

Transformations in Modern European Drama

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Introduction

The drama which had suffered steep decline during the Victorian Age was revived with great force at the beginning of the 20th century and the course of six decades has witnessed many trends and currents in the 20th-century drama. The drama of Modernist Movement in England was much less innovative in technique than it was its poetry and novel.

History of Modern Drama in English Literature

English Drama during the Modernist Period (1845-1945) A.D. falls into three categories:

1. The first and the earliest phase of modernism in English Drama is marked by the plays of G.B. Shaw (read *Summary of Candida*) and John Galsworthy, which constitute the category of social drama modeled on the plays of Ibsen and.
2. The 2nd and the middle phase of Modernist English drama comprise the plays of Irish movement contributed by some elites like Yeats. In this phase, the drama contained the spirit of nationalism.
3. The 3rd and the final phase of the Modernist English Drama comprise plays of T.S. Eliot and Christopher Fry. This phase saw the composition of poetic dramas inspired by the earlier Elizabethan and Jacobean tradition.

The three categories reflect the three different phases as well as the three different facets of the Modern English Drama.

Modern Drama Characteristics

• Realism

Realism is the most significant and outstanding quality of the Modern English Drama. The dramatists of the earlier years of the 20th century were interested in naturalism and it was their endeavor (try) to deal with real problems of life in a realistic technique to their plays. It was Henrik Ibsen, the Norwegian dramatist who popularised realism in Modern Drama. He dealt with the problems of real life in a realistic manner of his play. His example was followed by Robertson Arthur Jones, Galsworthy and G. B. Shaw in their plays. Modern drama has developed the Problem Play and there are many Modern Dramatists who have written a number of problem plays in our times. They dealt with the problems of marriage, justice, law, administration, and strife between capital and labor in their dramas. They used theatre as a means for bringing about reforms in the conditions of society prevailing in their days. Henrik Ibsen's play *A Doll's House* is a good example of problem play. The problem play was a new experiment in the form and technique and dispensed with the conventional devices and expedients of theatre.

• Play of Ideas

Modern Drama is essentially a drama of ideas rather than action. The stage is used by dramatists to give expression to certain ideas which they want to spread in the society. The Modern Drama dealing with the problems of life has become far more intelligent than ever it was in the history of drama before the present age. With the treatment of actual life, the drama became more and more a drama of ideas, sometimes veiled in the main action, sometimes didactically act forth.

• Romanticism

The earlier dramatists of the 20th century were Realists at the core, but the passage of time brought in, a new trend in Modern Drama. Romanticism, which had been very dear to Elizabethan Dramatists found its way in Modern Drama and it was mainly due to Sir J.M. Barrie's efforts that the new wave of Romanticism swept over Modern

Drama for some years of the 20th century. Barrie kept aloof from realities of life and made excursions into the world of Romance.

• Poetic Plays

T.S. Eliot was the main dramatist who gave importance to poetic plays and was the realistic prose drama of the modern drama. Stephen Phillips, John Drink Water, Yeats etc were from those who wrote poetic plays.

• History and Biographical Plays

Another trend, visible in the Modern English drama is in the direction of using history and biography for dramatic technique. There are many beautiful historical and biographical plays in modern dramatic literature. Shaw's *Caesar* and *Cleopatra* are historical plays of great importance. John Drink Water's *Abraham Lincoln* and *Mary Stuart* are also historical plays.

• Irish Movement

A new trend in the Modern English Drama was introduced by the Irish dramatists who brought about the Celtic Revival in the literature. In the hands of the Irish dramatists like Yeats, J.M. Synge, T.C. Murrey etc. drama ceased to be realistic in character and became an expression of the hopes and aspirations of the Irish people from aspirations of the Irish people from remote ways to their own times.

• Comedy of Manners

There is a revival of Comedy of Manners in modern dramatic literature. Oscar Wild, Maugham, N. Coward etc. have done much to revive the comedy of wit in our days. The drama after the second has not exhibited a love for comedy and the social conditions of the period after the war is not very favorable for the development of the artificial comedy of the Restoration Age.

• Impressionism

It is a movement that shows that effects of things and events on the mind of the artist and the attempt of the artist to express his expressions. Impressionism constitutes another

The F

angle" in My Garden !

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Now Indian English literature is more than 200 year old. Deen Mohammed (1795-1851) is now recognized as first Indian English writer. His book entitled. "The Travels of Deen Mohammed" published in 1794 which is now readily available. The book's manuscript is kept in British Library. Michael Fisher, a scholar has done a great service by publishing this book in his monograph "The First Indian Author in English" (1996). Earlier it was belived by the historians of Indian English Literature that Cavelly Venkata Boriah's (1776-1803) 28 pagers essay entitled "Accounts of Jains" (1807) is. the first book in Indian English.

Deen Moahmmed (1759-1851) was resident of Patna, Bihar and an employee of Britain's East India Company. During service and after retirement he travelled widely throughout India as well as he visited Ireland and England. In fact the book is a collection of letters written by him to a friend. He traveled many countries and thre is detailed description of his travels to England and Ireland. The book is in epistolary form like Samuel Richardson's first British English novel. "Pamela or Virtue Rewarded" (1740). The first Indian English novel entitled "A Journal of 48 hours of 1945" written by Kylash Cander Dutt was published in 1835.

Deen Mohammed's book explicitly narrates the major historical events and prevailing conditions of the country. It also presents some social realities of Indian Society of the time from different angles. There is Social Realism in the book. Before the publication of this book an India written by British authors. These English writers has written books on India and its society with biased opinion, outlook and prejudices knowingly. On reading these books no true picture of India, its people and society to English readers. He is the first writer who has faithfully, honestly and realistically presented India and its people that to from point of view.

Indians virtues and drawbacks, shortcoming weaknesses etc are presented convincingly in a simple and lucid language. It also portrays 18th century social, political and cultural activities of Indians. Deen Mohammed reveals that in the middle of 18th century East India Co., a British trading company moved its first step towards

important feature of modern drama. In the impressionistic plays of W.B. Yeats, the main effort is in the direction of recreating the experience of the artist and his impressions about reality rather than in presenting reality as it is. The impressionistic drama of the modern age seeks to suggest the impressions on the artist rather than making an explicit statement about the objective characteristics of things or objects.

