Wordsworth, she is an ardent observer of nature and her heart is restless until she can experience the fragrance of those love flowers. Love flowers are the most popular flowers in the world which is an epitome of true love "Don't tell me there can be no beauty in the breaking dawn".

Sugathakumari expresses the absence of rainfall during the month of April through her poetic lines.

"That it is my heart's pain and there is no April showers"

The different emotional states of a woman like youth, love and loneliness are reflected in this poem. The flowers have been the best companion of her in all these different emotional stages. There is a ray of hope even in the darkness. At the end of the poem, the poet says that, "In that quintessential moment in eternity I was born".

STEALING AND ATONEMENT – M.K.GANDHI

Mahatma Gandhi, Mohandas Karamchand Gandhi, (born October 2, 1869, Porbandar, India—died January 30, 1948, Delhi), Indian lawyer, politician, social activist, and writer who became the leader of the nationalist movement against the British rule of India. As such, he came to be considered the father of his country. Gandhi is internationally esteemed for his doctrine of nonviolent protest (satyagraha) to achieve political and social progress.

Introduction

The Story of My Experiments with Truth (Gujarati: Satya Na Prayogo athva Atmakatha, lit. 'Experiments with Truth or Autobiography') is the autobiography of Mohandas K. Gandhi, covering his life from early childhood through to 1921. It was written in weekly installments and published in his journal Navjivan from 1925 to 1929. Its English translation also appeared in installments in his other journal Young India. It was initiated at the insistence of Swami Anand and other close co-workers of Gandhi, who encouraged him to explain the background of his public campaigns. In 1998, the book was designated as one of the "100 Best Spiritual Books of the 20th Century" by a committee of global spiritual and religious authorities. Starting with his birth and parentage, Gandhi has given reminiscences of childhood, child marriage, relation with his wife and parents, experiences at the school, his study tour to London, efforts to be like the English gentleman, experiments in dietetics, his going to South Africa, his experiences of colour prejudice, his quest for dharma, social work in Africa, return to India, his slow and steady work for political awakening and social activities. The book ends abruptly after a discussion of the Nagpur session of the Congress in 1915.

SUMMARY:

When Gandhiji was about twelve, he and his relative imitated an uncle who smoked. They thought it would be fun to blow out clouds of smoke. They picked up cigarette stubs and stole money from the servants so that they could buy cigarettes. Like all teenagers, they wanted independence. They decided that life was not worth living because they had to seek permission from their elders for everything they did. They got some seeds that they believed were poisonous. However, they couldn't get the courage to eat all of them because they did not want to die. At that age, all kinds of thoughts and ideas cross one's mind and often, some problems seem huge. Gandhiji too made mistakes when he was young. But he realised his mistakes. He removed the thought of suicide from his mind forever. He also decided that he would never smoke or steal.

When Gandhiji's elder brother fell into debt, he took a bit of gold from his brother's armllet to help the brother repay his debt. Later, he felt guilty of his act of stealing. He repented for his action as he know that he had done something wrong. He decided that he would never steal again. He felt very disturbed and wanted to confess to his father but couldn't get himself to face him. He also knew that his father would be very pained to know what he had done. Gandhiji did not want to hurt his father but he could not bear to live with the guilt. So he decided to confess to his brother. It requires courage to admit one's mistake and to speak the truth. Gandhiji got the courage to confess because he knew he was doing the right thing.

In a letter to his father, Gandhiji admitted that he had stolen and asked for suitable punishment for his wrongdoing. He also requested his father not to punish himself for the act and promised that he would never steal again. When Gandhiji's father read the letter, he did not scold his young son because he knew he was absolutely honest and sincere in his confession. Gandhiji's father began to cry. These were not just tears of pain but also love and forgiveness. After reading the letter, he was sure that the mistake would never be repeated. Gandhiji too started to cry. He learnt the first lesson on Ahimsa that day. Without any physical violence or angry words, the matter was taken care of. Gandhiji understood the real meaning of Ahimsa from his father's peaceful reaction to his confession of a wrong deed.

