

Diploma in Comparative Literature
Semester - 1
DCL 05
Influence, Reception and Contact



Message for the Students

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On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and erected a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.



Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri. Swami Vivekananda:

"We want the education by which, the character is formed, strength of mind is increased, the intellect is expanded and by which one can stand on one's own feet".

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Prof. (Dr.) Ami Upadhyay

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Dr. Babasaheb Ambedkar Open University
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Diploma in Comparative Literature

Paper- DCL 05
Influence, Reception and Contact

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UNIT : 1**DEFINITION OF INFLUENCE, IMPACT,
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1.0 OBJECTIVES

In this unit, you shall learn about

Influence, Impact, Fortune, Reception and Interliterariness

1.1 INTRODUCTION

Literature is known as a verbal representation of human experience. For the reader, the act of reading begins to sharpen when the reader becomes aware of the special effects created by prominent literary features. Being a reader, when you develop a taste and sensibility, you grow as a reader and begin to perceive patterns in literature.

This unit will help you to learn about various patterns of writings in literature.

1.2 DEFINITION OF INFLUENCE, IMPACT AND FORTUNE

- Influence:

Influence has always been an important subject for study in literature, but the formal influence study is largely a product of the discipline of comparative literature. Literary influence is one of the basic aspects in Comparative Literature studies. It attempts to trace the influence of a writer.

However, the influence of a writer based on various themes, ideas, attitudes, techniques etc. It is a fruitful study as it can throw light upon a writer's individual talent. Influence can be direct or indirect, conscious or unconscious, strong or weak. According to S.S. Prawer, there can be four principal types of influence studies such as study of direct borrowing, study of the conflux of impulses from various literatures or writers, study of Literatures in contact and study of influence of ideas.

The mode of influence can be classified into adaptation, stylization, plagiarism, negative and positive influence and creative duplicity. Adaptation involves translation of works in a foreign language and attempt at turning a foreign work to suit the local flavor.

'stylization' indicates the style of a single writer, a whole movement, or even an entire period. For the sake of creative purpose, an author displays a mixture of style and materials in his/her work. It is the emergence of new trends and beliefs within the framework of national literature, inspired by foreign models.

It is perfectly possible, to examine the influence of writers on other writers within the same language and tradition. For example, the influence of Milton on Wordsworth, or of Shakespeare on almost anyone. However, the association of influence studies with comparative literature has tended to create a transnational focus.

1.3 RECEPTION

In Comparative literature, Reception theory is a revolutionary approach in which the role of the reader gains importance. Reception theory is a version of reader response literary theory that emphasizes each particular reader's reception or interpretation in making meaning from a literary text. Reception theory is generally referred to as audience reception in the analysis of communications models.

Robert C. Holub in his book, *Reception Theory*, characterizes Reception Theory as "a general shift in concern from the author and the work to the text and the reader."

According to Holub, Reception Theory was a revolutionary approach to contemporary literary criticism.

Hans Robert Jauss, published an essay, “The Change in the Paradigm of Literary Scholarship” in 1969. In this essay, he points out the rise of the new model and emphasizes the importance of interpretation by the reader, replacing the obsolete literary scholarship methodology which involved the studies of accumulated facts.

According to Jauss’s theory, literature is a “from the perspective of the reader or consumer” and treats literature “as a dialectical process of production and reception.” In his article “Literary History as a Challenge to Literary Theory”, he states that ‘the relationship of work to work must now be brought into this interaction between work and mankind, and the historical coherence of works among themselves must be seen in the interrelations of production and reception. Put another way: literature and art only obtain a history that has the character of a process when the succession of works is mediated not only through the producing subject but also through the consuming subject—through the interaction of author and public’.

A reader’s response to a text is the joint product of the reader’s own prospect of expectations and the confirmations, disappointments, and reformulations of these expectations. Since the linguistic and aesthetic expectation of readers change over the course of time, and later readers and critics have access to the text as well as its criticisms, there develops an evolving historical tradition of interpretations and evaluations of a given literary work.

The cultural theorist Stuart Hall, one of the main proponents of reception theory, wrote an essay named “Encoding and Decoding in the Television Discourse”. In his essay his approach, called the encoding/decoding model of communication, is a form of textual analysis that focuses on the scope of ‘negotiation’ and ‘opposition’ by the audience. This means that a ‘text’—be it a book, movie, or other creative work—is not simply passively accepted by the audience, but that the reader/viewer interprets the meanings of the text based on her or his individual cultural background and life experiences. In essence, the meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader.

In Comparative literature, reception studies extend from literature to any form of art, music and film. Thus it is an interdisciplinary field consisting of a diversity of disciplines, each with its own canons, practices and shared working assumptions.

Reception studies offer an enormous diversity of perspectives to analyze a work of art based on its own working principles.

Reception studies enable us to measure the effects of a writer's literary destiny. On one hand, there are some national factors like national politics, cultural exchanges, changing trends etc, which influence the writer. On the other hand, the changing critical attitudes also affect the writer to a great extent.

A reception study in Comparative literature is thus an enormous approach and discipline of study of literature. It helps to generate meaningful interaction between different cultures and convey to us the changing intellectual and cultural canons of art and literature. Thus the rising new theories and methodological frameworks will help in broader understanding of reception studies in Comparative literature

1.4 INTERLITERARINESS

'Interliterariness,' as a comparative tool, is detailed by Marian Gálik, drawing from Dionýz Durišin. 'Literariness' is the basic quality of all literature; it transforms itself into 'interliterariness' if its features "transcend the boundaries of individual literatures" in terms of "intensity, variability, mutual relations, or affinities"

He also cites examples, in the treatment of the epic women across Euro-Asian literatures, such as Helen, Sita and Draupadi. Thus, 'literariness' concerns one region, its language; it becomes 'interliterariness' when it crosses zonal, regional and linguistic barriers and registers an invasive presence with striking variations, depending on the cultural location in which a feature is absorbed, reused and recreated. For example, Valmiki's Ramayana, both in northern and southern, depicts Ahalya as languishing, living only on air after being cursed for adultery by her sage husband; whereas another southern retelling turns her into a stone. Kamban too, in Tamil, renders the curse similarly, drawing perhaps from ancient Sangam poetical versions of Ahalya's story.

