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Literary Druid aims to bring down Academic Research to promote research support for the academicians and scholars in the field of English Language and literature. Research through this medium is motivating in all aspects of main and inter-disciplines by consequent projects and e-publication. Making Internationalization of the research works in the globalized world aid the scholarly community to develop scholarly profile in research through the quality of publications. The audacity and vision of academic research on internet could foster green printing and open access nature in research. All of these motivate best distribution of research that produces positive outcomes for the development of the world.

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Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring the Volume 2, Issue 1, 2000, contributed by the Academicians and research Scholars of literary field.

M.Vinoth Kumar & S. Kulandhaivel
Editors'-in-Chief Message

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Malala as a Champion of Women in *I Am Malala*

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Abstract

The autobiography "I Am Malala" begins on October 9, 2012, as Malala Yousafzai, a teenaged girl, makes her way to school by bus. On to school, Malala thinks about how her hometown of Mingora, Pakistan has changed in the last decade, and how the Talibans continue to pose a threat to advocates of education and women's rights. Suddenly, a man climbs onboard, raises a gun and shoots Malala in the head. The novel "flashes back" about Malala's rebirth. In her work, Malala explains more about her culture. She is a Pashtun, an ethnic group situated mostly in Afghanistan and Pakistan. She lives in the Swat Valley, a beautiful part of Northwestern Pakistan. She is also a devout Muslim, and has been all her life. From a very early age, she was conscious of the restrictions being placed on women because of feminine gender. Hence, the article ponders over the male chauvinistic life incidents faced by her in the way of a champion of women.

Keywords: Malala, Education, Talibans, Terrorism, Women Emancipation.

Malala's father, Ziauddin, is an appealing, taught man. He grew up examining verse and writing, and earned his family's regard by winning a few renowned discussing rivalries. During the 1980s, when Pakistan fell heavily influenced by the severe despot General Zia, Ziauddin established a progression of schools that offered trainings to young ladies just as young men. While a large number of these endeavors fizzled—since numerous Muslims in Pakistan would not have confidence in a lady's entitlement to training—Ziauddin inevitably discovered achievement. As a grown-up, he wedded Tor Pekai for adoration, instead of due to a family game plan—this, Malala notes, is exceptionally sporadic in Pashtun culture. Ziauddin turned into an enthusiastic promoter with the expectation of complimentary discourse, instruction, and ladies' privileges: three causes that he raised Malala to regard profoundly.

As a youngster, Malala was sharp yet modest. Ziauddin urged her to partake in talking and discussing rivalries, and she did as such, bit by bit stirring her way up to get one of the most gifted open speakers of her age. She exceeded expectations in the homeroom, normally positioning first in her classes. Once, when Malala was around six years of age, she took a toy from her companion, and subsequently built up a propensity for taking different things. At the point when they got some answers concerning this current, Malala's folks were so embarrassed about her that Malala made plans to never take anything or do anything corrupt until the end of time. She guarantees that she never has. Growing up, Malala saw the uncontrolled neediness in her locale. She bothered her dad to enable more youngsters to enter



his school on grant, and Ziauddin concurred. Ziauddin and Tor Pekai raised Malala to be a devout Muslim. In spite of having faith in the Islamic confidence, Malala saw since the beginning that Pakistanis would refer to Islam when they disparaged ladies and prohibited them from learning. Malala started to build up her very own translation of Islam, whereby ladies could instruct themselves while additionally being splendidly unwavering Muslims.

In 2007, Pakistan's circumstance breaks down still further when the Taliban kill Benazir Bhutto, the female leader, and a significant good example for Malala (who is ten years of age at the time). In the consequence of the death, the Taliban turns out to be progressively brutal, exploding schools crosswise over Pakistan that offers instructions to young ladies just as young men. Ziauddin utilizes his impact to compose a progression of articles for Pakistani papers, wherein he censures the Taliban for their savagery and brutality, just as their counter-intuitive translation of the *Quran*.

In 2009, Ziauddin utilizes his contacts with the BBC to orchestrate Malala to compose a progression of journal sections about her life under the Taliban. Malala expect a bogus name for security, and her journals become broadly perused in both Pakistan and the Western world. The Taliban, in the mean time, take steps to assault every one of ladies' schools that don't shut down. Hesitantly, Ziauddin closes down his schools, and Malala is compelled to remain at home from school, as well. Ziauddin takes his family to Islamabad for a quarter of a year, and when they return, they're calmed to locate their home pretty much unblemished. All through 2009, Malala keeps giving meetings in which she censures the Taliban for meddling with her training, and in 2010, she travels to Islamabad, joined by Shiza Shahid, a columnist and companion of her dad. In the city, Malala sees ladies with trainings and effective professions—this experience is immensely moving to her.

She meets significant heads of state, including the Prime Minister of Pakistan. As her notoriety develops, she keeps on contradicting the Taliban. The Taliban take steps to slaughter Malala on the off chance that she endures in her revilements. The account at that point turns up at ground zero to Malala's shooting. In the consequence of the endeavor on her life, Malala is hurried to a military emergency clinic, where a talented specialist, Colonel Junaid, attempts to spare her life. He prevails with regards to playing out a troublesome cerebrum medical procedure on Malala, and Malala from the outset is by all accounts making a full recuperation.