AN ACRE OF GREEN GRASS- BUDDHADEVA BOSE

About the author

BUDDHADEVA BOSE outshadowed all his contemporaries, and even some of his seniors, by maintaining a rebellious zeal, never allowing himself to drift towards conformism throughout his life. There have been different views about Buddhadeva's contribution, some say that he was the only poet who brought in neo-romanticism in Bengali literature and though he was once influenced by Aldous Huxley and later by Baudelaire, he maintained his own personality all through. About his poetic drama or dramatic poems also there has been much discussion and though some have talked of it as sentimental lyrics, the majority have hailed it as an unique art form. It has to be admitted by one and all that he was, by far, the only writer after Tagore who had exploited all the aspects of writing—essays, novels, poetic dramas, children's literature, literary criticism and, of course, poetry. Buddhadeva, both in his prose and poetry, consistently and conscientiously remained a writer of the metropolis. He always battled not against the magic and grandeur of a name (Tagore) but against the timid acceptance of prejudice and putrefaction.

Introduction

The most significant aspect about Buddhadeva is his rejection of the middle-class 'babu' culture, with all its social taboos, of Bengal.. Buddhadeva's later novels are specially approachable as dramatic poems. Among them Kal Sandhyay, Anamni Angana and Tapasvi 0 Tarangini , awarded the Sahitya Akademi award for 1967 have been said to have reached the zenith of his literary achievements. As a critic too, Buddhadeva's standing is significant and his critical essays always call for the highest possible degree of a sophisticated consciousness. Starting from An Acre of Green Grass written in English, his criticism advanced on mature grounds covering Rabindranath to Chaplin, Kalidasa to Rilke and Picasso to Jamini Roy. The necessity of having a subject called Comparative Literature was nurtured by him and, on his return from the United States in 1956, he organised such a department at Jadavpur University.. In 1970, Buddhadeva was awarded Padma Bhushan, an honour which he rightly deserved for his enormous contribution to Bengali literature, the totality of which, ranging from novels to poetic dramas, verse to children's literature and even criticism, is perhaps next to Tagore's.

Summary

According to Buddhadev Bose, Rabindranath Tagore is a phenomenon. He is our Chaucer and Shakespeare, our Dryden and our equivalent of the English translators of the Bible. He has brought in the short story when it was hardly known in England. He is the one who introduced the psychological novel. His sermons are prose poems. He has created a new form of the prose play in Literature. He has written on philosophy, education and politics.

Among his best works are his autobiographies and certain collection of letters. He is the author of the best Bengali Primer. He is the world's most complete writer. "Gitanjali" has been rightly praised by the world. Because the language is plain and the terms are universal Europe has seen him in Gitanjali, a mystic almost a saint. His songs of the seasons of youth and love, his orchestral odes and those dramatic poems recreate our epics. He knows life. In truth he knows it well that knowledge is useless. In his essays and criticism, thought and feeling become one and the same.

THE STORY OF MY SANSKRIT - KUMUD PAWDE

About the author Born in 1938, in Nagpur, at a time when India was on the threshold of total independence, into a family belonging to the Mahar community, the lowest of the castes, Kumud Pawde exemplifies rare courage and perseverance in the pursuit of her dream of academic excellence

Introduction Caste system is an irrefutable truth of Indian society. The origin of caste system in India can be traced back to the time of Aryans who invaded India and settled in. Today, irrespective of the class and religion, caste system is found in every society in varied forms. This system which is predominantly discriminatory, has deeply affected a large section of people belonging to economically poor and socio-politically marginalized classes.

Caste system has been accepted widely as an essential element of society in India to maintain social- order and to run it smoothly and properly. Presently, this system exists in every Indian society irrespective of class and religion. Even among Muslim, Christians, Sikhs, Jains, and Jews, caste system exists, though it is not as prominently visible as it is among Hindus. Traditionally based on social functions, among Hindus, Castes are usually assigned to one of four large caste clusters, called *Varnas*. The top position of the social hierarchy has been assigned to *Brahmanas* (priests), then in descending prestige, are placed – *Kshatriyas* (warriors), *Vaishyas* (traders and merchants), and *Shudras* (artisans and labourers).