A similar concept of literariness has been briefly stated by René Wellek in his well-known study on the "crisis of comparative literature" in 1959: "literary scholarship will not make any progress methodologically, unless it determines to study literature as subject distinct from other activities and procedures of man. Hence we must face the problem of 'literariness,' the central issue of aesthetics, the nature of art and literature".

Dionyz Durisin, in his Theory of Interliterary Process (1989), characterizes literariness even in a more concise way, as the "basic and essential quality" of all literature embodying all relations within the literature, their intensity, amount, and manner of their conditionality within the framework of various individual literatures. If this intensity, variability, mutual relations, or affinities transcend the boundaries of individual literatures, then 'literariness' transforms itself automatically into 'interliterariness'. Thus, interliterariness is the essential quality of

literature in an international and inter-ethnic context. Durisin gave his view on interliterariness. For him, the concept of interliterariness forms the main notion for a theory of interliterary process as comparative literature and as such it deserves more attention by theoreticians of comparative literature as well as theoreticians of literature and culture in general.

One of the most important features of interliterariness is its implied or implicit processual character, a systematic series related to literary facts within the ethnic or national framework in the course of their literary development.

Amiya Dev brings in “the notion of interliterary process and a dialectical view of literary interaction” as a way out of the standoff of abstractions like unity, diversity and national literature. Gurubhagat Singh’s concept of “differential multilogue” denied the very idea of an Indian literature.

If we look at the facts of process over a period of one hundred years of one of the first great works of literature, The Epic of Gilgamesh, starting with its first version by G. Smith in 1872 and the numerous translations and version including the Czech translation by L. Matous in 1975, we may see the process of interliterary metamorphosis of Sumerian, Accadian, Assyrian, and Hittite bases.

The different copies reflect different literary development and show the structure of individual literatures and their overall sociopolitical and ideological frameworks. Different attitudes to gods among Sumerians and probably more sophisticated Semitic Akkadians have found their various representations of subject and their literary processing. The Hittite version was shorter than others owing probably to once again to a different receiving structure. These were first links of an extremely long chain, or knots in the immense fabric of literature of all ages and broad territories of orbe universo. The impact of this work and many of its components we may find in Moses' Genesis or Homer's Odyssey. The genetic relations are plausible in both cases. The existence of a Euro-Afro-Asian intercultural community is beyond doubt in the pre-Antique age; it comprises Egypt, Mesopotamia, Crete, and the Aegean civilization with its Mycenian stratum.

1.5 KEY WORDS

Prominent	important; famous.
Influence	the capacity to have an effect on the character, development, or behaviour of someone or something, or the effect itself. Borrow:
Confluence	the junction of two rivers, especially rivers of

	approximately equal width.
Adaptation	the action or process of adapting or being adapted
Emergence	the process of becoming visible after being concealed.
Transnational	extending or operating across national boundaries.
Revolutionary	involving or causing a complete or dramatic change.
Contemporary	living or occurring at the same time.
Obsolete	no longer produced or used; out of date.
Accumulated	gather together or acquire an increasing number or quantity of.
Obtain	get, acquire, or secure (something).
Aesthetic	concerned with beauty or the appreciation of beauty.
Extend	cause to cover a wider area; make larger.
Pervasive	spreading widely throughout an area or a group of people.(especially of an unwelcome influence or physical effect)
Implicit	suggested though not directly expressed
Canonical	a canonical literary work means a work that is distinctively representative of the literature of a language. A canon usually is a list of literary works identified as such, which is held up as the yardstick or gold standard of excellence to measure other works. Often canon is determined by historical and political factors, leading to the domination of one canon over other works.

1.6 LET US SUM UP

In this unit, you have learnt that,

- How ideal of World Literature was soon filled by a zeal for National Literatures and the discipline of Comparative Literature developed a rigorous methodology to study the relation between ‘the giver’ and ‘the receiver.’
- influence and reception and interliterariness.

1.7 CHECK YOUR PROGRESS

Answer the following questions

1. What is influence?

2. What is Reception? Discuss in your own words.

3. What is interliterariness? Discuss.

❖ Check Your Progress 2

Choose the correct options from given below.

1. According to there can be four principal types of influence studies such as study of direct borrowing, study of the conflux of impulses from various literatures or writers, study of Literatures in contact and study of influence of ideas.
a) S.S. Prawer, b) S.G. Prawer c) S.C. Prawer
2. *Reception Theory* is written by.
a) Robert C. Holub b) S.G. Prawer c) none of these
3. An essay, “The Change in the Paradigm of Literary Scholarship” is written by.
a) Hans Robert Jauss, b) Robert C. Holub c) S.C. Prawer
4. An essay named “ Encoding and Decoding in the Television Discourse” is written by
a) Stuart Hall b) Robert C. Holub c) Hans Robert Jauss,
- 5) *crisis of comparative literature* is written by.
a) René Wellek b) S.G. Prawer c) none of these

1.6 BOOKS SUGGESTED

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Answers:

Check your Progress 2

1- A, 2- A, 3-A, 4-A, 5-A.

:: STRUCTURE ::**2.0 Objectives****2.1 Introduction****2.2 Post Colonialism and Literary studies in India****2.2.1 Post colonial Literature****2.2.2 Characteristics of Post Colonial literature****2.2.3 Literary Studies in India****2.3 Key words****2.4 Let Us Sum Up****2.5 Check Your Progress****2.6 Books Suggested****❖ Answers**

2.0 OBJECTIVES

In this unit, you shall learn about

- Post colonialism,
- Characteristics of Post colonial literature and
- literary studies in India

2.1 INTRODUCTION

Post colonialism is the academic study of the cultural inheritance of colonialism focusing on the human consequences of the control and exploitation of colonized people and their lands. More specifically, it is a critical theory analysis of the history, culture, and literature. It encompasses a broad diversity of approaches. Post colonialism examines the social and political power relationships that sustain colonialism including the social, political and cultural narratives surrounding the colonizer and the colonized. This approach may go beyond with studies of contemporary history, and may also draw examples from historiography, political science, philosophy, sociology, and human geography. Sub-disciplines of postcolonial studies examine the effects of colonial rule on the practice of feminism and literature.