Malala awakens in the emergency clinic in England. Dr. Reynolds goes about as her legitimate gatekeeper while Ziauddin and Tor Pekai battle to travel to England. As she holds up in the medical clinic, Malala discovers that she's become universally well known after her shooting. Heads of state and VIPs send her roses, and different helpful people, motivated by her model; stand up against the Taliban's fierceness. Malala takes steps to utilize her notoriety to campaign for instruction and ladies' privileges on a worldwide scale.

The personal history finishes in 2013. Malala's family has relocated to England. Ziauddin functions as a specialist for both Pakistan's instructive framework and the board of trustees on training for the United Nations. Malala goes to class in Birmingham, concentrating on her investigations regardless of her gigantic acclaim. She feels all around



awkward in her new nation, not least since her cohorts think about her as a big name, not a colleague. By the by, Malala has risen up out of her shooting more grounded and more resolved to battle foul play than any time in recent memory. As the book closes, she reminds perusers that they are fortunate to be alive and to be cherished by God. Despite the fact that the Taliban attempted to slaughter her, she finishes up; they couldn't execute the worldwide campaign for instruction and uniformity among women.

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Quest of Women's Rights in African Feminist Theory and Fiction

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Abstract

Women privileges and Women being had consistently been underestimated, pleasantly and securely concealed under the bed of male controlled society. Customary social orders in pre-frontier times had circles of intensity and impact for Women in intently weave associations that helped them keep up a voice. Woman's rights are a response; it is an attestation of being, rights and status. Writing has demonstrated a commendable apparatus in investigating the female condition. The quiet was broken by Women essayists in the mid-sixties in the landmass which correspondingly was the period of political autonomy of a significant number of African States. This paper estimates Women writing in Africa and shows how a simple example of Women's attestation has raised the group of African Literature.

Keywords: Women's Rights, African Feminist Theory, African Literature.

In the event that African Women of the twentieth century should stop and think when the “downpour began beating” citing Chinua Achebe's promoted precept, it will be the point at which the men jogged away, wrapped as they were in the colonialists' new culture of religion, instruction and cash driven economy. The Women were abandoned to mind the homes, the youngsters and the ranches. Their recent reliance on the men developed as their consumerist status increased. The men had all the cash and the power. We accuse imperialism as a whip horse however it is expansionism that in the end offered the guide of light of Women western training and introduction which impelled us to the external more extensive world and acknowledgment of the shared characteristic of Women enslavement around the world. Women in Africa hitherto have joined Women in different countries as they continued looking for rights, for circumstance, significance and acknowledgment.

This women's activist journey isn't imported, it can't be. No one knows the idle abundance of the spirit of Woman nor to be sure of man which can emit all of a sudden and definably. Woman's rights are a response of Women with guts and steam and no one advises the other to expel her head from the burden. It is just the determinant weight. This is so when we later look at the differed idea of feminisms in nations and Women responses to their weights. The expression "woman's rights" is English, as the language itself; however its acknowledgment is inseparably bound to the way of life and impossible to miss foundations and encounters of the Women. It hence ends up advantageous now to demonstrate the adapting techniques of certain Women in societies in Africa to keep up some proportion of independence in their jobs as little girls, spouses, and moms.



These citations fill in as fitting prelude to the valuation for female self declaration in fiction by select African Women to demonstrate the different stages and areas of the feministic experience. The entire goal is to give Women a voice and locus in their own undertakings particularly inside the marriage establishment and in different issues that worry them straightforwardly.

At the point when Flora Nwapa (1930-93) began writing in 1966, she was the main distributed Nigerian and African female author. Her composition intrigue was Women and her intention recorded as a hard copy was to address the derided picture of Women in male-wrote books. She began from the grass-roots and arranged her Women characters in the town condition with its manly matchless quality and strength where sex jobs and connections were carefully surrounded by standards and convention. Her initial two books *Efuru* (1966) and *Idu* (1970) included town Women who however unlettered, were cultivated and recognized in their social orders.

Efuru was saturated with magnificence, knowledge, industry and monetary power. She was effective throughout everyday life except not fertile. Her women's liberation shone forward in that she had the option to wed her first spouse without the essential share. She had the option to live down the disgrace and dishonor of two bombed relationships and practiced her privilege of decision of remaining wedded or coming back to her dad's home. She was as yet appreciated and regarded toward the finish of the novel.

Idu, the hero in the eponymous novel broke show by picking passing instead of capitulate to a levirate marriage at the death of her better half. In Nwapa's *One is Enough* she proceeded with the investigation of the Woman's alternatives despite oppression and exploitation in marriage. She featured further, the central issue of childlessness in marriage. Amaka, following six years of marriage without youngsters, fled from her conjugal home and her two-timing spouse who had fathered two children with another Woman obscure to Amaka. Her city shelter opened up vistas in self-satisfaction because of her guts, industry and relentlessness. In the tolerant condition of the city, she turned into the mother of twin children. Be that as it may, she would not wed the twins' dad leaning toward her new opportunity since she said "one marriage is sufficient for a lifetime."

Buchi Emecheta in her novel *Joys of Motherhood* presents to us the character of Adaku who in her union with two siblings had two girls. Her situation in the polygamous home was not guaranteed on the grounds that she had no child as her co-spouse Nnuego. She left her marriage into prostitution to make cash to guarantee the eventual fate of her little girls. Nwapa's female characters in these and her ensuing novel *Women are Different* (1986) broke cultural standards so as to advocate for themselves. The huge point here is that the Women were fruitful in their difference and were acclaimed by the general public and their past spouses. They were not denounced nor alienated. They were somewhat agreed acknowledgment and regard. The indecent part of this early type of the Women contradiction will demonstrate tricky as copying methodologies for up-coming ages.