‘The Story of my Sanskrit’ is an extract taken from Kumud Pawde’s autobiography *Antasphot* (1981). Pawde’s autobiography, probably for the first time, records the struggles of the life of an untouchable woman who had dared to enter the public sphere. The text deals with the author’s consciousness of her identity as a Mahar, and the resistance to discriminatory attitude and behavior of the society towards her due to the identity she carries. By studying and teaching Sanskrit she resists to the two fold discrimination on the ground of gender and caste.

SUMMARY

The story takes us to a meeting point where two distinct entities which were kept separated for centuries, are meeting for the first time. These are – Sanskrit- the *Devvaani*, the language of *Vedas* and an untouchable *Shudra* woman who belongs to lowest of low in Hindu caste system. Throughout the story, author is conscious of her lower caste identity though she finds herself better than those so called splendid people. Since her childhood her caste is the constant cause of her humiliation and discrimination. This discrimination was prevalent and its function so dominant to such an extent that she finds herself accustomed to it. As a child she was mistreated by the so called educated and civilized mothers of upper castes. Their daughters were warned to stay away from her and not to touch and play with her. Still, she waited for them at their doors ignoring the scornful glances and words of hate.

Since her childhood, author seems to be conscious of the notion of impurity attached to her caste. And in her attempt to cast off that notion, she constantly tries to keep herself clean and pure. However, she regretfully accepts that all her efforts made no effect to ward off that impurity from her identity as if it was something inside, in her blood. The fact that she took bath and cleaned herself every day with *Pears* soap and applied *Kaminia* oil on her hair and plaited neatly and dressed herself with well-washed and sparkling cloth did not make any impact on those girls and their mothers. Her clean living and decorated household couldn't help even to a slightest degree to raise her status from merely a Mahar. The very fact that her father could afford scented soaps and oils and they spent on white washing their house every fortnight lead us to assume that she belonged to a well to do family but her identity was confined to her caste only irrespective of her family's economic status. As a child, author is very clever and very conscious of 'good' and 'bad'. She was aware of her neat-healthy living and the dirty-unhygienic living of those splendid people which she could never understand why they were called 'splendid'. She could point out the sour smelling body, bad breath and unbearable smell of *Shikakai* mixed hair of those girls.

Caste discrimination has humiliated and tortured lower caste people not only physically but it has also affected them psychologically. The trauma and stigma of humiliating experiences are sometimes too deep to be healed. In such condition resistance is usually out of question, but Pawde, here, emerges as a fighter; she fights back and shows her resistance to

discrimination. The incident of thread ceremony for one of her classmate's brother is a good example of her resistance at a very tender age when she ought to be playing and enjoying. But she was thoughtful and quick in response. She had curtly responded to Brahmin lady when she was offered *laddoo* and asked to leave the place-

“What do you take me, for a beggar? Giving me a laddoo! Can you see injuries on anyone just because I watched them?”

She seems conscious and aware of the upper caste society who panic on the presence of a low caste untouchable on such auspicious ceremonies, resulting from that long deep rooted notion of ‘impurity’. The negation she received from the lady to watch the ceremony, is in fact one of the means to disallow lower castes the opportunity of being fascinated by Vedic mantras and rituals which had been the domain, accessible only to upper castes. And thus the gap and segregation persists between Sanskrit, the *Devvaani* and the low castes or untouchables.

In the second phase, when she adopts Sanskrit as a subject for higher studies, the way to her success was not smooth rather mixture of ups and downs. She was often discouraged by educated people and her teachers. The member of her own community made fun of her ambition. It was actually an unimaginable event for them that a Dalit woman would ever dare to step into Brahmins' territory and not just studies Sanskrit but gets command on it. It is a common knowledge that whenever a scholar from marginalized society excels in studies he/she is suggested to pursue such studies which could be practically applied in human life and which would benefit the society especially to which he/she belongs. Similar was the case with Pawde. Her teacher Hatekar had suggested her-

“...you can become a doctor, can't you?”

“Won't you be able to help the afflicted? That's what's needed among your people.”

Gokhale guruji had a significant impact on her life. She was highly impressed by the kind and humanistic behavior of Gokhale guruji and his family members. However, in spite of their generous hospitality she was constantly haunted by the fear of her caste being exposed to his family members. As she writes-

“...the older boy came out bearing plates full of cooked poha. I became nervous, fear crept over my mind. Suppose this lady

were to find out my caste? Along with sips of water, I swallowed the lump in my throat as well as mouthful of poha. I couldn't concentrate on what anyone was saying. My only worry was when and how I could escape from there. Suppose someone from the Buldy area were to come here?"