• Expressionism

It is a movement that tries to express the feelings and emotions of the people rather than objects and events. Expressionism is another important feature of modern drama. It marks an extreme reaction against the naturalism. The movement which had started early in Germany made its way in England drama and several modern dramatists like J.B. Priestly, Sean O' Casey, C.K. Munro, Elmer Rice have made experiments in the expressionistic tendency in modern drama.

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capturing "political power" in India. In the beginning the company had very less number of European employees. In 1750, the company had 500 soldiers and ten to twenty officers of European, Anglo-Indian origin. So for their expansion plan, the company recruited large number of Indians.

In June, 1756 Sirajuddula, the Ruler of Bengal and Bihar targeted the company's military Hqrs, captured the treasures and thrown the East India Company out of Calcutta. The company's senior civil and military officers, British and Indian Soldiers as well as Indian employed had to fled away from Calcutta Immediately the company called military reinforcement from Madras under the command of Robert Clive, European soldiers and the gunners from Telagana marched towards Bengal and Bihar. In January, 1757 after the fierce battle the forces of East India Co. regained the control Calcutta and city. Afterwards the company recruited 300 to 400 Indians from Bengal and Bihar and trained them as soldiers and grouped the into small units according to their abilities.

In the words of Deen Mohammed it is useless to find out common Indians' ideals and principles who were in the service of the company because their employment was purely economic necessity and they were helpless. Deen Mohammed has carefully and very minutely watched the ongoing activities and moves of East India Company and he was a visualized the shadow the Britishers for attaining, political powers over the country. He rightly mentions in the book that there was a thin line between the company's employment and love for the country.

During the Mughal period in India the rulers married with local Indians and established relationship. Not only Kings, Princess Nawabs but also the high military officials and courtesans married with Indians. He points out that is was time when there was no question of patriotism and loyalty to the country. Large number of Indians irrespective of religion, cast and creed had joined the services of the company as it was their economical necessity. The other important fact was that British Army Officials and the administrative officers of the company always lend a helping hand to Indian employees, in the hour of need but it is fact these employees were Indian and they kept their Indian identity.

Deen Mohammed's father was first in the service of Military Regiment of Bengal's Nawab and later he accepted higher rank in Bengal Army under Robert

three decades before the arrival of Moughals in India, firstly Portuguese traders have come to India by sea route. During the 17th century many trading companies of northern European countries particularly England, Holland, Denmark, France etc. had come to India and on the Indian sea-shores they had established their factories and business establishments. Their business was spreading upto Bengal and Bihar. The trade of opium, indigo and explosives was of profit-making.

There was impact of war on Europe between England and France on the Englishmen and French people living in other countries. In India it created rivalry between the warring countries people. The influence of French factories decreased. French in their enmity sided with the Indian Rulers. Till the end of war in 1815 the Britishers and French's were in India also.

Deen Mohammed had sympathy with the French and their factories. He had seen the working of these factories himself. On seeing the architecture of these factories, he was fascinated and praised it, Later England's East India Co. took the possession of French factories.

Portrayal of English Culture and Civilized Society and Life of Immigrant Indians: For the first time in 1784, Deen Mohammed sailed to Europe in a Danish ship and came to England and settled there permanently and become a citizen of England. In his book he portrays the cultural life of English society of the time and gives realistic portraits of life in its colony. Ireland. He also presents the life of Indians settled in England and Ireland. He too become a member of such society but Deen Mohammed kept his Indian identity.

For the first time Deen Mohammed introduced Indian Delicious Dishes and Indian Bath in Ireland and he earned fame, name and wealth. Deen Mohammed got married with an Irish girl and settled in Ireland but in 1807, at the age of 50 left Ireland and came to England with his Anglo-Irish family and settled in London. He Bought a house in a fine locality of Portman square, London.

First Indian's Coffee house Indian Dishes & Tobacco Chillum: In London, Deen Mohammed established first Hindustani coffee House. It was a hotel also where beside delicious Indian dishes, true Chillum of Tobacco were served. In spite of good location of the eating house and good hotel management unfortunately there was heavy financial loss in the business. In 1812 he became bankrupt and his entire

Clive. During Great Bengal Famine in 1769, the rebel Jagirdar Kanwar was Cold-blooded assassinated by the Britishers for forceful collection of land revenue from the tenant farmers. At that time Deen Mohammed was only 11 years old.

Realism in Portrayal of Great Bengal Famine of 1769 : Deen Mohammed has witnessed with his own eyes the havoc and the great devastation done by the Famine. During the Famine one third population of Bengal and Bihar perished.

Deen Mohammed very realistically narrates that: "with his own eyes he had seen innumerable corpse deteriorating in lanes. During the summer heat rain water was completely sucked and absorbed by thirsty earth. The insufficient rain had its impact on the fruit trees and crops of grain. Innumerable weak and feeble Indian common people were laying on the roads and in the lanes totally exhausted of energy and forbearance. Other weak, tired and feeble Indians fell and died and other tried, struggled, staggered and dragged themselves to bring their bodies into fresh air but in vain. They finally stumbled and met their death".

Deen Mohammed questions: What step East India Co. had taken? The Britishers forcefully and strictly extracted land revenue from Zamindars. Common human being had no value and worth! When he narrates the Famine conditions he becomes emotional. He narrates that. "In Bengal and Bihar nearly one crore (10 millions) people dies. Every day more than 200 people were dying but what India Company was doing. The entire population of village after village was wiped out and completely ruined but in the cities Englishmen and their India employees were leading a carefree, cozy and comfortable life."

Pathetic condition of Indians in Bengal and Bihar - Historical Realism : Deen Mohammed in his writing portrays the pathetic plight of Indians in Bengal and Bihar. "During the prevailing famine conditions which was spreading to village- areas in Audh (U.P.) the East India Co. did not remove its Army but on the contrary the company was collecting 2 lakhs and 40 thousand's tones food grains from these village and even in such draught it demanded more grains from Audh's (U.P.) areas!"

He further narrates that in such prevailing pathetic situation some European writes had shown their lip-sympathy. Col. Alexander Chapman writes that due to excess of corpse lying scattered on the roads, it created hindrance into his travelling!

First Travelogue of a Life in Indian English : Deen Mohammed narrates that

property was distributed among the money lenders.