Marriage isn't the main way. What Nwapa and Emecheta are pushing for is personhood. By asking Women to break out of subsuming standards and circumstances as the



marriage organization, they stand the tremendous danger of being named social deviationists. For the marriage foundation is holy to culture, convention and religion. In any case, the reality of the situation is that a feared sickness needs a correspondingly intense fix. The manners in which our Women scholars freed their Women characters from the gendered burden were to make them blasted the framework and are free. When the stun waves die down, the exercise would have been scholarly. Nawal el Saadawi, the extreme Egyptian essayist of fame increased current standards of Women answers still higher and graver. Her heroes scored women's activist triumphs by the inside and out slaughtering of their male oppressors.

One may contend that the Women activities are supported by the tremendousness and mercilessness of their male soldiers. Two books of El Saadawi are referred to here – *God Dies by the Nile* (1985) and *Woman at Point Zero* (1997). The god in *God Dies by the Nile* is the civic chairman of Kafr el Tin whose lewd and degenerate ways made ruin numerous homes in this poor rustic laborer setting. At the point when the civic chairman directed his concentration toward Zakeya's family which comprised of her child, her sibling and his two high schools little girls, he imposed upon female inactivity, dullness and shortcoming.

In this remote town, his statement was law and with a scheme of three town authorities, the main watchman, the imam and the town hairdresser he had the option to complete his accursed demonstrations of extortion, revelry and authorized assault. In a devilish procedure of a demonstration of intensity, he brought the two nieces of Zakeya to work in his chateau where he debased them, in a steady progression, making the main little girl flee from home never to return, and the second, pregnant with his child likewise left. Zakeya's sibling was dishonestly blamed for robbery and detained, and her child, her single youngster was not spared from the civic chairman's malevolent grasp. Zakeya was disregarded in bewilderment and forlornness.

The new novel of Nigeria's Chimamanda Adichie's *Purple Hibiscus* in an unpretentious way demonstrates Mrs. Beatrice Achike, the voiceless, need radiance, meek spouse of the fruitful yet clearly tyrannical husband, Omelora Eugene Achike. He was obsessive in the entirety of his undertakings, be it in his confidence, the instruction of his youngsters, home order or his activity. In the stifling feel of his gigantic riches and terrorizing where the two his significant other and his two youngsters live in wonder of him, the creator discreetly introduced a residential insurgency through the spouse who gradually and efficiently harmed her better half. She liberated herself and her kids from the burden. Commonality was reestablished to the family, after the law incurred significant damage.

Buchi Emecheta in her novel *The Rape of Shavi* (1983) indicated Women solidarity in instituting an abhorrent discipline on the Dane, Ronje, for assaulting Ayoko. Marie Umeh considers the to be as a job switching exposition account, thought up to collapse hundreds of years of male egomania and false reverence and to distinguish the female with insight, innovativeness and quality." The assault of Ayoko at a higher emblematic level is the assault of Shavi in the staggering aftereffect of their provincial experience. The Women retaliated for



womanhood and the town. The point anyway is that in their response, they depended on homicide.

This is a stage in feministic writing in Africa. One can anticipate the not so distant future where different methods for shaking off the burden can be investigated. From the above exchange, it appears that Womenreliance on men, spouses or lovers the same is financial. A large portion of these Women sufferers have neither training nor reasonable methods for occupation. The writers demonstrate that oppressed Women on the bounce back need their space, their own battle cushion. They expel themselves from their subsuming condition so as to make a free specialty for their affirmation.

Education is a relentless advance forward for Women in the different countries of Africa today and there are additionally Adult Literacy Programs. Ignorance is still high among more established Women and this represents an issue for scholars contacting them through books.

Therefore, African writing has been enhanced by the voices of Women communicating their worries. From 1966 to the present, different hindrances and encumbrances of Women practicing their human rights have discovered articulation in the writing particularly in fiction composed by Women. The main distinction is that the informed Women can liberate themselves from this manly burden rapidly in light of the financial strengthening training offers on them. So Women training and monetary practicality are stressed as methods for Women reification.

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Abstract

Sri Aurobindo was one of the most memorable spiritual leaders of India. He was in essence an intellectual, a poet, a philosopher, and above all a yogi. His activities as a writer can make it give the impression as though he led four or five different lives in a single lifetime. His creativity and muse came from his practice of yoga and ascension to superior states of mind and consciousness. He wrote extensively on Yoga and his poetic genius epitomized in his classic work Savitri. The poem The Blue Bird is a poem of symbolizing Aurobindo himself in deciphering the endless freedom in the sea of ordinary life. Hence, a decisive study is made in this paper to appreciate the value of the poem.

Keywords: Sri Aurobindo, Creativity, Spirituality, *The Blue Bird*.

