

HISTORY OF INDIAN LITERATURE

ORAL LITERATURE: The first Indian literary work was a collection of Sanskrit hymns (**a religious song or poem of praise to God**) that was orally transmitted.

The so called were sung and thought by the Indians.

SANSKRIT LITERATURE: It is the primary sacred language of Hinduism.

Literally means refined, adorned and highly decorated, divided into

- v Religious Text-Vedas
- v Heroic Text- The Ramayana and The Mahabharata

CLASSICAL SANSKRIT LITERATURE It reflected the value of Hinduism.

MEDIEVAL LITERATURE: **unique** version of local myths, legends romances and epics emerged.

COLONIAL PERIOD TO INDEPENDENCE: The literature in this time combined the classical Indian literature with the European style of writing.

CHARACTERISTICS OF INDIAN LITERATURE

There are three observable characteristics of Indian Literature.

I It is based on a deeply religious spirit.

contains hymns and prayers for gods.

II Indian literary masterpieces are written in epic form

The Ramayana and the Mahabharata

III Medieval Indian literature the earliest works in many of the languages were religious designed to advance or to celebrate some unorthodox regional belief.

EX: the Caryapadas (collection of mystical poems) in Bengali

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LITERA
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- **Religion:** based on the ancient history of India dominated by the
- **Deeds:** concept of reincarnation (**rebirth of soul in another body**)
- **Human Values:** within the border web of Indian religion
- **Obedience:** can mean a person in power
- **Bravery:** in war
- **Love:** All forms of love (**parental, marital, of brother, of friends**)
- **Morality:** Virtue rewarded and vice punished
- **Poetic Form:** Standard written form in ancient India

UNIT I

Short answers

1. Write a short note on Kalidasa

Kalidasa is a Sanskrit poet and dramatist of Indian writer of any epoch. It is believed that he belongs to 4th and 5th century CE. His name is literally “servant of Kali”. He had become the archetype for Sanskrit literary composition. His works are based on puranas. Kalidasa was a court poet of a king Vikramaditya. Kalidasa had great influence on several Sanskrit works, on all Indian literature. Sanskrit plays by Kalidasa influenced late 18th and 19th century European literature. Kalidasa’s work continued to evoke inspiring among the artistic circles of Europe during the late 19th century and early 20th century.

2. List out the works of Kalidasa.

1. Abhijnanashakuntala(play)
2. Malavikagnimitra(play)
3. Vikramorvashi(play)
5. Kumarasambhava (epic poem)
6. Raghuvamsa (epic poem)
7. Meghaduta (minor poem-elegiac poem)
8. Ztusachara (minor poem- descriptive poem)

3. Who is the author the poem ‘Look to this Day’?

The great Kalidasa is the author of the poem ‘Look to this Day’.

4. What is yesterday according to Kalidasa?

According to Kalidasa Yesterday is a dream.

5. What is the vision of life in the poem?

Tomorrow is the only vision of life in this poem.

6. Give an importance of Today.

Yesterday is a dream and tomorrow being only a vision. When the people well – live ‘Today’ yesterday is a dream of happiness and tomorrow is a vision of hope.

7. How do we salute the dawn in the poem?

“Look well therefore to this day;

Such is the salutation to the ever-new dawn”

The well look to this day is a salutation of ever new dawn. It is the only way to honor the dawn.

8. How does the poet call Dawn?

The poet calls the dawn as the ever-new dawn.

9. What are the experiences of time?

The bliss of growth, the glory of action, the splendor of achievement these are the experiences time.

10. Define the ‘Day’ in the poem

The day is defined as the life and it has all the verities and realities of living.

“Look to this day:

For it is life, the very life of life”

11 What is Karma?

Karma is a Boomarang. It is the law of God. If you sow ‘good’ you will reap good deeds.

If you sow ‘bad’ you will reap bad deeds.

12 Who is the author of Karma?

Buddha is the author of the poem Karma. Buddha (600 BCE-300BCE) or enlightened one was born as Siddhartha Gauthama to a large clan called the Shakays in Lumbini (Nepal) in the 6th century B.C. His mother’s name was Mayadevi and his father was Suddhodana. Siddhartha led a princely life and later married Yasodhara, the daughter of respected Shakya family. Buddha is undoubtedly one of the most influential figures in the world history, and his teachings have affected everything from a variety of other faiths to literature to philosophy, both within India and the farthest reaches of the Western world.