In the third section, she documents her struggle to get a job in which her distinction and qualification did not help even a bit. Wherever she went her identity as a Mahar came into her way to success and people questioned her position. The very sentence- "so now these people are to teach Sanskrit! Govt. Brahmins, aren't they?" forces us to assume the insensitivity and irrationality of traditional minds of which lower castes were also the holders. People were envious of a girl, belonging to lowest of the castes, teaching Sanskrit. Her approach to political leaders was of no use. Even the Govt. couldn't help her get out of her confining identity and get a job. Political power kneels down in front of tradition. Her caste stuck to her all the time and she couldn't secure a job of her choice till she was 'Kumud Sonkunwar'. Her dream comes true only when she sheds her true self at least at the surface level and adopts a new identity i.e. of Kumud Pawde. 'Pawde', a surname she got from her husband- Motiram Pawde who belonged to Kunbi Maratha caste. Her inter-caste marriage proves to be a way out from her deprived state of life, a chance to escape from her past identity.

From several instances, we get to know that though author was often humiliated by Brahmins, she had a fascination towards Brahminical mode of living. The way she describes the look of Gokhale guruji and his sons and the brimming godliness in his wife's face gives us a sense of awe she had for Brahminical mode of living. She herself has adopted those Brahminical standard of culture in her thought and action. Although, she was aware of the fact that caste cannot be cast off, even by death, in the story, there is a constant struggle to suppress that identity. She discourage her students' admiring words because she knew that such admiration would lead to provoke clerks and others in office to beat the drum of her caste. This suppression of one's real identity and adoption of a socially prestigious identity indicates towards what M. N. Srinivas calls Sanskritization.

Sanskritization suggests a process whereby people want to improve their status through adoption of names and customs of culturally high-placed groups. To gain position in this process, a lower caste copies the habits and behaviour patterns of the dominant caste in the area. He/she will change its name to one of a higher caste, adopt vegetarianism, observe more orthodox religious practices, build a temple, and treat its women in a more conservative way in order to become acceptable among upper castes. And thus, Sanskritization has become a means of way out for lower castes from their oppressed status in society. In 'The story of my Sanskrit', Pawde also tries to escape from her caste-identity i.e. of Mahar by studying Sanskrit and adopting refined culture of upper caste people like Gokhale Guruji. Her marriage to Motiram Pawde brings a significant change in her life; she becomes Kumud Pawde from Kumud Somkuwar and thus, she escapes from her low caste identity by hiding her own surname. In this case Pawde willingly surrenders to Sanskritization. However, in some cases, it is imposed indirectly but forcefully.

The author draws two contradictory images through the personalities of Gokhale guruji and the HOD in the university (a scholar of all India repute who didn't like author's learning Sanskrit and made it clear that he didn't). These two persons were exactly the opposite of one another with an exception that both were upper caste Hindus and scholars in their subjects. In his appearance Gokhale guruji was orthodox. He wears Dhoti, long sleeved shirt, black cap, and a sandalwood paste mark on his forehead. But he is modern in his outlook. He welcomes author as a pupil irrespective of her caste. HOD on the contrary, has been exposed to modernity. He prefers modern dresses but is orthodox. He lets author get wounded and bleed with his sharp taunts and venom filled words. In author's word- "He had been shriveled by tradition, while Gokhale guruji was enriched by it like a tree weighed down with fruits." These contradictory image forces us to perceive that impact of education varies person to person and that is to an extreme degree. However, they both were under the influence of Caste; while HOD was inwardly influenced, Gokhale guruji was outwardly. In their own way they both were the carriers of Caste-culture, who do not want to liberate themselves from the clutches of Caste while others cannot, even if they want.

Conclusion

What actually matters is the Caste one belongs to. In India, a child is not born free rather born with his/ her caste. Pawde's herself exhibits the similar opinion when she writes – "...although I try to forget my caste, it is impossible to forget. And then I remember an expression I heard somewhere: 'What comes by birth, but can't be cast off by dying-that is caste.'"