Sri Aurobindo's *The Blue Bird* has the rather providential capability to transcend worlds. In the Indian cultural framework birds enjoy a rather splendid place. They are well thought-out as representatives and medium for the Gods. For e.g.: The Eagle or Garuda for Lord Vishnu, The Crow for Saturn, The Swan for Brahma and many more. This simple reception of the power and position, bestowed upon it by God, is perceptible in the very first stanza of the poem "I am the bird of God in His blue... For the gods and the seraph's ear. (B.B 1-4). The poem has been written in first person narrative, the internal monologue of the poem soliloquizes the poet's own meditation on the experiences of the Blue Bird.

The poet himself remains entirely indistinguishable while adopting the persona of the Blue Bird. While the poem is purely descriptive, it is richly garish with the poet's own imagination as well to tell its matchless state. The sky is "griefless", the soil is "suffering" and the Blue Bird has a "burning heart" reveals the richness in its state. The preference of words is as wide and expansive as the flight of the Blue Bird whose "My Pinions soar beyond Time and Space Into unfading Light" (5). The Blue Bird is eternal because it conveys "the bliss of the Eternal's face and the boon of the Spirit's sight." (6-7)

Sri Aurobindo adheres to a right arrangement in the assonance in order to create harmony. The pure rhyming pattern "ab, ab" is identical, with the second line in each quatrain ending on a rising note. This is extra reinforced by the meter, which is a loose iambic tetrameter. As a variation some of the lines [*Divinely high and clear or Into unfading Light*] pack four accents in a very short space as in. At this time, the line appears to give a sense of purposefulness to the bird's flight. The choice of a short meter also implies an uncomplicated yet meaningful symbol, for which the poet would like the reader to assume interpretation. *The Blue Bird* is a descriptive poem replete with images both literal and abstract. Occasionally both may appear in the same line as in this case.



Sri Aurobindo's Blue Bird is a mystical who has witnessed all. His liberty is born of true knowledge, "Nothing is hid from my burning heart" and as a result he has a mind that is "shoreless and still" that determines his life course and not personal impulse.

Hence, the symbols in poetry are the personification of the poet's own thoughts and feelings. Sri Aurobindo cannot be separated from the poet. His use of the Blue Bird as a symbol goes far beyond its literary allusion and reflects his own consciousness. *The Blue Bird* is the epitome of freedom, wisdom and happiness born out of a joining of will, with that of the Eternal's uniqueness.

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Contemporary Issues of Indian Society as Portrayed in Indian Literature

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Abstract

Social Sustainability is the aptitude of a society to increase processes and structures which not only meet the requirements of the existing members but also sustain the future generations to preserve a hale and hearty community. In the words of Philip Sutton, sustainability is not about assimilation of ecological, social and economic issues, nor about improving the quality of life. It is mainly about maintaining something worthy in life and society. In literature, social sustainability is related to social and economic aspects of life. After independence, India developed into a democratic--industrialized nation but in spite of the progress achieved, there retains stern problems in the nation related to its social environment. The crises like unemployment, growing inflation, alcoholism, casteism, dowry system, nutritional lack among children, lack of safety for women workers at vocation place, lack of prime facilities at workplace, unhygienic workplace environment, corruption, officialdom, harassment and abuse from upper class. Hence, the paper identifies socially sustainable part connecting with the lives of the people.

Keywords: Contemporary Issues, Indian Society, Portrayal, Indian Literature.

The present reading focuses on representative writers of Indian literary scene. Dismemberment and displacement affected human lives without delay after Independence. As novels of social protest and social criticism, the novel analysed discuss the vibrant issues like poverty, untouchability, hunger, physical and social abuse and the different problems that affect their day to day lives. However, the peoples' status captured the attention of writers, activists, social and economic thinkers. In India, the peoples' society proved to be the victim or substitute for genuine modernisation. The sociological views and Indian writer's themes discussed here portrays the harsh realities of the pre- independent, post-independent and the subaltern state of many under numerous social oppression even in the end of the sixth decade of independence.

The faint rumblings of those people and their under privileged state becomes outrageous and violent in the fictional setting. All of the Indian writers discuss their fateful lore with kindness and with a genuine effort to empower the subjugated ones. The subaltern life shown in their works becomes a symbol of new life and creativity. The notion of protest transcends the primary impulse to refuse and get transformed into an activity of turmoil.

Poverty is an each day sight of the Indian panorama. According to the World Bank approximation, about sixty percent of the populace of India is underneath to the poverty line. Worst epidemics, diseases and habits like Cholera and Typhoid, Cancer, Tb, Aids drug addiction and Alcoholism, engulf the nation. The environment and pollution are two other



major issues that India strives to protract. So, sustainability is related to how individuals, communities and societies live with each other and set out to accomplish the objectives of developmental models, which they have preferred for themselves. To explain in a nutshell, Social sustainability in India is interrelated to equality, the working conditions, wages and even the equal participation in the nation's cultural assortment.

Literature is the mirror of a nation, the history, development and all other related activities of man in association with society. Indian novel delineates the nation's destiny and is a rendezvous with destiny. The Primordial nationalism and the concepts of communal and racial characteristics turn to be the key elements of early Indian fiction. Near the beginning, independent phase of Indian fiction replete with Nationalism, moments of departure in the Bengali novel like Bakim Chandra Chatterji's *Anandmath*.