13 What is Buddha’s teaching about Karma?

Buddha’s teachings about Karma explain that our past actions affect us, either positively or negatively, and that our present actions will affect us in the future.

14 What deeds get the punishment?

The evil deeds such as jealousy, hate or foul infatuation must bear its fitting punishment and no one can escape from it.

15 According to Buddha what is lead to the fate (Karmapala)?

According to Buddha even one's lustful thought or the angry words spoken will lead him for his fate (Karmapala).

16 How does one get the fitting place?

The destiny of man depends upon his own actions. The evil doer should repay for his deeds.

17 What is natural Law?

'What you sow so you reap' is the natural law of life. If you do good deeds, you will get reward. If you do bad deeds, you will get fitting punishment.

18 Is the poem philosophical? Why?

Yes, the poem is philosophical because it deals the karmapala of human life. It proves the man's deeds have the consequences in his birth and rebirth.

19 Write short note on K.J Saunders

K.J Saunders is the translator of the poem Karma. He worked as a professor in Pacific Schools of Religion at Berkeley. He appointed for research in the Oriental religions and the poem selected from Buddhist Verse "The Heart of Buddhism" of K.J Saunders

20 Who is Vasettha Sutta?

He is the disciple of Lord Buddha.

Look to This Day

Kalidasa, a classical Sanskrit writer is considered the greatest poet and dramatist of the 4th and 5th century. He was a court poet of king Vikramaditya. He flourished during the reign of Chandragupta. His works are based on puranas and his works are,

Malavikagnimitram,
Abhijnanasakuntalam,
Vikramorvasiyam,
Raghuvasa,
kumarasambhava,
Ztusachana,
Meghaduta.

Look to This Day

The original source of the poem Look to this Day is generally attributed to Kalidasa, an Indian Sanskrit playwright and poet active during 4th -5 th century AD. His works were based on Hindu philosophy. Several variations of the English translation are found but the original Sanskrit poem has not found

The message of the poem This is the beginning of a new day. God has given us this day to live with positive vision. We can either waste it or use it for good. Today is very important because we are exchanging a day of our life for it. When tomorrow comes, this day will be gone forever. We want this day to be gain, not loss; good, not for evil; success not failure.

“Look to this day:

For it is life, the very life of life”.

Life is everything of mankind. The world filled with truths, beliefs, principles, customs etc. so the man should go forward with positive attitude. “In its brief course Lie all the verities and realities of your existence”. The life is a real game. The people already rewarded by valuable gift but they don’t realize it. The gift is the time of today. Each dawn is a gift of life and the poet asks man to take care of himself to be happy, to love deeply and enjoy life. The most important thing is a man should spend his valuable days wisely.

“The bliss of growth,

The glory of action,

The splendor of achievement Are but experience of time.”

Salutation to the Dawn

The poem starts off really lively. Look to this Day, it is the salutation to the Dawn by India’s icon writer Kalidasa. He says about the importance of the past, present and future.

“For yesterday is but a dream And tomorrow is only a vision;

And today well-lived, makes Yesterday a dream of happiness

And every tomorrow a vision of hope”.

Kalidasa’s interpretations of past, present and future are perfect because it motivates and makes one to live a better life every day. Yesterday is something of an experience that you can learn from, while tomorrow is something that you can take these experiences, if you

sustain today. It can also make you feel like a better person, if you have taken the lessons of yesterday to your heart and mind

A man should take every moment in life to sustain something grateful and it will define his greatness in future. If a man completes the day the day with success the world not only salute him, it will learn how to make a day successful. The day is to mend, so make the day and take the day. It means that people have to think about the present and not about the future or past. People want to live accordingly the day they are having, they need not to worry for what had happened in the past, and they need not worry for the future. We need to look at the present and compete the challenges of every day. One day is good and another day will be bad but the days are not an issue, how you sustain in those situations in a day is important. So we have to look at the present then only we can compensate the mistakes of the past and it will lead for bright future.

Conclusion

All must enjoy each day but remember the today define the past and project the future because if we lost, we cannot get it back. The poem is written in iambic tetrameter and considering the poet's mood. He is a quite philosopher. The poet has used lexical repetition to emphasize a significant image of life.