At the age of 55, he could not secure a proper job even he gave an advertisement in a paper for a butler in the family of nobleman. Instead he got in a public bath !

Invention of Indian way of bath - Use of Indian herb - massage: Deen Mohammed invented an Indian Way of Bath which became very popular and soon he established his own. "Public Bath House" in London where Indian herb, massage with oil and bath was arranged. He did a profitable business and his public bath house became popular, which was visited by Lords and Noblemen. He was known as "Shampoo Surgeon".

Writer of Books in English on other Subjects: Deen Mohammed wrote many other books in English on different subjects such as Indian bathing System and Use of Herbs etc.

In 1851, Deen Mohammed died at the age of 91. Deen Mohammed will be remembered for his first book : "The Travels of Deen Mohammed" published in 1794 and his name will find place as a first Writer of Indian English in the History of Indian English Literature.

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its instrument of analysis, language, is one that is shared with its object of analysis. Literary theory cannot aspire to the universality of scientific theory. As Roland Barthes insisted in *The Rustle of Language* (1989).

George Orwell's novel *Nineteen Eighty-Four* (1948). One of Orwell's intentions surely is to remind his readers that although they might assume that only a totalitarian would wish to banish history⁶ and control all thought, a desire for the definitive within the managerial structure of the Western world has already put in place a flourishing Newspeak intended to close down human thinking and the possibility of individual expression. For Orwell, aesthetic language was a crucial counterforce to these kinds of linguistic tendencies. Literary theories, historical constructs just as open to the vagaries of dissemination, popularization. Theory rose in the context of significant cultural and historical changes in the sixties, coinciding with a number of important intellectual challenges to ways of thinking about philosophy, Science, and art. There are marked differences as well as broadly similar orientation in the formation of 'theory' in North America and in Britain and Europe. Literary 'theory', for the most part, however, has regarded exposure of illusory constructions of the real as one of its primary tasks. Theorists have largely regarded their tasks as one of revealing how such illusions are depended upon a consensus by the slippery, metaphoric, and differential nature of language that can never command the subjects-matter it purports to represent. Swiss linguist Ferdinand de Saussure called the new 'science' of linguistics. He defines 'speaking' (or utterance) as a willful and intellectual individual act. 'Speech' is a natural is a natural phenomenon: human beings have 'the faculty to construct a language, i.e. a system of distinct signs corresponding to distinct ideas'. By contrast, 'language' is 'both the social product of the faculty of speech and a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty. Saussure explicitly rejected writing in favour of spoken language as the object of linguistics, observing that 'A similar mistake would be in thinking that more can be learned about someone by looking at his photograph than by viewing him directly'. Saussure's knowledge of phonology and phonetics was rather limited. Saussure emphasized the importance of paying more attention 'to the reciprocal relations of sounds' that to the study of sounds in isolation. The science of sounds becomes invaluable only when two or more elements are involved in a relationship based upon their inner dependence. Roland Barthes was an extraordinarily fertile and versatile literary critic and semiologist. He had a thorough knowledge of classical literature. After World War II, Barthes taught for a while at universities in Bucharest and Alexandria. Barthes defines language as a 'natural order' of meanings unified by tradition – that is, as a social norm imposed on the individual-while style is the mark of individuality. Style, however, is not the product of the individual writer's free will.

Barthes expands the idea that literature is a highly ideological sign system to include all those bourgeois 'myths of French daily life' – such as wrestling, soap- powder and detergents, toys, steak and chips, striptease, the great family man, etc. Barthes's analysis is meant to unravel what he describes as the ideological abuse underlying the decorative display by the media of 'what-goes-without-saying', those current 'opinions'. Barthes's defense of experimental as the only kind of literature that offers the reader the joys of co-authorship is further developed in the pleasure of the Text (1973). Here Barthes distinguishes two system of reading: a 'horizontal' one, fostered by the readily text, which tends to skip certain passages (anticipated as 'boring') in order to get more quickly to the parts containing the solution to the riddle or the revelation of fate. System of reading skips nothing, sticks to the text to the reads with application and transport, and is not captivated by the winnowing out of truths, but by the layering of significance. The first type gives the reader intermittent pleasure (plaisir), while

impe... not their unconventional theme but an unusual treatment of sensual opulence in an intimate conversational language and the result is that her novels become best sellers.

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Literary Theories

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Introduction:

In 1936, and even in 1963 when Wellek published his later book , concepts of criticism, literary theory tended to be thought of, at best, as an abridgement of critical practice, a kind of abbreviation, after thought, or convenient shorthand. Literary theory before 1970, however, usually connoted the 'theory of literature'. The distinction is an important one. As Andrea Nightingale pointes out in her essay on ancient Greek literary theory, the first theorists were the formalist, Aristotle, and the moral and political critic, Plato. In the Republic and the poetics, Plato and Aristotle were certainly interested in classifying literary genres and in identifying conventions, forms, and figures of literary works and were more interested in underlying categories than in individual texts. They were not critics, therefore, or literary historians; but neither was they 'theorists' in the modern sense of the term. Seeking a theory of literature, they were more interested in identifying a prescriptive grammar of the literary work. This kind of activity is still an important aspect of literary theory.

Perhaps the most systematic attempts to 'theorize' literature in this way was Northrop Frye's 1957 book *The Anatomy of Criticism*, which opens with the question of whether criticism can be a science as well as an art: *The Anatomy of Criticism* was never seen as a threat to the very existence of literary studies. But this is precisely how post-1970s theory would come to be regarded by prominent critics such as Walter Jackson Bate and Harold Bloom (Who contemptuously referred to theorists as 'lemmings' in his 1995 book. New perspectives and ways of thinking suddenly opened up on issues such as human subjectivity, power, responsibility, gender, class, race, sexuality, mind, the construction of history, disciplinary boundaries, truth-effects and the nature of the linguistic sign. Theory in this mode therefore produced far more passionate responses than the kind of literary theory demanded by Wellek in 1936. Opposition to 'theory' within literary studies before 1970, however, was less passionate and combative, less a crusade and more an anxious concern that 'theory' might interfere with the 'closeness' of reading and lead to abstraction, detachment, for the student of literature, challenge to criticism had been presented as that of overcoming distance. Added to the list of complaints, therefore and 'theory' as strengthening the divide between the academic study of literature and the humanist world of letters outside the academy. Literary theories are not only produced in specific historical contexts but are also, like all written documents, open to interpretation and contextual displacements. Literary theory is therefore born out recognitcn of a fundamental contradiction at the heart if its activity: that in the end

the reader of 'writerly' texts experiences *jouissance*, a state of bliss or ecstasy. Barthes defines the text as a tissue of quotations drawn from the innumerable canons of culture. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. Human beings are story-telling animals.