Fiction is used as an approach of protest in Rabindranath Tagore; especially in the indistinct sentimental version of the social problems and inequalities and the rural landscape of India replete with poverty, casteism and communalism. Inheriting the responsibility of mysticism from Tagore, Raja Rao wrote *Kanthapura* depicting subaltern enigmas and conundrums. Tagore's *Gora* turned to be a classic text that fought against colonialism but most of the relatable issues like class and caste conflict are silenced and erased in the idyllic beauty of the nation. Thakazhi's *Chemmen* and Mohammed Basheer's *My Grand Dad and Elephant* in Malayalam, Prem Chand's *Godan* and *Karma Bhoomi* in Hindi, Charan Panigrahi's *Matir Manisa* in Oriya, were the great novels that reflected Indian life in its exuberance. A latest perception of the aesthetic became popular along with new politics in India.

Thus, the consequences of Independence in Indian literature produced manifold cultural practices and temporalities. By the decades of 1970's Indian writers produced a body of fiction that captured the multi-layered state of Indian life in novel patterns and powerful images. Meenakshi Mukerjee's *Realism and Reality: The Novel and Society in India* (1985) attempts to read Indian literature across linguistic boundaries to perceive Indian novel in a broader perspective. Mukerjee also identifies three dominant tropes in contemporary Indian novel. First, the variant of the meaning of Karma and Dharma, provisos which we have inherited and need to appraise afresh because they work at more than one level; the individual, community, society and the nation. Second leading trope is that of belonging; in terms of language, region, religion and nation. Third trope is the obsession with violence and hatred. Violence borne out of hostility, hatred and the shortsightedness of the authorities is reflected in Nayantara Sahgal's *Rich Like Us*, Mahasweta Devi's *Drupadi* and Shashi Taroor's *Riot*.

In the Post-independent stage, Indian languages began to develop their own varieties of Post-modernism through movements like Navyothara and Uttar-Adhunik. The resurgent Dalit writing created a fresh dialect that rejected the values of Hinduism of its caste distinction. The essential left produced anti-romantic, avant-garde new semiotics for literature. Feminism has emerged as a lost Atlantis from the pages of literary convention revisioning patriarchal hegemonic interpretations trying to formulate a feminist canon. A



move from cognitive questions to ontological worry can be apparent in all linguistic creations of the nation.

In the year 1936, All India Progressive Writers Association under the leadership of Premchand was formed to debate over decolonisation and the personality of post-colonial literature was discussed. The majority of the contemporary writers were exaggerated by the ideals of the movement. Due to that influence, writers as diverse as; Mulk Raj Anand, Rabindra Nath Tagore, Rashid Jahan, Thakazhi Sivasankara Pillai, Vaikom Muhamed Basheer, G.Shankara Kurup, Shri. Jayakanthan and Bama were enthused to write on the themes of human state and emancipation. The literary movement became trendy in languages like Tamil, Telugu, Malayalam, Urdu, Hindi, and Punjabi. Caste and untouchability are chiefly used as themes by these writers. These are the two factors that deprive the development of our nation.

Caste, in its conventional form is a system of hierarchically graded, locally incorporated occupationally and ritually specialised endogenous social strata, which plays a definitive role in the adaptive configuration of Indian society. It can also be explained as a network of closed sanctified interest groups running as adaptive structures in a modernising Indian society distressing the political, economic and social aspects. Caste intertwined with race has a complex history in the socio-political struggle in India as analogous to the systems of oppression in Afro –American countries.

Caste is an entity which is tangible and reckonable. It has definable distinctiveness like endogamy, commensality system, permanent occupation and ordinary ritual practices. The invasive anthropological view of Indian society puts caste at the centre of Hindu strata of social life. It is beached in the hierarchical prototype of the society. Caste is a system of social stratification, which is historically constructed. In the first phase of 20th C, Herbert Risley identified the origin of caste structure to the desire of Aryan conquerors to retain their limpidness from the pollution of conquests. He agrees with endogamy as a result of the hierarchy rather than a main principle.

In Hinduism, Jati refers to a great many things to all sorts of categories of things, sets of colour and sounds, for instance; it includes living creatures generated from seeds, moisture, eggs and wombs. It means a whole array of earthly populations that we describe families, kin groups, genders and occupational categories. Jati classified them as Brahmins, Kshatrias, Vaishyas and Sudras. These distinctions mapped a new-fangled taxonomy which divides the society into forward and backward castes. There is a multifarious diversity of caste practices in India. The changeableness and flexibility of caste also make it ethnic. The social structure of India; even after independence is related to Varna, Jati, inequality, untouchability and the differing notions of caste imported by Aryans at the time of invasion.

Untouchability is deliberate in the society of India far so ever the caste system prevails. Edgar Thurston, an anthropologist who did the caste taxonomy in India comments on untouchability; a Pulayan cannot touch Sudra. If he does so, the Sudra has to immerse himself in the seven ponds. Caste consciousness affects the day to day lives of lower sections, naming of persons, houses and customs related to caste became popular. The hierarchy of



caste coined by purity and pre-eminence of Brahminism provided a connotation of caste as a religious phenomenon. The colonial power elevated the Brahmin's position to the level of hegemonic text under girding all of Hindu society.

Conventionally, caste maintained a command of illusionary purity with a spotless halo over Indian sphere. Even after Independence, casteism has not disappeared and the solidarities innate in it acted as a specific force in India in shift. Caste is becoming an adaptive configuration whose functions include the provisions of security, solidity and privileged treatment to groupings of people who seek to avoid the rational implications of detailed universalised discriminations with reverence to the competition of jobs and other scarce resources of society. Caste as institution and practice continued to confuse social anthropologists and writers.