KARMA

Summary K.J. Saunders was born in 1883. he served as a professor of pacific schools of Religion at Berkley until his death in 1937. He appointed for research in the field of Oriental religions, especially in connection with Buddhist art

His important works are as follows;

The Heart of Buddhism

The story of Buddhism

Gautama Buddha

Epochs of Buddhist History

Karma It is a force of energy which is set in motion by thought, will, desire and action. The basic idea is that any thought, desire, action affects all around you. It is the cause and effect or the chain of causality of an action or event occurs, the effect of which in turn causes other actions and events. We are bound by the law of action. What we send out, affect

all around us and what is going on around us. To act in the manifested world is Karma. Closely tied into Karma is the idea of destiny, reincarnation and spiritual evolution as well as physical evolution.

Karma and Destiny

One should also view Karma as the force which maintains 'Harmony'. The first thing one should bear in mind is that we live in a world of our own. It is neither good nor bad; it is not the possession of any one person. It belongs collectively to all of creation. In light of this, we can be subject to its effects from actions not our own. This is the meaning of destiny

Call of Duty

There are events set in motion over which we have no control over. Our only control is in how we choose to respond to these events. This is the idea of free will. This also where we as individuals get to shape future destiny depending on how we choose to responses, in turn. Our responses, in turn, become cause in themselves. This brings into play an inherent duty. This implied duty is one of self-control and responsibility to guard our thoughts and actions.

Karma and Suffering

The doctrine of Karma is the solution offered by Hinduism to the great riddle of the origin of suffering and the inequalities which exist among men in this world. According to the Hindus, the law of causation operates in the moral world in as invariable and inviolable manner as it in the physical world. Every action of an individual inevitably leads to some results, good or bad and the life of the individual who acts and become conditioned by the consequences of those who acts. The future is in our power and we can work with hope and confidence. It makes men feel that the things of the world, its fortune and failures, do not touch the dignity of the soul. Virtue alone good, not rank or riches, not race of nationality. Karma is responsible for suffering and rebirth the basis of Karma is Dharma (Godly duties) Karma is Boomerang. Hence unexhausted karma is carried forward to next birth. The purpose of Karma is to teach lessons and facilitate self-purification and self-transformation.

Beliefs about Karma

Karma, it is a self-correcting mechanism; it binds the cycle of birth and deaths. According to Hindu scriptures, the law of Karma is universal. Even Gods are subject for it. Some puranas declare that the trinity of Gods of divine responsibilities because of their meritorious actions in the previous cycles of creation

UNIT II

POETRY

1. Which Bhakti movement did Karaikkal Ammaiyar belong to?

Karaikkal Ammaiyar is one of the greatest figures of early Tamil literature, a Bhakti poet and saint who probably lived during the 6th century AD. She was one of the three women amongst the 63 Nayanmars, a group of saints devoted to the Hindu god Shiva.

- 2 What is the highest form of Shiva?

Formless, Limitless, transcendent and unchanging.

- 3 Who is regarded as the power and divine of Lord Shiva?

Goddess Parvathi

4. Define Fear

Unpleasant emotion caused by the threat of danger, pain or harm.

THIRUYIRATTAIMANIMALAI

About the author: karaikal Ammaiyar- reversed mother-one of the three women-amongst the 63 Nayanmars-greatest figure of Tamil literature-devotee of Lord Shiva.

Devotion- difference between the real from the unreal- truth-illusions-meaningless attachment—true devotee-great saints-almighty-shiva-principal deities of Hinduism-destroyer-evil and the transformer-creates-protects-and transforms-highest form-formless-limitless-yogi-iconographical attributes-serpent around the neck-form- Lingam-lives-mount

Kailash- holy river- Ganga-weapon- Trishula-immense beauties of the God- matted hair- Jataimudi- adorned-flowers-leaves of Konrai-throat-blue-poison-four to eight hands-tiger skin-feet-anklets-goddess Parvati-power and divine -life and death.

FEAR WE NOT

About Mahakavi Bharathi:

A mere versifier is not a poet. the poet is actually an advocate or the holy spirit who tunnels a passage to God. He is the equalizer of his age. If his period stagnates, he knows to correct it. Obedience does not master him, he masters it. He stands high, out of reach turning a concentrated light on the runners below and guides them. He withholds time that strays towards infidelity through his faith. He has the ultimate brain. He is no arguer, he is judgement. He judges like the sun. His thoughts are the hymns of praise. He is a seer; he is individual and he is complete in himself. Kavi is thus doubled with the Rishi the poet-singer with the seer. It is this kavi who can tunnel a passage to God. And Bharathi, the Mahkavi, has tunnelled more passages than one to God.