Therefore, although narratology in the strict sense of the word is usually associated with structuralism the attempts to define, classify and analyse narratives go back to the very origins of Western civilization. Plato distinguished between *logos* and *lexis* and then divided *lexis* into three types: digests, of simple narrating (when the poet speaks in his own voice, as for example, in lyric poetry); *mimesis*, or 'imitation' (when the poet speaks through the voice of a character as happens in drama) when the poet alternates narration with the direct speech of a given character. Aristotle makes clear, all narratives (regardless of the sign system they employ). The theory of genres and more generally the theory of discourse initiated by the classics under the names of poetics and rhetoric, continued to center the interest of critics until the nineteenth century. A new type of criticism then developed aimed at establishing the 'psychology' of author and work. This 'psychological turn' informs the historicist outlook on literature that runs parallel to the developments of realism in the nineteenth century.

It is only at the turn of the nineteenth century that we find the first significant attempts to displace this type of criticism in favour of a systematic analysis of narrative, especially of such topics as the unity of effect, narrative distance, and point of view. Gerard Genette, the literary theoretician and structuralist critic. Rightly lay claim to collective paternity of narratology. Genette's most systematic attempt to devise an all-encompassing theory of narrative discourse is *figures III*, partly translated into English as *Narrative Discourse*. Genette goes on to distinguish three aspects of narrative reality: story meaning the signified or narrative content; 'narrative' meaning the signifier, discourse, or narrative text; and 'narrating'. Barthes distinguishes three analytical levels, but he presumes that they are hierarchically arranged and so discusses them separately. By contrast, Genette envisions the study of narrative as 'essentially, a study of the relationship between narrative and story, between narrative and narrating and (to the extent that they are inscribed in the narrative discourse) between story and narrating.

Conclusion

Formalism and structuralist linguistics caused a shift in the main concern of literary criticism: from content to form, from meaning to organization. Consequently, the meaning of individual cultural signs, such as a literary text, is seen to emerge only in opposition to other cultural signs, and is said to reside in the form and the relative position of the sign within the signifying system. The structuralist critic's main concern is to highlight the underlying 'grammar' the master code common to all individual texts, by focusing on the 'function' of their elemental compositional units, with a view to devising a fully-fledged typology of literary genres.

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delicate like Desai's Maya's in Cry, the Peacock to withstand the insensitive urban situations and the unleashing of in- laws. Storm in Chandigarh presents Mira who blissfully runs a kindergarten school all by herself. She symbolizes the boldness and freedom of women with her westernized outlook, and her occupations provides her with opportunity for energy release. This alone would not suffice, and so she needs the understanding and sympathy of her husband Jit to help her come to terms with herself and life.

Sahgal's novels reflect Radhakrishnan's observation that coming of the women into the folds of society in search of personal identity results in some kind of corroding of the 'moral code'. Marriages break up. Women face new situations.

In this Time of Morning Sahgal portrays the changing social milieu that ushers in emancipation for women. The brewing discontent and turmoil that Nita faces in her life and Rashmi's liaison with Neil reflect this flux. The new- found emancipation that has come Nita's way changes her whole mental outlook and turns her against the traditional ideal of arranged marriages. The western way of against to know the prospective life partner over a period of time influences her so much that the usual match- making appears too hasty a beginning for a lifelong liaison. From this point of view her sexual inclination for kaliaan seems but natural. She displays no conscious love for kaliaan. Through this relationship, she rebels against the accepted norms and conventions of a traditional social system.

The other feminine character Uma is presented with a subtle variation because she finds in sex an escape to freedom from the shackles and fetters that limit her tradition- bound life with Arjun.

This traditional role of the feminine life-partner as just a housewife, an assistant to the husband is what Sahgal wants to expose with all its morbidity as in the case of Saroj. Saroj has her parallel in Simrit of The Day in Shadow. For both Saroj and Simrit, emotional stability is of utmost important. If Saroj's pre-marital lapses can be so very sinful as to invite intermittent blackmailing, why cannot Inder be looked at from the same perspective? In Storm I Chandigarh Gouri and Uma are looked down upon by the male- dominated world, while men like Kalyan Sinha go unscathed even when they flirt nonchalantly. Hence we can find some justification in

2. Feminism in the Novel of Nayantara

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Nayantara Sehgal is conspicuously concerned with the suffering of women in "the prison-house of loveless marriage". Any attempt to break away from this meaningless matrimony brings more misery.

This is so because, whether in India or in the West, it is indeed difficult to fancy any real sharing of rights and opportunities-legal, political, social, economic and last but not least, familial-among men and women. The tendency of the male to dominate every sphere of life has inherent in his psyche.

The stigma that sticks to a lonely woman, whether a divorcee or otherwise, is her own. There is none to share it. A divorce is some kind of a dreaded disease that leaves behind "pock marks". This dread makes Simrit drift from one relationship to another. Even after all her humiliations, Simrit thinks Raj, the second man in her life, is 'born to Narayan's The Dark Room for Savithri's decision against legal separation from Raman. It might have been the reason for inhibitions of the heroines in Markandya's A Handful of Rice and Nectar in a sieve. This suffering is purely psychic in Anita Desai, while it is social and familial in Narayan, Markandya and Sahgal.

In her novel Rich Like Us the line Sahgal draws separating the two sexes is clear and distinct. The division is uneven and a part of the social set-up. The two sexes give rise to two distinctly divergent perceptions of human life. In this novel we have Ram, an Indian living in England, making overtures of love to Rose. Consciously and deliberately, he is building up an emotional bulwark strong enough to prevent Rose from extricating herself. Sahgal calls it an "emotional labyrinth", "a world round her (Rose), drawing her deep into it, shutting Rose inside."

Sahgal's characters are politicians, writers, newspapermen, high-ranking civil servants, wealthy businessmen with international connections, men who are neither too sensitive nor too

Rashmi and Mira indulging in extra- marital relationship. It rejuvenates one, while it helps the other strengthen her hold on Inder.