Caste can be conceptualized as remnant of India's pre-modernity as something that disrupts the nationhood of India. It is acting as an indisputable signifier reflects India's backwardness. Even after Independence, caste operates as a separating trace that unsettles the programmatic certitudes of the Indian national state and it can be personified as the dark rock of Indian tradition. Caste lobbying even plays a vital role in the political scenario of India. As lives of people leave deep scars in the pages of nation's history protest, literature emerged in all regions of India as its intention is to explore; create and seek new meanings in human experience. In the altering political and social state of affairs, protest seems to be the best and legitimate alternative for people and writers to face absurd situations and debased environment. The notion of protest is also inseparable from the social, cultural and political circumstances.

The temperament of protest transcends the primary impulse to refuse and it transfuses into an action of turmoil. It has become the kernel of a new civilization and acts as a symbol of new originality through the discovery of peoples' life in India which reveals the Indian character of Indian literature. Thus, a discovery of India is made possible by writers through the discovery of peoples' lives.

Thus, the study reveals the socio-economic problems like unemployment, growing inflation, alcoholism, casteism, dowry system, nutritional lack among children, lack of safety for women workers at vocation place, lack of prime facilities at workplace, unhygienic work place environment, corruption, officialdom, harassment and abuse from upper class etc still persist in the independent India in different varying ranges. The social order has to find out clear solutions to abolish these ill effects. One of the major problems faced our country men are unexpected bandh. This also affects the social life of people and decreases the productivity and becomes reason for poverty. Social researchers have to chalk out solutions for this problem through creative discussions by the study of literature. By doing so, major social issues can be solved to a large extent by improving the livelihood standard of the poor by creating original and enhanced opportunities to work for their livelihood.



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Politics - Power Conflict in Girish Karnad's *The Dreams of Tipu Sultan*

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Abstract

India has had a distinguished theatrical tradition for more than a thousand years yet no clear history of the theater is found. The absence of a national language also hindered the development of an identifiable native drama. Modern Indian theater owes its origins and development to the growth of urban centers in the 18th and the succeeding centuries. Calcutta, Madras, and Bombay evolved as theatrical centers, largely because of the British presence in these cities. Other modern Indian plays more closely resemble Western plays in style. These plays focus on families and on social and political events, including India's struggle for independence in the first half of the 20th century. Sometimes they are used to satirize the contemporary Indian setup. Power politics has been a recurrent theme in most of the historical dramas. "The Dreams of Tipu Sultan" has not had been an exemption. Hence, the paper brings out the theme of power politics in the play.

Keywords: Power Conflict, Girish Karnad, *The Dreams of Tipu Sultan*.

Girish Karnad Born on May 19, 1938, in Mathern, Maharashtra, has become one of India's brightest shining stars, earning international praise as a playwright, poet, actor, director, critic, and translator. As a young man studying at Karnataka University, Dharwar, where he earned a Bachelor of Arts Degree in Mathematics and Statistics in 1958, Karnad dreamed of earning international literary fame, but he thought that he would do so by writing in English. Upon graduation, he went to England and studied at Oxford where he earned a Rhodes scholarship and went on to receive a Master of Arts Degree in Philosophy, Politics and Economics. He would eventually achieve the international fame he had dreamed of, but not for his English poetry.

Instead, Karnad would earn his reputation through decades of consistent literary output on his native soil. He is a man of many talents. He is a renowned actor, film producer and playwright. He is a contemporary writer, playwright, actor and movie director in Kannada language. He is the latest of seven recipients of Jnanpith Award for Kannada, the highest literary honour conferred in India. For four decades, Karnad has been composing plays, often using history and mythology to tackle contemporary issues. He is also active in the world of Indian cinema working as an actor, director, producer and screenwriter, earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the government of India. He has been a Rhodes Scholar at Oxford from 1960 to 1963 and a Bhabha Fellow from 1970 to 1972.



Karnad has great insight into human nature. His knowledge of human nature has made him a great actor and playwright. Karnad employs mythical, historical, and folk themes as the skeleton for his plays, but they are identified with the contemporary scene. Karnad's Plays are *Tughlaq*, *Hayavadana*, *Naga – Mandala*, *Bali*, *Agni Mattu Male (The Fire and the Rain)*, *Yayati*, *Angumalige*, *Maa Nishaadha*, *Tippuvina Kanasugalu (The Dreams of Tipu Sultan)*, *Tale Danda*, *Hittina Hunja*, *Photo Album etc.*

Coming to the theme, the great warrior king Tipu Sultan, known as the Tiger of Mysore, stood valiantly in the way of wily British colonialism in India. His statecraft was forward looking and was marked not only by burning patriotism but also by administrative efficiency, agricultural development, manufacturing, international and inter-kingdom diplomacy, sericulture, gold mining and refining, pearl culture, toy making, foreign trade, rocketry and development of military technology and manufacturing.

However, the well known playwright Girish Karnad brings to our notice a little known fact that Tipu was also literally a dreamer. He actually kept a journal where he noted down his nocturnal dreams. Karnad weaves his play around this fact. It would be great fun to watch a production of the play in appropriate historical surroundings like Delhi's Purana Kila, but even a reading of the play leads to admiration for the heroic-tragic personality of Tipu as well as the craftsmanship of the playwright. It is not easy writing historical fiction. There will always be critics looking for historical accuracy. However, if one wanted factual history, one should read a history tome and not fiction.