2.2 POST COLONIALISM AND LITERARY STUDIES IN INDIA

Postcolonial studies may be preferred to *postcolonialism*. However, *postcolonialism* usually represents an ideological response to colonialist thought, rather than simply describing a system that comes after colonialism. As such, postcolonialism may be thought of as a reaction to or departure from colonialism in the same way postmodernism is a reaction to modernism; the term *postcolonialism* itself is modeled on postmodernism, with which it shares certain concepts and methods.

Leela Gandhi points out in her introduction to postcolonial theory that “Despite its interdisciplinary concerns, the field of postcolonial studies is marked by a preponderant focus upon 'postcolonial literature' - a contentious category which refers somewhat arbitrarily to 'literatures in English', namely, to those literatures which have accompanied the projection and decline of British imperialism”

2.2.1 Post colonial Literature

Postcolonial literature is the literature by people from colonized countries. It exists on all continents. Postcolonial literature frequently addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes. Migrant literature and postcolonial literature show some substantial overlap. However, not all migration takes place in a colonial setting, and not all postcolonial literature deals with migration. Before the term "postcolonial literature" gained popularity among scholars, "commonwealth literature" was used to refer to writing in English from colonies which belonged to the British Commonwealth.

Scholars of commonwealth literature used the term to designate writing in English that dealt with the topic of colonialism.

Other terms used for English-language literature from former British colonies include terms that designate a national corpus of writing such as Australian or Canadian literature; numerous terms such as "English Literature Other than British and American", "New Literatures in English", "International Literature in English"; and "World Literatures" were coined. These have, however, been dismissed due to inaccurate representation of the vast body of dynamic writing. The term "colonial" and "postcolonial" continue to be used for writing emerging during and after the period of colonial rule respectively.

2.2.2 Characteristics of Post Colonial literature

Let us discuss to understand various characteristics of post colonial literature

- **Metanarrative**

Every coin has two sides. Postcolonial writers started pointing out that, there is more than one side of a story. A story that we take to be true is often just one point of view among us. So in their work, postcolonial writers inclined to play around with *metanarrative*.

- **Colonialism**

The effect of colonialism was so deep that after independence, many countries and cultures continued to suffer from its effects. Many people converted into Christianity and abandoned indigenous religions. The postcolonial 'nation' that emerged after independence was based on Western-style European nations, with the same type of administrative set up and in other aspects as well.

- **Colonial Discourse**

Colonial discourse is the collection of narratives, statements, and opinions that deals with colonized peoples. *Colonial* discourse usually portrays them as savages, uncivilized, lazy, and servants. It became a very important theme for postcolonial writers. One of the goals of postcolonial writers is to attack this colonial discourse and demonstrate it up for what it is.

- **Rewriting History**

Postcolonial writers tried to change the history. They wrote history from their own perspective, showing how colonialism was actually violent and terrible. More importantly, these writers also explain how history is a matter of many perspective, and there is not only one true history.

- **Decolonization Struggles**

Freedom Fighter like Mahatma Gandhi in India, Patrice Lumumba in Zaire, Amilcar Cabral in Cape Verde and Guinea-Bissau, Toussaint Louverture in Haiti tackled the colonial powers through politics. Without them, decolonization would not have been possible. Postcolonial writers not only interested in decolonizing the political structure but also interested in decolonizing the 'mind'. *This phrase is used by post colonial writer from Kenya Ngũgĩ wa Thiong'o.* Decolonizing the mind means different things for different writers, but the idea is always to increase mental and cultural freedom from the structures and philosophies of colonialism.

- **Nationhood and Nationalism**

Postcolonial writers are really interested in nationhood and nationalism. A lot of these writers are very patriotic. They write books on behalf of their nations. Their work is often nationalist, because postcolonial writers like to highlight and valorize their nation's cultural, political and social identity. Now, things didn't turn out so well for many countries after they gained independence. Whether it was corrupt politicians or a general lack of democracy, the problems were huge, and postcolonial writers got *mad*. Postcolonial literature isn't just about criticizing the colonial powers; it's also about criticizing the native corruption that betrayed the dreams of newly liberated nations.

- **Valorization of Cultural Identity**

In Postcolonial literature, valorization of cultural identity reflected in the narrative style of their literary work. For example, a lot of African postcolonial literature resembles spoken language, because before colonialism, much of African literature was oral literature. So, African writers valorize their indigenous inheritance by turning back to these oral narrative forms that predated colonialism for inspiration.

2.2.3 Literary Studies in India

Indian Literature in Post colonial era witnessed some major changes in terms of literary writings. Most of the new age writers through their writings portrayed the awful world that was based on the western modernism.

In post colonial era, greater awareness on the part of the reading public and richer languages and literatures, beyond the partial margin of one's own mother-tongue or province had been seen. Some states started giving prizes and awards and much translation work was encouraged. Writers got the opportunity to visit new places for their works. Further, the industrial and scientific advancement throughout the country after also had an impact on Indian literature. In spite of the new vistas opened to the

writers in the form of writing for the new mass media like the film, the Radio and TV, the character of Indian literature continues to remain feudal, romantic, pastoral, idyllic and medievalist. Interestingly, the post colonial literature of the country showed signs that permanent literature springs out of great tragedy.

The partition of India did scorch an emotional scratch mark in the souls of many writers, particularly in Punjabi, Urdu, Hindi, and Bengali literature. Many short stories and poems have been written on this subject by authors like Amrita Pritam, Kartar Singh Duggal, Krishan Chander, Khushwant Singh, Premendra Mitra and Manoj Basu, etc.

Indian languages played an important role during the modern Indian renaissance. The writers of diverse languages tried to awaken the people regarding imperial rule and fight against it. History and mythology were explored to stimulate cultural memory; geographical cultural symbols like rivers, mountains, and ocean were depicted as common heritage in their writing. After independence, Indian scholars tried to look back and trace the undercurrents in the literary traditions of different Indian languages.

Many governmental and non-governmental institutions like Central Sahitya Akademy, state Sahitya Akademies, Bharatiya Jnanpith etc. were established in India. These developments offered a chance to relook literary tradition as well as contemporary literature. This gave rise to the feeling of the fundamental unity of Indian languages and their literatures.