Bharati was 400 years ahead of his time as he himself had once remarked. He was therefore fully alive to the hostile nature of his time as well as surroundings. He also knew that he should act in the living present all courageous and confident. He should march on and on, though during his march a lightning might strike him. He did march towards execution of the mission entrusted to him. He could so act as he was fully aware of the truth that he was a God-send to India in general and Tamilnadu in particular. Our Father which art in Heaven sent him from the regions mild calm and on purpose to this dim spot called earth. Bhoomikku Ennai Anuppinan are the undeniable words of the ever-called true kavi-Mahakavi.

He was indeed deputed to earth, blessed with, what Sri Aurobindo would describe as the God-touch to indicate and to fulfil. Today all the people are eye-witnesses to his declarations fulfilling themselves.

Mahakavi Bharathi is deceptively simple. The careless and thoughtless translator not seldom, either finds himself before not capable of climbing magic mountains or loses himself in layered depths that are immeasurable and vague or unlimited. Love of Bharathi can be substitute for Bharathi scholarship. Thus, the author has humbly presented his

translation to the readers.

The work and the author-translator

Sakthi and other poems is a book contains 40 gems of hymns, all of Bharathi. The translator Seshadri is an outstanding professor of English. He is great teacher who powerfully handles English with enviable eloquence and delight. He has translated a few stories, essays and novels from Tamil. A scholar, well informed in the ancient lore of the world's mythologies, the translator is a great interpreter of contemporary literature.

Quietness and fineness is his skill. He is familiar with the uncertain and immoral ways of the world. It is said that translations are either faithful or beautiful but seldom both. A singular definition of poetry is to the effect that poetry is indeed that which is lost in translation. Prof. K.G.S is much aware of the in-built difficulties in translation. Yet he has given the readers in enchanting English translation as many as forty untranslatable poems of Bharathi. He merits honor and privilege. His mastery of the language of Shakespeare and Milton and his good drilling in Bharathi has gained him a bright future. His translation of Bharathi's poems, dependable and readable at once has merits rarely seen in most the modern translations. The English version is radiant, crystal pure and crystal clear. One cannot deny admiration from a literary craftsman who achieves great and rich lines.

Summary

I have no fear over anything. Even if the whole world is against me, I have no fear over anything. Even if anyone thinks bad about me and annoys me, I have no fear at all. Even I have to beg for my living I have no fear over anything. Even if I lose all what I wanted I have no fear over anything. Even if the sexiest woman tempts me, I have no fear over anything. Even if my friend feeds me with poison I have no fear over anything. Even if I surrounded by enemy troops with deadly weapons, I have no fear over anything. Even if the sky above falls on my head, I have no fear over anything. This is the essence of the poem.

UNIT III

1. What is the meaning of character is destiny?

“Character is destiny,” is a quote attributed to the Greek philosopher, Heraclitus. This quote implies that destiny, or fate, is not a predetermined outside force, but that one's future, or destiny, is determined by his own inner character.

2. Why is character so important?

Character is something which comes from within and is often long lived. A good character helps you develop a winning personality. In other words, a good character is the backbone of a magnetic personality which attracts other people. One needs to be honest at work

3. How does Dr S Radhakrishnan see human destiny?

As Dr. Radhakrishnan is an idealist he formulates a comprehensive and largely synoptic view of human life and consciousness. Chance, necessity, determinism, freedom, immortality, sin and destiny are terms in need of distinct meaning and connotation in the metaphysical framework of Radhakrishnan's philosophy.

character is destiny

There is no denying the fact that character is destiny. If one really wants to have a fantastic destiny, one must develop one's character. Character is everything. Character is the foundation of life without which the edifice of a happy, healthy, and wealthy life can be erected.

Billy Graham has written exceedingly wise words on character: ‘When wealth is lost, nothing is lost; when health is lost, something is lost; when character is lost, all is lost.’