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- 6) Pandit Rao – Minister of Ecclesiastical Affairs: Pandit Rao looked after the grants to religious and learned men and decided religious disputes. It was also his duty to fix dates for the religious ceremonies.
- 7) Senapati – Commander –in-Chief: He was in charge of recruitment, organization and discipline in the army. He collected forces at the time of war.
- 8) Nyayadhish – Chief Justice: He was the chief judge who looked after the judicial system of the state and decided important civil and criminal disputes.

All the ministers except Pandit Rao and Nyayadhish, like the manasbendars of the Mughals, were military officers who brought and led the forces whenever ordered to do so by the Chhatrapati.

C) Departments: For the efficiency of administration there were as many as 18 departments. These departments were entrusted to the charge of ministers who were responsible for their smooth working.

Local Administration: Shivaji divided his kingdom the Swaraj territory into three provinces. Each province was under a Viceroy who acted according to the orders of Chhatrapati and maintained peace and order in his province. The non-regulated province comprising and order in his province. The non-regulated province comprising the territories around Mysore was placed under an "Army of Occupation". Each province was sub-divided into districts and parganas. Shivaji abolished Jagirdari system in toto and paid the officers in cash only.

Financial Administration: i) Land Revenue System,: Shivaji reorganized the whole land revenue system. First, for revenue purposes the kingdom was divided into parts, each under a subedar. A suba was divided into a number of tarafs, each under a havildar. A village was the lowest unit and it was under a patel. Secondly, Shivaji got the lands measured by means of a rod known as 'Kathi'. Thirdly, lands were classified into various categories in order to correctly ascertain the produce. Fourthly, the state share was fixed at 30% of the gross produce. Later on it was raised to 40% when all other taxes were abolished.

According to Fryer, Shivaji's land revenue system was very oppressive. The officers were dishonest and selfish; the peasants were oppressed and cruelly tortured and in fact "the great fish preyed on the little and even Bijapur rule was milder than of Shivaji". But in fact he has portrayed a very dark and one-sided picture of this aspect of administration. The stories of Shivaji's benevolence and generosity and the stories that are current about the Maratha chief in Maharashtra, show that he gave great consideration to the welfare of the peasants.

5. Maratha Administration under Shivaji

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Shivaji was not only a great warrior and conqueror but also an excellent administrator. The view that pax Marathica was based on plunder and followed the principle of demanding payment for not ruling, does not apply to Shivaji's system. He took special care of the administration.

Central Government was headed by Chhatrapati who was assisted by several Ministers.

- a) The King – Chhatrapati : The head of the administration was the king of 'Chhatrapati' himself. He was an autocrat and wielded all powers. Of course, he had certain ministers to assist him but the main strings of policy were in the hands of the Chhatrapati himself. He appointed all the officers and ministers and issued directions to them on every important matter. Though an autocrat, Shivaji was a benevolent despot who took care to promote the welfare of his subjects.
- b) Ministers – Ashta Pradhan: In the discharge of his duties the Chhatrapati was assisted by a council of eight ministers called 'Ashta Pradhan'. It was only an advisory body and none of the Characteristics of a modern cabinet. The ministers were appointed and removed by Chhatrapati. Their advice was in no way binding upon him. The eight ministers were as follows:
 - 1) Peshwa – Prime Minister: Peshwa was Prime Minister who looked after the general administration and happiness as well as welfare of the people.
 - 2) Amatya – Finance Minister: Amatya was the Finance Minister who checked the income and expenditure of the State.
 - 3) Mantri – Chronicler: Mantri was the keeper of records. He kept a diary of the Chhatrapatis daily work and recorded every important court event.
 - 4) Samant – Finance Secretary: He advised the king in matters of war and peace and relationship with foreign powers. He also kept a watch on state's relationship with other powers.
 - 5) Sachive – Home secretary: He was in charge of the King's correspondence. He supervised the drafting of letters and affixed his seal on them and also authenticated all other official documents.

ii) Chauth and Sardeshmukhi : Besides the land revenue, Chauth and Sardeshmukhi were the two other very important, sources of income. According to Ranade, Chauth was not merely a military contribution without any moral or legal obligation but a payment in lieu of protection against the invasion of a third power and he compares it with Wellesley's Subsidiary Alliance system. Sardesai holds that it was a tribute exacted from hostile or conquered territories. J.N. Sarkar is of the opinion that Chauth was only a means of buying off one robber and not a subsidiary system for the maintenance of peace and order against all enemies. Thus Chauth was a military contribution paid towards off any attack of the Marathas. It was, in theory, $\frac{1}{4}$ of revenues of the district invaded but in practice it was sometimes much more than that.

Sardeshmukhi was an additional 10 % tax of which Shivaji claimed as an hereditary Sardeshmukhi of his country.

Judicial Administration : The administration of justice under Shivaji was not a well planned and up-to-date system. It was rather simple, crude and primitive.

The highest court was the "Hazar majlis" or the court of the king. The most important cases were decided by this court and appeals from lower courts finally came to this court. Next to Hazar Majlis was the court of Nyayadhish or chief justice. Appeals from the lower court were heard in this court. It decided both civil and criminal cases. But the day-to-day administration of justice was carried on by the village panchayats and the village patel decided criminal cases.

For minor offences the punishment was fine but for serious offences, severe punishments were given. Justice by order was also dispensed and we learn about the ordeal of hot iron and boiled water prevalent in the time of Shivaji.

Military System : i) A big Standing Army: Shivaji set up very good and efficient military system. In the first place, he maintained a big standing army which, at the time of his death, consisted of 1,00,000 infantry, 40,000 cavalry and 1,260 elephants. There is evidence to show that artillery was a part of the army.

ii) Organization of Infantry and Cavalry: Secondly, cavalry and infantry were regularly. The Cavalry was divided into two classes – the Bargirs and the Shiledars. The Bargirs were supplied arms by the state while the Shiledars got arms themselves. Twenty-five troopers under a havaldar formed a unit. Five havaldars formed one jumla under a Panjhazari. Infantry was divided into regiments, brigades and divisions. Nine soldiers under a Naik formed the smallest unit. Over naiks was a Havaldar, over 2 to 3 Havaldars, a Jumladar. Ten Jumladars were under a Hazari and over 7 Hazaris was placed under a Sarnaubat.