Among these, Languages and Literatures of Modern India (Suniti Kumar Chatterji 1963), Modern Indian Literature: A Panoramic Glimpse (Krishna Kripalani 1968), Literatures in Modern Indian Languages (VK Gokak (ed), 1957), Concept of Indian Literature, (VK Gokak, 1979), Bharatiya Vangamaya (Dr Nagendra (ed) 1958), Towards a Literary History of India (Sujit Mukherji 1975) are worth mentioning proceedings.

Salman Rushdie and Amit Chaudhuri expressed their views through their books *The Vintage Book of Indian Writing* and *The Picador Book of Modern Indian Literature* respectively.

Rushdie's stated in his book that "the ironic proposition that India's best writing since independence may have been done in the language of the departed imperialists is simply too much for some folks to bear" created a lot of bitterness among many writers. Chaudhuri feels that after Rushdie, Indian writing in English started employing magical realism, bagginess, non-linear narrative and mixture language to maintain themes. He also contrasts this with the works of earlier great writers such as R. K. Narayan and contemporary writers of that time, where the use of English is pure, but the deciphering of meaning needs cultural familiarity.

He further "the post-colonial novel, becomes a trope for an ideal hybrid by which the West celebrates not so much Indian, whatever that infinitely complex thing is, but its own historical quest, its reinterpretation of itself". The renowned writer V. S. Naipaul, a third generation Indian from Trinidad and Tobago and a Nobel Prize laureate, is a person who belongs to the world. He evokes ideas of homeland, rootlessness and his own personal feelings towards India in many of his books. Indian authors like Amitav Ghosh, Anita Desai, Hanif Kureishi, Rohinton Mistry, Meena Alexander, Arundhati Roy and Kiran Desai have written about their postcolonial experiences.

Prof. Sisir Kumar Das initiated the gigantic task of preparing an integrated history of Indian Literature through Sahitya Akademy. During the 1980s he formed a team of experts from various Indian languages and two volumes of modern Indian literature (from 1800-1910 and 1910-1956) were published by mid 1990s.

Encyclopedia of Indian Literature (in 7 volumes) brought out by Sahitya Akademy serve as a corpus of information about works and authors of different Indian languages.

The 'Hungry Generation' was a literary movement in the Bengali language launched by Shakti Chattopadhyay, Malay Roy Choudhury, Samir Roychoudhury and Debi Roy during the 1960s in Kolkata, India. Due to their involvement and contribution in this avant grade cultural movement, the leaders lost their jobs and were jailed by the government. They challenged contemporary ideas about literature and contributed significantly to the evolution of the language and idiom used by contemporaneous artists to express their feelings in literature and painting and in other arts. Nissim Ezekiel was a foundational figure in postcolonial India's literary history, specifically for Indian writing in English.

If we talk about the language used by post colonial writers that it differ in their view of the choice of language in Postcolonial writings. Some prefer use of native language in their works. These writers strongly believe that their customs, manners and traditions can be expressed best in native language.

Another set of writers prefer to use language of the colonizers. The Postcolonial English writers use the colonisers' language , to oppose the colonisers and to correct the damages created by them. However, these writers transform the English language, so as to create a native experience.

2.3 KEY WORDS

Inheritance	a thing that is inherited.
Consequences	a result or effect, typically one that is unwelcome or unpleasant.
Analysis	detailed examination of the elements or structure of something.
Encompasses	surround and have or hold within.
Sustain	strengthen or support physically or mentally.
Surrounding	all round a particular place or thing.
Contemporary	living or occurring at the same time.
Historiography	the study of the writing of history and of written histories.
Feminism	feminism is about all genders having equal rights and opportunities. It's about respecting diverse women's experiences, identities, knowledge and strengths, and striving to empower all women to realise their full rights.
Migrant	a person who moves from one place to another, especially in order to find work or better living conditions.
Inclined	leaning or turning away from the vertical or horizontal; sloping.
Abandoned	having been deserted or left.
Province	a principal administrative division of a country or empire.
Awaken	rouse from sleep; cause to stop sleeping.
Renowned	known or talked about by many people; famous.
Gigantic	of very great size or extent; huge or enormous.

2.4 LET US SUM UP

In this unit, you have learnt about,

- Post colonial studies,
- literature of Post colonial era,
- characteristics of Post colonial literature and
- literary studies in India.

❖ Check your Progress

Answer the following questions in brief.

1. What is Post Colonialism? Describe in your own words.

2. What is Post colonial Literature? Discuss.

3. Discuss any two characteristics of Post colonial literature.

4. Discuss status of Indian Literature at the time of Post colonial era.

❖ Check Your Progress 2

Choose the correct options from given below.

1. is the academic study of the cultural inheritance of colonialism focusing on the human consequences of the control and exploitation of colonized people and their lands.
a) Postcolonialism b) Colonialism c) None of these
2. discourse is the collection of narratives, statements, and opinions that deals with colonized peoples.
a) Colonial b) Literature c) None of these
3. *The Picador Book of Modern Indian Literature* is written by. . . .
. a) Amit Chaudhari b) Salman Rushdie
c) R.K.Narayan
4. In The 'Hungry Generation' a literary movement in the Bengali language was launched.
a) 1960 b) 1970 c) 1980
5. was a foundational figure in postcolonial India's literary history, specifically for Indian writing in English.
a) Nissim Ezekiel b) Premchand c) Shakespeare

❖ Check Your Progress 3

Discuss following terms /Short Notes

1. Colonialism

2. Colonial Discourse

3. Nationhood and Nationalism

4. Metanarrative

5. Valorization of Cultural Identity

6. Decolonization Struggles

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Answers:

Check Your Progress 2

1- A, 2- A, 3-A, 4-A, 5-A

:: STRUCTURE ::**3.0 Objectives****3.1 Introduction****3.2 Reception of Shakespeare in India****3.2.1 Critics View on reception of Shakespeare****3.2.2 Reception of Shakespeare in Cinema****3.3 Key words****3.4 Let Us Sum Up****3.5 References****Answers**

3.0 OBJECTIVES

In this unit you shall learn about

- Reception of Shakespeare in various field,
- Reception of Shakespeare in Literature and
- Reception of Shakespeare on cinema

3.1 INTRODUCTION

Shakespeare has always been an entity of serious thinking for scholars, researchers, academicians as well as theater practitioners around the globe. Some have overvalued Shakespeare as the constant monolith of English literature, while others have discovered him to be significant figures of imperialism and colonialism.