On the other hand there are those who use their characters, historical or otherwise, to mouth the author's own lemmas and dilemmas. The characters just become cardboard messengers of the author's 'message' and never come alive. If one were to engage in a serious polemic or put forward a thesis then one could write an essay and not dabble in fiction. However, we see a large number of authors succumbing to these two extremes. It is only truly good writers who raise their fiction above essays or polemical propaganda. This play proves that Karnad belongs to that select few.

True to the panoramic canvas of nearly twenty years of Tipu's confrontation with British colonialism, involving three Anglo-Mysore wars, Karnad creates a cornucopia of interesting characters: the serendipitous historian Kirmani; Col Colin Mc-Kenzie who is studying Arthashastra and pushing for a definitive history of Tipu Sultan, typifying Orientalist scholarship when he says "we want to understand our enemy"; the upstart Arthur Wellesley pushed into the limelight by his brother, though he went on later to become famous as the Duke of Wellington after the battle of Waterloo; Richard Wellesley or Lord Mornington, the Governor General, scheming against Cornwallis and pushing his brother Arthur forward with a 'plum' position; the ambitious Cornwallis waiting to avenge his humiliation in America; the politically naive Maratha, Haripant, and of course the warrior-dreamer Tipu and his children.

Karnad raises several questions: regarding the clichéd British colonial statecraft of chicanery and divide and rule; the short-sightedness of Maratha tactics; Tipu's lack of killer instinct and so on, but never imposes his own conclusions. He leaves many tantalizing loose



ends so that the reader or the viewer can draw his own. He weaves historical facts regarding Tipu's progressive statecraft effortlessly into the dialogue. Many may not know that Karnad's major as an undergraduate was mathematics. Perhaps as a result one discerns a precision and leanness and balance in his prose. Overall it is an enjoyable play that packs so much in so few pages.

The play has scenes from the present which show Hussian Ali Kirmani's attempts to write an 'objective' account of the dead Tipu for the English, and then there are also intermittent scenes from the past which portray the sultan. This gives the play a powerfully elegiac quality. Kirmani as a participant-observer in Tipu's tragedy, shows that the matter of history consists not of facts (which concern the English) but also with the memories of fabled ruler that are fading all too quickly. The play begins and ends with memory: Kirmani and Colin Mackenzie serve as the chorus for a highly selective and reflexive history that unfolds cyclically, beginning with the day of Tipu's last battle and returning to it via crucial stages in his slide towards defeat and death.

In subtle moves, Karnad also reveals that the interests of the appointed historian are at variance in some respects with 'actual' history. Kirmani disclaims that Tipu ever sent an embassy to Malarctic, the French governor –general of Mauritius, whereas the very first scene with Tipu shows him talking about Malarctic's role in arranging a royal delegation from Mysore to France. Tipu's dreams-partly narrated and partly enacted are political allegories of his reign; some contain imaginary characters while others conjure up key historical figures like Lord Cornwallis and Haider Ali. The last dream is the most poignant because it is a fantasy of victory in the midst of defeat and death. The insertion of this dream text into history introduces a level of experience even more evanescent than memory, and makes *The Dreams of Tipu Sultan* almost a poetic play.

Thus, Karnad has raised many questions through the play regarding the British Colonial policy of divide and rule; the short sightedness of Marathas, Tipu's lack of killer instinct but he leaves many loose ends never imposing his own conclusions so that the reader or viewer can draw his/her own ideas and solutions.

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Tipu's Modernity in Girish Karnad's *The Dreams of Tipu Sultan*

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Abstract

Tipu is a representative of modernity and his modern outlook throws light on contemporarily. Tipu is above of the value of education. When Tipu is about to send a delegation to France for commercial and philosophical purpose his son wishes to join it. At that time, Tipu advises him that he should concentrate on his studies in order to get new and latest knowledge of the world and asks his son to concentrate on his studies instead going on France tour. Tipu is a far-sighted ruler and father who took his children in the important decision-making process. The Dreams of Tipu Sultan is relevant to contemporary India where internal dissensions in almost all national issues and the presence of terrorists are disturbing nation harmony and peace. Hence, the paper unfolds the sense of modernity employed by Karnad to portray Tipu.

Keywords: Modernity, Tipu, Girish Karnad, *The Dreams of Tipu Sultan*.

Tipu has modern sensibility. He knows that to develop on other nation for goods in nothing but slowly. In fact, he wants to become his state as rely-sufficient state. When he was sending a delegation to France, he orders them to bring everything including new techniques, inventions, machines etc. This shows that he wants to develop his children mind with progressive and enlightened thought with the experience of practical things. He wants them to be a strong knowledgeable, experienced and powerful ruler for future is on of new scientific and imitative ideas. He really accepts the novel ideas for the public welfare are his goals and ideals are high. He combines every sort of work like industry, agriculture, trade and commerce for the said object, which gave Mysore state the glory, sound economy, prosperity and respectable place in Indian history. He tries to make his state modern to the basic of European mode. Things display that Tipu had a commercial view like Britishers.