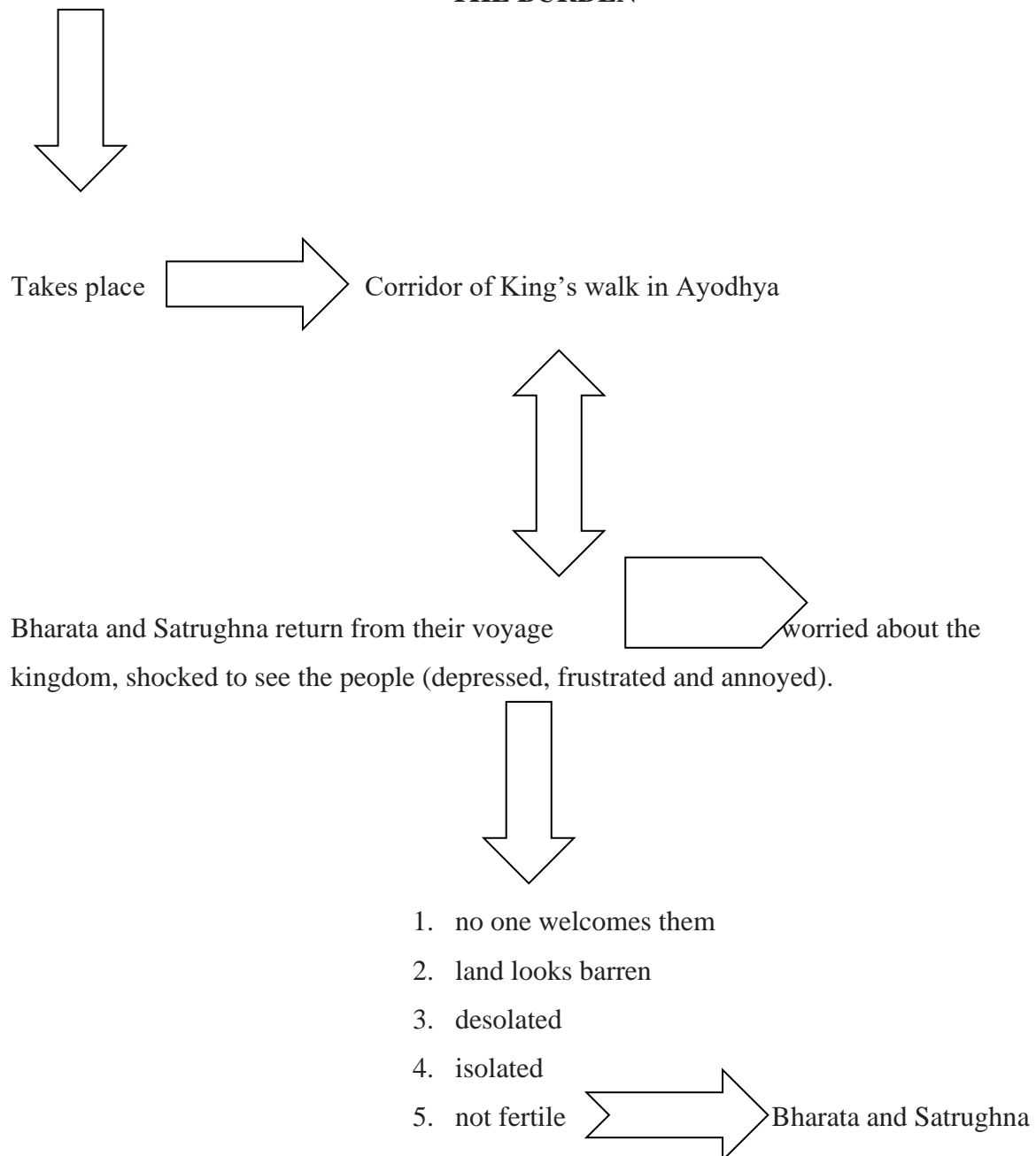
A man of character is the hope and light of life. Character means having developed all the divine and moral values in one's personality and practicing them in one's dealings with the people around. Character means being dedicated to the higher ideals of life.

A man of immaculate character is admired by everyone. All success follows such men and women who develop agreeable and great character. So, each and every human should endeavour to develop a great character.

FAITH ON ITS TRAIL

Faith on its trail- my experiments with truth-an autobiography-I-person point of view- Manilal-second son-10 years old-afflicted with small pox-typhoid-pneumonia-doctor-advice – to take non-vegetarian- Gandhi – to take risk- tried some hydropathic remedies-hip baths- orange juice-three days-kuhne treatment- son-becoming worse-mind-haunted by contradictory thoughts- firm belief in hydropathy and almighty-continued his treatment- giving wet sheet pack,-two blankets-fever reduced-40 days-diluted milk and fruit juices-recovered-message-firm belief.