William Shakespeare occupies the highest place in the world's literature. His works in Indian languages cannot be alienated from the history of stage performances. But it is also needed to understand that apart from the stage and theatre, Shakespeare happened to found the fundamental literary influence from the West. His work impacted most of the Indian languages in the 19th century and in the early part of the 20th century. In most of the Indian languages, the Shakespearean attendance in early modern drama varies from translation to adaptations. India has a long colonial history, and as it has many languages, the influence of Shakespeare in Indian literature is more complicated. In this context, Sukanta Chaudhuri rightly observes that, "The Shakespearean presence in India is older and more complex than in any other country outside the West. That is owing to India's long colonial history and the presence of unusually receptive elements in the mother culture. The local culture of most states or regions could absorb Shakespeare within its inherent structure and, in turn, be reshaped and inseminated by Shakespearean influence".

3.2 RECEPTION OF SHAKESPEARE IN INDIA

The existence of Shakespeare in India is much older. There are mainly two reasons behind this; one is long colonial history of India and unusual receptive elements in the mother culture. The local culture of various states of India has proved to be ideal mediums, capable of absorbing Shakespeare within their structural domain. Impact of Western creativity upon our society was high because Western philosophy, art, and technology fascinated us in mid 19th to early 20th century. In the given scenario, Shakespeare's impact, even though small certainly provided the major outlet for not only literary or artistic innovations but underlying transformation of our principles.

Many critical texts have tried to evaluate the reception of Shakespeare in India. Amongst them Poonam Trivedi's *India's Shakespeare: Translation, Interpretation, and Performance* (2005), Sukanta Chaudhuri's *Shakespeare in India*, Shormistha Panja's *Performing Shakespeare in India* are notable due to their scholarly insights in re-evaluating and receiving Shakespeare in the pluralistic cultural framework.

Shakespeare was introduced to India by British officers in the last quarter of the eighteenth century. They performed Shakespeare's plays, for entertainment along with other English playwrights. Many English play houses were established by British to put on Shakespeare's plays regularly. Kironmoy Raha notes that in Bengal even the ushers and door-keepers at such theaters were English people.

Chronologically, the penetration of Shakespeare into the Indian consciousness occurred with the productions of the culturally simple

“garrison theatres” catering to the British colonists. Theatres were started to build in all major trading centres within the Empire, and Shakespeare provided a prestigious part of the repertory. Initially it began with performances of Shakespearean plays, by English group in Bombay from 1770. Earliest recorded performance of *Othello* was performed at the Calcutta Theatre during Christmas of 1780. For next eight years *Hamlet*, *The Merchant of Venice*, *Romeo and Juliet*, *Richard III* and *Henry IV* were enacted at the same venue.

Performances continued unabated, till the mid-19th century, primarily at the Chowringhee and Sans Souci Theaters, and the initial distinguished tours were undertaken by Lewis Theater Company in the 1870s and Maurice E Bandmann’s Company in 1880s. It is in 1848, native Bengali actor Baishnav Charan Adhya performed *Othello* in all-English cast at the Sans Souci theater in Calcutta. The play was directed by James Barry and had Mrs. Leach’s, a well-known English actress in Calcutta, playing Desdemona with Baishnav Charan Adhya as *Othello*.

It was argued that the Indian actor was perhaps not cast for his theatrical talents but his color which made him suitable to the role. This seems to be certified by a report in an English newspaper which called him a “real unpainted nigger Othello” which set “the whole world of Calcutta agog”. The novelty of a native playing *Othello* was advertised in the Calcutta Star thus: “On Thursday Evening, August 10th, 1848, will be acted Shakespeare’s Tragedy of ‘Othello.’ Othello ... the Moor of Venice ... By a Native Gentleman ...”

The Bengal Harkaru’s review of 19 August 1848 praised Baishnav Charan’s confidence and pronunciation as follows: “Othello’s entry was greeted with a hearty welcome, and the first speech, ‘Let him do his spite’, evidenced considerable study and the absence of that timidity so constantly the concomitant of a first appearance. Slim, but symmetrical in person, his delivery was somewhat cramped, but, under all circumstances, his pronunciation of English was for a native remarkably good”

In India, Shakespeare’s reception was positive owing to different similarities that existed between the Indian dramatic tradition and Elizabethan drama. Yajnik, has noted the nonappearance of the dramatic unities in both the traditions. Also, Shakespearean tragicomedy finds its similar in Indian dramatic tradition as Yajnik notes, namely that “it was the privilege of the Sanskrit dramatist to inspire the most diverse sentiments (rasas) in the mind of the audience through the performance of one play”

In late 19th century, tourist companies became famous only in the heyday. Later on growing interest in Shakespearean plays, local theatrical companies came into existence, especially in Bombay. Thus, in 1868, the Oriental Theatrical Company started performing Shakespearean plays

followed by the Parsi companies and in academic sphere of 19th century Bengal, Richardson, an eminent English teacher of Presidency College, first ventured to expand a literary taste for Shakespearean dramas in the minds of Indian students. He taught them to recite and enact scenes from Shakespearean plays. In response to this, in 1837, several Bengali students performed *The Merchant of Venice* in the governor's house in 1837, *Othello* in 1853 at the Oriental Academy and *Henry IV* in 1855.

Consequently, the rising success of Shakespearean performances, inspired many regional play writers to translate and adapt Shakespeare in vernaculars and regional languages. Despite the efforts of the keen regional dramatists, India initially remained a mere outpost of Shakespeare performance, and untouched by the greater occurrence of Shakespeare. The Romantic image of Shakespeare as poet or writer was clearly dominant with Indian writers who would never see a play staged in English, and might have reacted to an Indian-language production with critical or even moral disapproval.

Pooman Trivedi writes in her book *India's Shakespeare: Translation, Interpretation and Performance*. "Shakespeare's long and pervasive influence on dramatic activities in the nineteenth century resulted in widespread adaptations and translation of his plays. To make the borrowing more acceptable to a wide variety of audience the plays were Indianised to a large extent by adding songs and dances in keeping with the *geetinatyas*, (kind of opera) which were very popular."