Anthology of English Literature

*** Dr. Khan Ansarullah Shafiullah**

Introduction

English literature, the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature, Canadian literature, and New Zealand literature.

English literature has sometimes been stigmatized as insular. It can be argued that no single English novel attains the universality of the Russian writer Leo Tolstoy's *War and Peace* or the French writer Gustave Flaubert's *Madame Bovary*. Yet in the Middle Ages the Old English literature of the subjugated Saxons was leavened by the Latin and Anglo-Norman writings, eminently foreign in origin, in which the churchmen and the Norman conquerors expressed themselves. From this combination emerged a flexible and subtle linguistic instrument exploited by Geoffrey Chaucer and brought to supreme application by William Shakespeare. During the Renaissance the renewed interest in Classical learning and values had an important effect on English literature, as on all the arts; and ideas of Augustan literary propriety in the 18th century and reverence in the 19th century for a less specific, though still selectively viewed, Classical antiquity continued to shape the literature. All three of these impulses derived from a foreign source, namely the Mediterranean basin. The Decadents of the late 19th century and

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iii) Both Hindus and Muslims in the Army : Shivaji was far above religious considerations and so in his army both the Muslims and the Hindus were recruited. He did not recognize any distinction between the Hindus and the Muslims. He believed in perfect religious toleration and treated both the Hindu and the Muslim soldier alike.

iv) Payments and Rewards : Soldiers of Shivaji were paid in cash. A Hazari was paid 1,000 huns a year and a Panjhazari drew 2,000 huns as his salary. Children and widows of those soldiers and nobles who fell in the battle, were provided help by the state. Those who distinguished themselves by their meritorious services were given special rewards and honours. Jagirdari system was completely abolished.

v) Discipline and Morale of the Army : Shivaji was always anxious to maintain discipline in the army and never allowed anything which might lower the morale of his troops. No soldier could take a woman or a dancing girl during a military campaign. It was the order of Shivaji that soldiers had got to respect Brahmins, Cows, Women and Quran. Defaulters were severely punished.

vi) Maintenance of Forts : One of the special features of Shivaji's military system was his great reliance upon the forts. There were about 28 forts in his possession. Some of the most important of these were those of Raigarh, Torna and Pratapgarh. The people were taught to regard to forts, says Rawlinson, as their mother as indeed gave shelter to the inhabitants of the surrounding villages in times of war.

Mughals and Maratha Systems

In certain respects Marathas borrowed from the Mughals as well and vice-versa. There were some similarities between the two systems. In both the systems the kings were autocrats. They were the final word in all legislative, executive and judicial affairs. Both depended on the land revenue as the main source of income. In both the cases there were ministers to aid and advice the rulers but their advice was not binding on the King. Both the Mughals and the Marathas had standing armies on which they depended on their very existence and as such the army was always required to be kept in good mood.

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the Modernists of the early 20th looked to continental European individuals and movements for inspiration. Nor was attraction toward European intellectualism dead in the late 20th century, for by the mid-1980s the approach known as structuralism, a phenomenon predominantly French and German in origin, infused the very study of English literature itself in a host of published critical studies and university departments. Additional influence was exercised by deconstructionist analysis, based largely on the work of French philosopher Jacques Derrida.

Further, Britain's past imperial activities around the globe continued to inspire literature—in some cases wistful, in other cases hostile. Finally, English literature has enjoyed a certain diffusion abroad, not only in predominantly English-speaking countries but also in all those others where English is the first choice of study as a second language. English literature is therefore not so much insular as detached from the continental European tradition across the Channel. It is strong in all the conventional categories of the bookseller's list: in Shakespeare it has a dramatist of world renown; in poetry, a genre notoriously resistant to adequate translation and therefore difficult to compare with the poetry of other literatures, it is so peculiarly rich as to merit inclusion in the front rank; English literature's humour has been found as hard to convey to foreigners as poetry, if not more so—a fact at any rate permitting bestowal of the label "idiosyncratic"; English literature's remarkable body of travel writings constitutes another counterthrust to the charge of insularity; in autobiography, biography, and historical writing, English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. Even in philosophical writings, popularly thought of as hard to combine with literary value, thinkers such as Thomas Hobbes, John Locke, David Hume, John Stuart Mill, and Bertrand Russell stand comparison for lucidity and grace with the best of the French philosophers and the masters of Classical antiquity.

Old English (Anglo-Saxon) Period (450–1066)

The term Anglo-Saxon comes from two Germanic tribes, the Angles and the Saxons. This period of literature dates back to their invasion (along with the Jutes) of Celtic England circa 450. The era ends in 1066, when Norman France, under William, conquered

appeared and, while drama suffered, prose writers such as Thomas Fuller, Abraham Cowley, and Andrew Marvell published prolifically.

The Neoclassical Period (1600–1785)

The Neoclassical period is also subdivided into ages, including The Restoration (1660–1700), The Augustan Age (1700–1745), and The Age of Sensibility (1745–1785). The Restoration period sees some response to the puritanical age, especially in the theater. Restoration comedies (comedies of manner) developed during this time under the talent of playwrights such as William Congreve and John Dryden. Satire, too, became quite popular, as evidenced by the success of Samuel Butler. Other notable writers of the age include Aphra Behn, John Bunyan, and John Locke. The Augustan Age was the time of Alexander Pope and Jonathan Swift, who imitated those first Augustans and even drew parallels between themselves and the first set. Lady Mary Wortley Montagu, a poet, was prolific at this time and noted for challenging stereotypically female roles. Daniel Defoe was also popular.

The Age of Sensibility (sometimes referred to as the Age of Johnson) was the time of Edmund Burke, Edward Gibbon, Hester Lynch Thrale, James Boswell, and, of course, Samuel Johnson. Ideas such as neoclassicism, a critical and literary mode, and the Enlightenment, a particular worldview shared by many intellectuals, were championed during this age. Novelists to explore include Henry Fielding, Samuel Richardson, Tobias Smollett, and Laurence Sterne, as well as the poets William Cowper and Thomas Percy.