UNIT IV THE BURDEN



are confused

An old man Anga interrupts----- brings the tragic news-----King's death as well the banishment of the Prince Lord Rama and also about Lakshmana's decision. ---Anga curses the young queen for her sin-- Bharata and Satrughna are shocked. -----approach royal Priest-testing of courage of the body and the soul.

THE JUDGEMENT OF INDRA

About the author - The Beginning – The Master - The Conflict - The Curse - The Judgement

Dhan Gopal Mukerji-Autobiography -Caste and outcaste-life in India and America -first Asian Indian writer- The Judgement of Indra -15th century-takes place in a Monastery on the foothills of the Himalayas. -Shukra- monk-two disciples Shanta and Kanada-raining for few days-calamity-Monks duty to save the people from destruction -Shukra prays to God— interrupted by an old man-to see his mother in death-bed-both quarrel about curse and sin- Shukra incurs his father's curse-shanta dead-free from illusion-can't digest the loss-Message- One who curses his birth will be doomed -one who disrespects his parents will suffer for sure.

UNIT V

THE JOURNEY

Indira Goswami was born in Guwahati in 1942, primarily known as Mamoni Raisom Goswami. She is one of Assam's pre-eminent authors, renowned for her character and the original style of novel themes. Her stories and novels concentrate mainly on the difficult social struggles of poverty, the struggle for freedom and the harsh lives of workers. The author seeks to show compassion and empathy through her narrative, which are engulfed in the essence for the vernacular, and replicate the coarse conversations of her protagonists. Her way of writing is very distinctive and lends an implicit voice of anger and despondency about prevailing social customs.

The title, *The Journey* ‘, signifies the meaning of the looking into the life of people. It mainly features the struggles of life, which seems to never ending and memories still haunting. Through her writings in the regional language the barbaric practices and abuses committed in the name of faith, tradition and patriarchy have been attacked. She stood against the backdrop of armed militancy, marks a crossroads where various modes of aggression coalesce with a dynamic pattern of survival instinct.

The pseudo- autobiographical story of *The Journey* ‘begins with Professor Mirajkar who is unnamed and returns to Guwahati from his visit to Kaziranga. It is marked as the brief journey but an eventful one. The story delineates the various types of emergences and moment of exposing multiple types and existence of aggression. They can be experienced as both visible and invisible – as well as the clear and systemic description. The plot also points to the violence faced by women through the character of Nirmali whose legs are broken by her villagers for being in an affair with an Indian soldier. The details of the story contain gender-based violence, political violence and other forms of abuse. The writer illustrates the sense of destruction and social decay caused by the agglomerates of these different types of violence persistent in the world. 'The Journey' is a largely mimetic story that tends to work through practical codes, with the undersigned female narrator and the 'mainlander,' Professor Mirajkar, who is back in Guwahati from a trip to Assam's popular tourist destination, Kaziranga National Park, as a 'late' ambassador.

“The Journey”: As A Perception of Life

Short story of Indira Goswami, —*The Journey* is a departure point for researchers, exploring the ambit of violence and social unjust in Assam. 'The Journey' is also known as an account of militant violence in Assam. Interestingly, the narrator lets slip an interesting detail that, while mortally afraid of 'terrorists,' he has a 'heredity of curiosity' about weapons and ammunition. The narrator captures the description of natural beauty witnessed on his return trip. The space in the car acts as a safe 'enclave,' as the protagonist can look at the rapidly changing view without doing something. Far from acting simply as a passage that impresses with pure lyrical elegance, the descriptions from picture postcards like this introduce a subject that is gradually deconstructed throughout the storyline.

—The National Reserve Park is also a protected location, as is the zoo, aquarium, or exhibition. Both Mirajkar and the narrator can ponder over the natural world from afar in this regulated space. Mirajkar might not be afraid of wild animals because of the tourist drive's

protection. At the other hand, the attacker's bullet could potentially cut a swathe through this "safe" area and pledge dreadful intimacy. To paraphrase Hamlet, "time is about to be thrown out of the joint". This spatial non-synchronicity scenario is inaugurated dramatically when the car stops in the middle. All passengers leave their enclave enclosed, standing in front of a number of small businesses. As the driver, Ramakanta, questions the repairs, the narrator sees a man approaching them suddenly. A person (manavmurti) gradually emerges from one of the rows of shops (dukan), which is a bit further from the national road (rashtriya path).