In Bengali the earliest recorded public performance of Shakespeare was the *Comedy of Errors*, (1873) about which little is known. Next year *Cymbeline* and *Macbeth* were adapted for performance while the following year *Othello* followed suit. On 28 January 1893, Girish Chandra Ghosh, the most respected person of Bengali theatre translated *Macbeth*. According to Utpal Dutt, it "has not been equaled yet." About the performance, Dutt observed, "With his usual fastidious care, for detail he hired an English stage designer of the city Pym by name to build the sets and make the costumes."

Thus, when the play was enacted, critics were amazed to note genuine version of the Scot style, followed in the 17th century. But a masterpiece in poetic translation flopped on stage. In 1897 Nagendra Nath Chaudhuri's *Hariraj*, a much cruder version of *Hamlet* appeared, and enthralled audiences for years.

Ghosh's translation could not please the Bengali audience, but academically none could match his brilliance and undermine the translation, and fidelity to the original work. Ghosh, instead of Shakespeare he adopted the structure of Sanskrit plays in translation. Being a successful dramatist he knew that his fondness for Sanskrit play structure would go down well with his viewers. But unlike his

compatriots, he was inflexible regarding the plot, characterization and classification of the play. As an option, he tried to develop a new semantic style for making his work sound more Bengali than English. To Ghosh, adapting Shakespeare for the Bengali stage was challenging than mere his love for the poet. Thus the original is rendered almost verbatim in Bengali blank verse and prose, with slight expansion.

Other reasons for the assimilation of Shakespeare in India were the introduction of Shakespeare into education curricula by the British. The tradition of classical Sanskrit theater in India, had almost disappeared by the eleventh century and theater activity was sustained by sparse folk and traditional performances, which too were on the decline by the eighteenth century due to the lack of support. Theater activity was in the verge of void. The decline of folk and traditional performances and the rise of English theater paved the way for "modern" Indian theater.

Chatterjee describes this quest for a distinct cultural identity in Calcutta as follows: "The Bengal Renaissance was the outgrowth of the grafting of a foreign culture onto a more-than-willing native culture. For the Bengalis their response to what was imposed by the British was a search for a cultural identity that could, at some level, set them on a par with their European overlords. It is in the wake of this endeavour to assume/regain a respectful self-identity that, in 1840s, several theatres [among other institutions] were spawned in the native quarters of Calcutta"

The Indigenous reform movements stemming from colonial involvement into social practices also cemented the way for the appearance of a modern sensibility and thereafter "modern" Indian theater. The model provided by Western theater was followed in terms of conventions, techniques, and devices. Representing this "imitative" theater were the early productions of plays mostly by English-educated Indians.

The 1853 Act which introduced competitive examination for civil servants included English literature and language as optional subjects which included Shakespeare's plays. Most of the Indian translators who took Shakespeare for translation approached the original English texts as they had already familiarized themselves with the writer through English productions and also with the language. So most of the translators used the original script.

3.2.1 Critics View on reception of Shakespeare

S.K. Das makes an interesting point that though the English-educated Indian translators were translating the English text into Indian languages, they preferred to read Shakespeare in the original as reading "a translation of an English text in Hindi or Telugu was admission of one's inferior status". The exercise of Shakespeare translation was to initiate his

plays to the non-English readers in the country and critic Das opines that Shakespeare, along with other English writers, had already been taken by the growing English-educated community as the touchstone of literature. Das also quotes Rabindranath Tagore who admitted that "Shakespeare plays are always our dramatic model" Shakespeare translations, thus, also provided the Indian translators, an opportunity to create a friendly environment where they could produce their own works by following foreign literary models. Sachidananda Mohanty's article entitled *Shakespeare Today*, traces the history of Shakespeare's broadcasting in the nation and how it goes beyond the field of literature to get included into the domains of "philosophy, history and jurisprudence." His essay brings different receptions of Shakespeare in different mediums including academic syllabus and Popular Culture. The article is revolutionary in terms of its uplifting approach to assess Shakespeare's fame across different spectrums of contemporary life and culture.

Professor Abhijit Sen in his article entitled *Silences in Shakespeare's Plays* brings out the border between the visual and oral aspects of Shakespearean performance texts to discover the slight nuances vis-à-vis which the silences underlying the structures of its text can be construed. He refers to *Coriolanus*, *Richard III*, *Henry VI*, *Henry VII*, *Macbeth* in order to foreground how silence sometimes becomes useful to express emotional strength beyond the discursive layers of language.

From another viewpoint, he also shows how silence become subject to the game of power and evokes disturbing implications which is impossible to interpret. Another well known critic and professor Somdatta Mandal's article reveals a different area to explore the significance of the writer's on-screen re-interpretation. Professor Mandal cites examples from diverse cinematic adaptations of Shakespeare to argue how each adaptation offers a stage for re-interpreting Shakespeare.

"Domesticating the Text: Shakespeare Translation in India by Himadri Lahiri offers much reading of the cultural translations and performances done by various regional authors and theatrical practitioners in domesticating a wide array of texts within the socio-cultural setting of India. It presents Shakespeare as a site where diverse possibilities of cultural exchange can be played out in order to achieve a cultural correspondence through adaptations and translations.

His article shows substantial amount of originality in unraveling the ramifications connected with the process of domesticating the writer, and ends on a note of positivity thrusting on the necessity of situating the writer in entirely different contexts and contributing to its global reception thereby. Another critic Dr. Tapu Biswas in his article particularly focuses on two different productions of *King Lear* : "King Lear in Kathakali" and *Pagla Raja: King Lear* in Hindi to trace how the

story of Lear leaves plenty scope for its re-interpretation and re-representation in different dramatic forms and languages.

3.2.2 Reception of Shakespeare in Cinema

Along with strong influence on literature and theatre, Shakespeare also holds the division for Indian film makers and Bollywood from 1920 till date.