The Romantic Period (1785–1832)

The beginning date for the Romantic period is often debated. Some claim it is 1785, immediately following the Age of Sensibility. Others say it began in 1789 with the start of the French Revolution, and still, others believe that 1798, the publication year for William Wordsworth and Samuel Taylor Coleridge's book "Lyrical Ballads," is its true beginning. The time period ends with the passage of the Reform Bill (which signaled the Victorian Era) and with the death of Sir Walter Scott. American literature has its own Romantic period, but typically when one speaks of Romanticism, one is referring to this great and diverse age of British literature, perhaps the most popular and well-known of all literary ages. This era includes the works of such juggernauts as Wordsworth, Coleridge, William Blake, Lord Byron, John Keats, Charles Lamb, Mary Wollstonecraft,

England. Much of the first half of this period, prior to the seventh century, at least, had oral literature. A lot of the prose during this time was a translation of something else or legal, medical, or religious in nature; however, some works, such as "Beowulf," and those by period poets Caedmon and Cynewulf, are important.

Middle English Period (1066–1500)

The Middle English period sees a huge transition in the language, culture, and lifestyle of England and results in what we can recognize today as a form of "modern" (recognizable) English. The era extends to around 1500. As with the Old English period, much of the Middle English writings were religious in nature; however, from about 1350 onward, secular literature began to rise. This period is home to the likes of Chaucer, Thomas Malory, and Robert Henryson. Notable works include "Piers Plowman" and "Sir Gawain and the Green Knight."

The Renaissance (1500–1660)

Recently, critics and literary historians have begun to call this the "Early Modern" period, but here we retain the historically familiar term "Renaissance." This period is often subdivided into four parts, including the Elizabethan Age (1558–1603), the Jacobean Age (1603–1625), the Caroline Age (1625–1649), and the Commonwealth Period (1649–1660).

The Elizabethan Age was the golden age of English drama. Some of its noteworthy figures include Christopher Marlowe, Francis Bacon, Edmund Spenser, Sir Walter Raleigh, and, of course, William Shakespeare. The Jacobean Age is named for the reign of James I. It includes the works of John Donne, Shakespeare, Michael Drayton, John Webster, Elizabeth Cary, Ben Jonson, and Lady Mary Wroth. The King James translation of the Bible also appeared during the Jacobean Age. The Caroline Age covers the reign of Charles I ("Carolus"). John Milton, Robert Burton, and George Herbert are some of the notable figures.

Finally, the Commonwealth Age was so named for the period between the end of the English Civil War and the restoration of the Stuart monarchy. This is the time when Oliver Cromwell, a Puritan, led Parliament, who ruled the nation. At this time, public theaters were closed (for nearly two decades) to prevent public assembly and to combat moral and religious transgressions. John Milton and Thomas Hobbes' political writings

Percy Bysshe Shelley, Thomas De Quincey, Jane Austen, and Mary Shelley. There is also a minor period, also quite popular (between 1786–1800), called the Gothic era. Writers of note for this period include Matthew Lewis, Anne Radcliffe, and William Beckford.

The Victorian Period (1832–1901)

This period is named for the reign of Queen Victoria, who ascended to the throne in 1837, and it lasts until her death in 1901. It was a time of great social, religious, intellectual, and economic issues, heralded by the passage of the Reform Bill, which expanded voting rights. The period has often been divided into "Early" (1832–1848), "Mid" (1848–1870) and "Late" (1870–1901) periods or into two phases, that of the Pre-Raphaelites (1848–1860) and that of Aestheticism and Decadence (1880–1901). This period is in strong contention with the Romantic period for being the most popular, influential, and prolific period in all of English (and world) literature. Poets of this time include Robert and Elizabeth Barrett Browning, Christina Rossetti, Alfred Lord Tennyson, and Matthew Arnold, among others. Thomas Carlyle, John Ruskin, and Walter Pater were advancing the essay form at this time. Finally, prose fiction truly found its place under the auspices of Charles Dickens, Charlotte and Emily Bronte, Elizabeth Gaskell, George Eliot (Mary Ann Evans), Anthony Trollope, Thomas Hardy, William Makepeace Thackeray, and Samuel Butler.

The Edwardian Period (1901–1914)

This period is named for King Edward VII and covers the period between Victoria's death and the outbreak of World War I. Although a short period (and a short reign for Edward VII), the era includes incredible classic novelists such as Joseph Conrad, Ford Madox Ford, Rudyard Kipling, H.G. Wells, and Henry James (who was born in America but who spent most of his writing career in England), notable poets such as Alfred Noyes and William Butler Yeats, as well as dramatists such as James Barrie, George Bernard Shaw, and John Galsworthy.

The Georgian Period (1910–1936)

The Georgian period usually refers to the reign of George V (1910–1936) but sometimes also includes the reigns of the four successive Georges from 1714–1830. Here, we refer to the former description as it applies chronologically and covers, for example, the

Mahatma Gandhi A True Leader

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Mohandas Karamchand Gandhi was born on October 2, 1869 in Porbandar, Indian. Gandhi helped free the Indian people from British rule through nonviolent and is honoured by Indians as the father of the Indian Nation. The Indian people called Gandhi 'Mahatma'. At the age of 13 Gandhi married Kasturba. Gandhi studied law in London and returned to India in 1891 to practice. In 1893 he took on a one-year contract to do legal work in South Africa.

Gandhi stayed in South Africa for 21 years working to secure rights for Indian people. He developed a method of action based upon the principles of courage, non-violence and truth called Satyagraha. He believed that the way people behave is more important than what they achieve. Satyagraha promoted non-violence and civil disobedience as the most appropriate methods for obtaining political and social goals. In 1915 Gandhi returned to India. Within 15 years he became the leader of the Indian nationalist movement.

Using the principal of Satyagraha he led the campaign for Indian independence from Britain. Gandhi was arrested many times by the British for his activities in South Africa and India. He believed it was honorable to go to jail for a just cause. More than once Gandhi used fasting to impress upon others the need to be nonviolent. India was granted independence in 1947, and partitioned into India and Pakistan. Five great contribution which Mahatma Gandhi gave to the world New spirit and technique- Satyagraha, the Emphasis that the moral universe is one and that the morals of individuals, group and nations must be the same. His insistence that the means and the ends must be consistent.

The fact that he held no ideals he did not embody or was not in the process of embodying. A willingness to suffer and die for his principals. The greatest of these is his Satyagraha.

Gandhi successfully instigated a series of non-violent protest. This included national strikes for one or two days. The British sought to ban opposition, but the nature of non-violent protest and strikes made it difficult to counter.