—This personification is used in the well classified way. This Manavmurti has something distinct, different-world and ancient, and seems to emerge almost as a figure from a picture. Unlike the immediate response of the narrator to this Manavmurti (whom she soon starts to speak to as the honorary Aatoi), the physical presence to his wife is slightly delayed. She makes her entrance with a kerosene lamp when the narrator and Mirajkar sit in Aatoi's decrepit store. Gradually, the storyteller noticed her blouse full of patches and her _withered flesh 'as she fought to make tea. While Aatoi is hard to identify, his wife is clearly identified as a victim of poverty. ¶ This picture of distressed village women accentuates deprivation, pain and shallowness

Theme: Portrayal Of Struggles

The crucial point for the initial half of this passage is that the distant vision of a managed area is subtly criticized and combined at the same time with a melancholic awareness of the violence that the time works in the fast-disappearing world. If Aatoi's words condemn the ignorance of the distant gaze oddly compliment the harsh, insistent notes from the realm of need with an unpleasant understanding of catastrophic historical transition. As a result of the conservation efforts made by the state and public, the number of rhinos and tigers has increased. But the devastation caused to the existing worlds of human life by slow violence largely undetermined. Furthermore, rapid modernization, has coaxed a gradual disruption to the existing order collectively. —Previously, we took turns chasing away elephants; now nobody knows about a predator coming and taking something away. Things are broken down, the center doesn't hold. —After Aatoi finishes telling his stories about the past and singing songs composed by the Vaishnavite saints, time begins to 'speed.' Slowly issues come to the head as the narrator ruminates on what Aatoi's wrinkles mean – Worries, the quest for answers, sorrow. As the

narrator realizes that the inscrutable face of Aatoi is something elusive that words cannot capture, the narrative remains open-ended.

The storyteller and Mirajkar give some money to the couple before they leave. In the meantime, a young woman — Nirmali — little by little enters the shop. She is regarded as a "miserable bug" by her parents when she limps inside. Yet attention is focused on her "for a moment," which may mean that her abjection has turned into something superficial, commonplace and peculiar in the scarred world of deprivation. She was only heard a short time before she slinked into a corner where utensils were washed. Nevertheless, the "muteness" and apparent invisibility of Nirmali accuse both parents, as it seems they have embraced abuse that their body has undergone in the "ordinary" order of things. Therefore, in earlier exchanges between husband and wife the future of the militant son seems to be the priority. There's hardly any mention of Nirmali. But the brief instant "for a moment," if a "human tornado," Konbap, unexpectedly flies into the scene "accessing an explosion", is even quicker. Konbap is identified as a "young man with awful arms and one-eye shots on his lips" (ibid.). Under his eyelid a strip of his flesh was ripped at his corner of cheek. The "hideous" guy pushes Nirmali into her belly and calls her a "malignant slut," running with the money to buy two U.S. carbohydrates from poachers hunting rhinos, while his parents are telling him to stay and return the money to Mirajkar and his narrator. The essence of the narrative seems to be influenced by these two sequences that speed the perception of time

While the wife is pleading with Konbap, a "smile hint" hovers over the face of Aatoi. The narrator is haunted by this expression. "I never knew that a human smile could so sear a heart," says the narrator. The two members of enslaved patriarchal societies travel with seared hearts in silence to Guwahati in the wrapping night. I hurriedly suggested that the "seared hearts" and "silence" in the earlier analysis of this story (2012) illustrate an ethical reorientation of the views of the two middle class characters and their world. I don't believe that the text gives us such a direct reaction. I think it would be much easier to think of this situation, in the terms of Nixon's slow aggression, because it "emotionally gives life." Mirajkar had previously a "negative" perception that terrorism has yet to end in the north-east, however later is affirmative of it coming to an end.

Nevertheless, both middle-class characters presumably know that the word "terrorism" only deals with the swift, unexpected existence of violence, in chaotic fashion, which, like Konbap, seems to leave only destruction and confusion. Yet the emotional bond

between the two middle class observers and the poor couple is much more important than that. Through looking closely at the storyline, we note that this relationship develops in a parallel process of coming out of an "enclave" room. This understanding, reflects the gradual discovery of the impact of long violence on the poor people. Though seemingly imitate and unilinear, 'The Journey' demonstrates how various meanings of experiential time complicatedly merge into a single experience to reveal the impact of multiple types of abuse.