The initial Indian cinematic engagement with Shakespeare back to the silent Era to *Dilfarosh* (1927) movie based on well known stage adaptation of *The Merchant of Venice*, *Khoon-e-Nahak* (1928), based on *Hamlet*, *Mitha Zahar* (1930) based on *Cymbeline*. In the talkies of 30s & 40s, translation and broadcast of Shakespeare's rhetoric in Urdu was adopted for the screen in *Hathili Dulhan* (1932- *The Taming of the Shrew*), *Khudabad* (1935-*Pericles*), *Khoon-Ka-Khoon* (1935-*Hamlet*), *'Said-E-Havas* (1936- *Richard III*), *Zan Mureed* (1936- *Antony & Cleopatra*), *Pak Daman* (1970 *Measure for Measure*) and *Zaalim Saudagar* (1941, *The Merchant of Venice*).

India cinema has emerged as the most powerful Art form of creative expression in Post independence era. The credit for stimulating Shakespeare and making him broadly admired goes much to Indian cinema. Adapting shakespeare's works is the latest trend in today's world. Since very long Bollywood has been Shakespearesque in innumerable ways in the filed of music, dance, diologues, dilemmas, comedy, melodrama, Love-triangles,disguised identities, villains and so on. Some of the well-known Indian cinematic engagements with Shakespeare are adaptation of *The Comedy of Errors* in *Do Duni Chaar* (1968) and less influenced movies based on *Romeo & Juliet* are *Ishqzaade*, *Isaaq*, *Goliyon ki Ras Leela Ramlila*, *Qayamat se Qayamat Tak* whereas *Twelfth Night* seems to inspire antics in *DilBoleHadippa*.

Shakespeare's influence in Bollywood movies has majorly unacknowledged till recently when Vishal Bhardwaj openly recognized Shakespeare as the inspiration and source text for his internationally celebrated cine-trilogy of *Maqbool* (2003), *Omkara* (2006) and *Haider* (2014) based on *Macbeth*, *Othello* and *Hamlet* respectively.

Open acceptance and admiration of Shakespeare's took place in post-colonial Indianworld. Vishal Bhardwaj's adaptations of Shakespeare have received much critical attention and have been screened at several international film festivals. Through artistically and successfully Indigenizing Shakespeare's originals, the movies take the viewers beyond the purely Indian context and come out as most determined post-colonial adaptations of Shakespeare into film internationally made in recent years. These films have been discussed in Daniel Rosenthal's *100 Shakespeare*

Films published by British Film Institute and Shakespeare scholars and critics such as Douglas Ianier, Anthony R. Gunerate, Carolyn Jess-Cooke, Nandi Bhatia, Poonam Trivedi have studied and commented on them.

Indian literature, theatre and cinema have claimed Shakespeare as their own. The amplified interest in cinematic engagement with Shakespeare augurs well for the future Shakespeare.

3.3 KEY WORDS

Entity	a thing with distinct and independent existence.
Domain	an area of territory owned or controlled by a particular ruler or government.
Impact	the action of one object coming forcibly into contact with another.
Penetration	the action or process of penetrating something.
Unabated	without any reduction in intensity or strength.
Timidity	lack of courage or confidence.
Concomitant	naturally accompanying or associated.
Owing	yet to be paid.
Outpost	a remote part of a country or empire.
Pervasive	(especially of an unwelcome influence or physical effect) spreading widely throughout an area or a group of people.
Assimilation	the process of taking in and fully understanding information or ideas.

3.4 LET US SUM UP

In this unit, you have learnt about

Reception of Shakespeare work in Indian literature, Theatre and Cinema

❖ Check Your Progress 1

Choose the correct options from given below.

1. *India's Shakespeare: Translation, Interpretation, and Performance* is written by.
a) Shukanta Chaudhary b) Poonam Trivedi c) Premchand
2. It is in 1848, native Bengali actor performed *Othello* in at the Sans Souci theater in Calcutta.
a) Baishnav Charan Adhya b) Vaishnovi Kumar c) None of these
3. In , the Oriental Theatrical Company started performing Shakespearean plays followed by the Parsi companies.
a) 1868 b) 1830 c) 1840
4. *Omkara* – movie based on
a) Othello b) Hamlet c) Macbeth
5. *Dilfarosh* (1927) movie based on well known stage adaptation of
a) The Merchant of Venice b) Macbeth c) Othello

❖ Check Your Progress 2

Write a short note on:

1. Reception of Shakespeare in India before independence

2. Reception of Shakespeare in India after independence

3. Reception of Shakespeare in Indian Cinema

4. Discuss critics view on reception of Shakespeare.

3.5 REFERENCES

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- Indigenized Shakespeare: India's Post-Colonial Love by Rashmi Bajaj

Answers:

Check Your Progress 1

1- B, 2- A, 3- A, 4-A, 5-A

:: STRUCTURE ::**4.0 Objectives****4.1 Introduction****4.2 Romanticism****4.3 Characteristics of Romanticism****4.4 Romanticism in Indian Literature****4.5 Romanticism in Indian Poetry****4.6 Major Poets****4.7 Themes****4.8 Let Us Sum Up****4.9 Key Words****❖ Check Your Progress****4.10 References****❖ Answers**

4.0 OBJECTIVES

In this unit, you shall learn about,

- Romanticism
- Characteristics of Romanticism

- Romanticism in Indian Literature
- Romanticism in Indian Poetry
- Major Poets and
- Various themes

4.1 INTRODUCTION

A movement in 18th and early 19th centuries that turned toward nature and the interior world of feeling is known as Romantic Movement. English poets such as William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Blake, and Lord Byron produced work that expressed spontaneous feelings, found parallels to their own emotional lives in the natural world, and celebrated creativity rather than logic.

4.2 ROMANTICISM

Romanticism known as the Romantic era was an artistic, literary, musical, and intellectual movement that originated in Europe. The era was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. The movement was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature.

It was personified most strongly in the visual arts, music, and literature, but had a major impact on historiography, education, chess, social sciences, and the natural sciences. The movement emphasized strong emotion as an authentic source of artistic experience, placing new emphasis on such emotions as fear, horror and terror. It elevated folk art and primeval custom to something noble, but also spontaneity as a desirable characteristic. In contrast to the Rationalism and Classicism of the Enlightenment, Romanticism revived medievalism and elements of art and narrative perceived as authentically medieval in an attempt to escape population growth.