Gandhi also encouraged his followers to practice inner discipline to get ready for independence. Gandhi said the Indians had to prove they were deserving of Independence.

Gandhi also clashed with others in the Indian independence movement such as Subhash Chandra Bose who advocated direct action to overthrow the British.

In 1930, Gandhi led a famous march to the sea in protest at the new Salt Acts. In the sea, they made their own salt, in violation of British regulations. Many people were arrested and Indian jails were full of Indian independence followers.

Britain indicated that they would give Indian independence. The British planned to partition India into two: India and Pakistan. Gandhi was opposed to partition. He worked vigorously to show that Muslims and Hindus could live together peacefully.

Gandhi was harshly critical of the Hindu Caste system. In Particular, he inveighed against the 'untouchable' caste, who were treated abysmally by society. He launched many campaigns to change the status of untouchables. Although his campaigns were met with much resistance, they did go a long way to changing century-old prejudices.

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Georgian poets, such as Ralph Hodgson, John Masefield, W.H. Davies, and Rupert Brooke. Georgian poetry today is typically considered to be the works of minor poets anthologized by Edward Marsh. The themes and subject matter tended to be rural or pastoral in nature, treated delicately and traditionally rather than with passion (like was found in the previous periods) or with experimentation (as would be seen in the upcoming modern period).

The Modern Period (1914-?)

The modern period traditionally applies to works written after the start of World War I. Common features include bold experimentation with subject matter, style, and form, encompassing narrative, verse, and drama. W.B. Yeats' words, "Things fall apart; the center cannot hold" are often referred to when describing the core tenet or "feeling" of modernist concerns. Some of the most notable writers of this period, among many, include the novelists James Joyce, Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, Dorothy Richardson, Graham Greene, E.M. Forster, and Doris Lessing; the poets W.B. Yeats, T.S. Eliot, W.H. Auden, Seamus Heaney, Wilfred Owens, Dylan Thomas, and Robert Graves; and the dramatists Tom Stoppard, George Bernard Shaw, Samuel Beckett, Frank McGuinness, Harold Pinter, and Caryl Churchill. New Criticism also appeared at this time, led by the likes of Woolf, Eliot, William Empson, and others, which reinvigorated literary criticism in general. It is difficult to say whether modernism has ended, though we know that postmodernism has developed after and from it; for now, the genre remains ongoing.

The Postmodern Period (1945-?)

The postmodern period begins about the time that World War II ended. Many believe it is a direct response to modernism. Some say the period ended about 1990, but it is likely too soon to declare this period closed. Poststructuralist literary theory and criticism developed during this time. Some notable writers of the period include Samuel Beckett, Joseph Heller, Anthony Burgess, John Fowles, Penelope M. Lively, and Iain Banks. Many postmodern authors wrote during the modern period as well.

At the age of 78, Gandhi undertook another fast to try and prevent the sectarian killing. After 5 days, the leaders agreed to stop killing. But ten days Gandhi was shot dead by a Hindu Brahmin opposed to Gandhi's support for Muslims and the untouchables.

Gandhi said his great aim in life was to have of God. He sought to worship God and promote religious understanding. He sought inspiration from many different religions: Jainism, Islam, Christianity, Hinduism, Buddhism and incorporated into own philosophy.

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Historical Aspect in Girish Karnads Tughlaq**Dr. Khan A. S.**

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It has now become important to realize the literature thought and written in regional languages, but are translated in English, apart from literature written originally in English.

Since 1980s there have been considerable work done in the field of drama. And especially with the emergence of dramatists like Girish Karnad, Vijay Tendulkar, Mohan Rakesh, Badal Sirkar, and a few more on the scene, dramas written in English in India have started attracting international importance.

Tughlaq is Girish Karnad's second play. The play exposes the paradox of the idealistic Sultan, Muhammad Tughlaq, whose reign is considered as one of the most spectacular failures in the Indian history.

The play has an interesting story, an intricate plot, a scope for spectacle, and dramatic conventions like the comic pair, Aazam and Aziz, to which the theatre audience respond instinctively.

Karnad uses the leitmotif in the prayer scene where the Muslim chieftain along with Sheikh Shams-ud-Din, a pacifist priest, conspires to murder Tughlaq while at prayer. The use of prayer for murder is reminiscent of what Tughlaq himself did to kill his father. The prayer, which is most dear to Tughlaq vitiated by him as well as his enemies, is symbolic of the fact that his life corrupted at its every source.

Karnad uses flashback technique to give us glimpses of Tughlaq's youthful idealism, juxtaposing with his alienation. In an idyllic scene on the ramparts of Daulatabad, Tughlaq shares his youthful aspirations with a young guard when he feels in harmony with the world around him. It was a moment of total communication with nature, the elements and man's work.

One of the most striking features in Tughlaq is shape shifting. The artifice of shape shifting is traditional, ritualistic, mythical, but its outcome is tragic, in that it reveals the character's loneliness, isolation, frustration, and self-knowledge. Here the major example of shape shifting is the attempt to change the capital to Daulatabad. What is being tried is to turn Daulatabad into Delhi. The attempt fails because there is a fundamental difference between illusion and transformation. In the former, one thing pretends to be another; in the latter, one thing becomes another. Tughlaq is a play full of dissimulation, illustrating the moral decline of a policy. The play abounds in metaphors from theatre. Tughlaq is a great role player; and in Aziz he finds his double. Aziz kills Ghiyas-ud-Din and pretends to be him. Daulatabad cannot succeed in becoming Delhi, as it is blessed not by a holy man but a murderer masquerading as holy man. While in Tughlaq, shape shifting does not really take place there is merely acting, dissimulation, pretence, and betrayal.

Thus, it is evident that Tughlaq had a universal significance. It is about pathetic degradation of an idealist politician. Karnad here grapples with fundamental human motives with a distinctive, masterly control. There is a critical exploration of the psychic structure of characters. The moral and manners of the political world and poverty are sensitively commented upon. Tughlaq presents a rich orchestration of theme subtly interlocked with one another, with a rapid progression of events.

In all the plays of Karnad there has been a very interesting aspect-the splitting of character. This split sometimes gives rise to binary oppositions, like hero and villain. Tughlaq and Aziz in Tughlaq.

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