KARUKKU

Bama is the pen-name of a Tamil Dalit woman, from a Roman Catholic family. She has published three main works: an autobiography, *Karukku*, 1992; a novel, *Sangati*, 1994; and a collection of short stories, *Kisumbukkaran* 1996. *Karukku* means palmyra leaves, which, with their serrated edges on both sides, are like double-edged swords. By a felicitous pun, the Tamil word *Karukku*, containing the word *hare*, embryo or seed, also means freshness, newness. In her foreword, Bama draws attention to the symbol, and refers to the words in Hebrews (New Testament), "For the word of God is living and active, sharper than any two-edged sword, piercing to the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart." (Hebrews, 4:10)

Karukku is the first autobiography of its kind to appear in Tamil, for Dalit writing in this language has not produced the spate of autobiographies which have appeared, for example, in Marathi. It is also in many ways an unusual autobiography. It grows out of a particular moment: a personal crisis and watershed in the author's life which drives her to make sense of her life as woman, Christian, Dalit. Many Tamil authors, both men and women, use the convention of writing under a pseudonym. In this case, though, this convention adds to the work's strange paradox of reticence and familiarity. It eschews the "confessional" mode, leaving out many personal details. The protagonist is never named. The events of Bama's life are not arranged according to a simple, linear or chronological order, as with most autobiographies, but rather, reflected upon in different ways, repeated from different perspectives, grouped under different themes, for example, Work, Games and Recreation, Education, Belief, etc. It is her driving quest for integrity as a Dalit and Christian that shapes the book and gives it its polemic.

The argument of the book is to do with the arc of the narrator's spiritual development both through the nurturing of her belief as a Catholic, and her gradual realization of herself as a Dalit. We are given a very full picture of the way in which the Church ordered and influenced the lives of the Dalit Catholics. Every aspect of the child's life is imbued with the

Christian religion. The day is ordered by religious ritual. The year is punctuated by religious processions and festivals which become part of the natural yearly cycle of crops and seasons. But parallel to this religious life is a socio-political self-education that takes off from the revelatory moment when she first understands what untouchability means. It is this double perspective that enables her to understand the deep rift between Christian beliefs and practice.

Bama's re-reading and interpretation of the Christian scriptures as an adult enables her to carve out both a social vision and a message of hope for Dalits by emphasizing the revolutionary aspects of Christianity, the values of equality, social justice, and love towards all. Her own life experiences urge her towards actively engaging in alleviating the sufferings of the oppressed. When she becomes a nun, it is in the stubborn hope that she will have a chance to put these aspirations into effect. She discovers, however, that the perspectives of the convent and the Church are different from hers. The story of that conflict and its resolution forms the core of *Karukku*.

In the end, Bama makes the only choice possible for her. But she also sees the beginnings of an important change, if not in the Church's practice, yet in the gradually growing awareness among Dalits, of their own oppression: But Dalits have also understood that God is not like this, has not spoken like this. They have become aware that they too were created in the likeness of God. There is a new strength within them, urging them to reclaim that likeness which has been repressed, ruined and obliterated; and to begin to live with honour and respect and love of all humankind. To my mind, that alone is true devotion.

Clearly, she understands that her own experience is part of a larger movement among Dalits. Yet, it is interesting that she appears to come to this awareness of her own accord. She does not, for example, seem to have access to liberation theologians (as does Vidivelli, in a parallel autobiography, *Kalakkal*.) She refers neither to Ambedkar nor to Periyar, who not only attacked the caste system, but whose remarkable speeches and writings against the oppression of women were published in 1942 under the title *Pen Yenh Adimaiynanat?* (Why did woman become enslaved?) Nor indeed does Bama — again unlike Vidivelli — make a connection between caste and gender oppressions. Not in *Karukku* at any rate; she does so, abundantly, in *Sangati* and elsewhere. *Karukku* is concerned with the single issue of caste oppression within the Catholic Church and its institutions and presents Bama's life as a process of lonely self-discovery. Bama leaves her religious order to return to her village, where life may be insecure, but where she does not feel alienated or compromised. The tension throughout *Karukku* is between the self and the community: the narrator leaves one

community (of religious women) in order to join another (as a Dalit woman). Sangati takes up the story of that new community.