It was not Tipu's dreams but his predications that came true. The deceit of his own nobles which led to the fall of his fort and Tipu's subsequent death certainly add demise of tragedy that surrounds the Legend of Tipu Sultan. If the tragedy of an Indian hers though he was conscious about the encroachment of the colonist. The tragedy take place not due to the English people only but the treachery committed by the Indian is responsible for the fall of Tipu Sultan.

After the success of *Tughalq* as a famous historical play in 1964, Girish Karnad wove a new historical play. *The Dreams Of Tipu Sultan* (1997) which are based on the story of monarch Tipu Sultan of Mysore (India), who reigned from (1782-1799). This play brings the facts to the dreams which were seen by Tipu Sultan and had been great inspiration for him as they inspired him to endeavor against wrongs, evils, hypocrites and obviously the British and



also persuaded him to raise wars against them. This is why he hailed as 'Freedom Fighter' who got inspired by his real dreams.

Tipu Sultan was a great warrior who spent more than half of his life on horseback. He had perfidious hatred for British and fought many wars against them but at the same time he also admired their uprising technologies and administrative methods. He never justified divide and rule policy amongst different religious and caste. These positive aspects of Tipu sultan fascinated Karnad and led him to write on his life when BBC commissioned him to write a play to celebrate the 50th Anniversary of Indian Independence in 1996. He favored writing on Tipu Sultan and in order to support his work, he said that Tipu Sultan has been misrepresented in history books and he is called a fanatic. But these words were actually promoted by the British who had a bitter treachery against him

No doubt, Karnad takes a separate theme in the modern and globalised world. He even justifies his decision of writing on the history of Tipu Sultan and provides ample proofs for this. Since we are analyzing the treatment of history of the Mysore and the ruler in Girish Karnad's *The Dreams Of Tipu Sultan*, a comparative account of the monarch Tipu Sultan and fictional Tipu Sultan are undertaken and in order to avoid the confusion between these two characters, we will represent the former as Tipu Sultan and later as Tipu a head for the convenience in the study.

When we talk about the analysis, then we first focus our attention on the dreams which were seen by Tipu Sultan because the whole play is centered on his dreams. These dreams were inspiration for Tipu Sultan. They motivated him to peer through the rights and wrongs and to justify the right one. These dreams are the sources which inspired Tipu Sultan to fight against bravely and those who attacked his nation.

Karnad uses some of the dreams seen by Tipu Sultan and applies them to his play. He tries to show that these dreams are the predictions which take shape of reality but antithetically in Tipu's life, these are only narrated through Kirmani in the play. In the very first scene, Karnad talks about his dreams which were recorded by Tipu in a letter and were handed over to his loyal employee Kirmani before his death. But, after his death, Kirmani betrayed him and reveals about his dreams to Colonel Mackenzie.

There are many dreams recorded in the real history which were seen by Tipu Sultan and they explored meaning through them. In fact, he introduced a book as the dreams I have had and am having once he dreams of an animal which looked like a cow but striped like a tiger and did not possess hind legs. This dream symbolizes that Britishers are cows, but roar like tigers however due to the absence of hind legs; they can't get victory against Tipu Sultan. Thus, they would be defeated. In another dream, he dreamt of the Idols came to life and sought for salvation. He then got a derelict temple repaired for their salvation. In another dream, the tower of a temple collapses during a festival. He then rushes there and enquires about the safety of the people. He also dreamt of the divine spirits which assist him in winning over the British with the help of the Marathas and the French.

Karnad applies some of these dreams in the play. For instance, he takes his dreams of idols to create a proper scene. Tipu visits a temple with Pooranaiya, the finance minister and



find some idols in moving and find some idols in moving states. In another dream, he sees the Marathas as a young woman dressed in male attire. This dream has significance to Tipu Sultan, when he wakes up the morning and realizes that the Marathas have actually tricked him.

In a dream, Tipu dreams of defeating the British with the assistance of his employees like Mis-sadiq, Poornaiya, Nadeem Khan and Qammaruddin who in reality deceived him. Karnad beautifully portrays this dream in the background of the music each person in a cheerful mood. Tipu is willing to celebrate the defeat of the British with the help of his employees and says to all.

Apart from these inspiring dreams, Karnad introduces one more dream in scene - 13, where Tipu feels lonely and depressed. His father Hyder Ali appears in his dreams and blames Tipu for bartering his sons to the British because he could not dare to hit the right nail on their head. Karnad through the Dreams of Tipu shows his potentiality and keen interest to drive out the British from his nation. He shows Tipu, the fictional character that these make beliefs are contrary to the realities around him. Karnad here briefs the real history of Tipu Sultan through these dreams.

If we talk about his success and his failures together, we discover that Tipu Sultan was a great warrior and he never got scared to fight against wrong. For instance he from his youth was fully engaged into the continuous wars until he failed in the fourth Mysore war. The purpose of those wars was to eliminate the British from the nation and to establish a prosperous, flowering and tranquil state.

Girish Karnad's historical plays depict the life of the eponymous hero namely Tipu Sultan in relation to the subject of his kingdom. He appears to be an intelligent person whose way of thinking is not understood by the average people and they are taken to be foolish and impulsive kingdom.

In *The Dreams of Tipu Sultan*, Karnad is preoccupied to a large extent with the visualization of historical incidents through the theatrical medium. An important point to remember is that Tipu himself years to be regarded as a 'modern' king who is capable of resisting onslaught of a new religion and culture.

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