Romanticism assigned a high value to the achievements of heroic individualists and artists, whose examples would raise the quality of society. It also promoted the imagination of individual as a critical authority allowed of freedom from classical notions of form in art. The Romantic era focused on emotions and the inner life of the writer, poet, and often used autobiographical material to inform the work. Romanticism also absorbed on nature as a primal force and encouraged the concept of isolation as necessary for spiritual and artistic development.

Samuel Taylor Coleridge and other writers believed that there were natural laws the imagination and a good creative artist would unconsciously follow through artistic inspiration. The concept of the genius, or artist who was able to create his/her own original work through this process of *creation from nothingness*, is key to Romanticism, and to be imitative was the worst sin. This idea is often called romantic originality. Translator and prominent Romantic August Wilhelm Schlegel argued in his *Lectures on Dramatic Arts and Letters* that the most phenomenal power of human nature is its capacity to divide and diverge into opposite directions.

In contrast to the usually very social art of the Enlightenment, Romantic writers were doubting of the human world, and tend to believe a close connection with nature and were mentally and morally strong. According to Isaiah Berlin, Romanticism embodied "a new and restless spirit, seeking violently to burst through old and cramping forms, a nervous preoccupation with perpetually changing inner states of consciousness, a longing for the unbounded and the indefinable, for perpetual movement and change, an effort to return to the forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals".

In literature, Romanticism establish recurring themes in the aura of the past, the cult of 'sensibility' with its emphasis on women and children, the isolation of the artist, and respect for nature. In addition, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, include supernatural and human psychology in their writing. Romanticism tended to regard satire as something unworthy of serious attention, a prejudice still influential today. The Romantic Movement in literature was preceded by the Enlightenment and succeeded by Realism.

Some authors and critics cite 16th-century poet Isabella di Morra as an early forerunner of Romantic literature. Her lyrics covering various themes of isolation and loneliness, which reflected the tragic events of her life, are considered "an impressive prefigurement of Romanticism", differing from the Petrarchist fashion of the time based on the philosophy of love.

The predecessor of Romanticism in English poetry go back to the middle of the 18th century, including figures such as Joseph Warton and his brother Thomas Warton, who was Professor of Poetry at Oxford University.

Joseph believed that invention and imagination were the chief qualities of a poet. The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762.

Thomas Chatterton, considered the first Romantic poet in English. Both Chatterton and Macpherson's work concerned essentials of fraud, as what they claimed was earlier literature that they had discovered or compiled was, in fact, entirely their own work.

4.3 CHARACTERISTICS OF ROMANTICISM

Let us try to understand various characteristics of Romanticism. Romantic literature is marked by six chief characteristics: nature, individual and spirituality, isolation and melancholy, interest in the common man, idealization of women, and personification and pathetic fallacy.

Nature

Romantic writers saw nature as a teacher and a source of infinite beauty. One of the most famous works of Romanticism is John Keats' *To Autumn* (1820)

Where are the songs of Spring? Ay, where are they? Think not of them,
thou hast thy music too,— While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue; Then in a wailful choir the
small gnats mourn Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;

Keats personifies the season and follows its sequence from the initial arrival after summer, through the harvest season, and finally to autumn's end as winter takes its place. He beautifully captures different seasons in his works.

Individual and Spirituality

Romantic writers value the individual experience above all. This in turn led to sensitive sense of spirituality in Romantic work. The work of Edgar Allan Poe epitomizes this aspect of the movement. For example, *The Raven* tells the story of a man grieving for his dead love when a seemingly sentient Raven arrives and torments him, which can be interpreted literally or seen as an expression of his mental volatility.

Isolation and Melancholy

Ralph Waldo Emerson known as one of the influential writers in Romanticism. His essays explored many themes of the literary movement and codified them. His essay, *Self-Reliance* is a seminal work of Romantic writing in which he urges the value of determining your own path, and relying on only your own resources.

Related to the insistence on isolation, melancholy is a key characteristic of many works of Romanticism. Writers of romanticism wished to

express the pure beauty that they perceived and failure to do so adequately resulted in despair like the sort expressed by Percy Bysshe Shelley in *A Lament*:

O world! O life! O time! On whose last steps I climb.
Trembling at that where I had stood before; When will return the glory of
your prime? No more—Oh, never more!

Common Man

William Wordsworth was one of the first poets to embrace the notion of writing that could be read, enjoyed, and understood by anyone. He gave up on excessively stylized language and references to classical works in favor of emotional imagery conveyed in simple, elegant language, seen in his most famous poem *I Wandered Lonely as a Cloud*:

I wandered lonely as a Cloud That floats on high o'er vales and Hills,
When all at once I saw a crowd, A host, of golden Daffodils;
Beside the Lake, beneath the trees, Fluttering and dancing in the breeze.

Idealization of Women

In works of many writers, women were presented as idealized love interests, pure and beautiful. Paradoxically, the most notable novels of that era were written by women like Jane Austen, Charlotte Brontë, and Mary Shelley etc.,. They had to be initially published under male pseudonyms because of these attitudes. Romantic literature is pervaded with the concept of women being perfect innocent, to be adored, mourned, and respected—but never touched or relied upon.

Personification and Pathetic Fallacy

Romantic literature's obsession on nature is characterized by the heavy use of both personification and pathetic fallacy. Romanticism continues to influence literature today; Stephenie Meyers' *Twilight* novels are clear descendants of the movement, incorporating most of the characteristics of classic Romanticism despite being published a century and half after the end of the movement's active life.

4.4 ROMANTICISM IN INDIAN LITERATURE

The trends of Indian romanticism ushered in by many great forces influenced modern Indian literature. Notable force for the romanticism in Indian literature were Sir Aurobindo's search for the divine in man, Tagore's search of beauty in man and nature and Mahatma Gandhi's experiments with non-violence and truth.

Sir Aurobindo through his poetry *The Life Divine* reflects the prospects of the vital exposure of divinity in everything. Tagore's search for beauty

was a spiritual journey. He was aware of a supreme principle pervading nature and the entire universe. Romantic poetry in Hindi, is known as Chhayavad- the age of romantic mystery. In Kannada is known as Navodaya- the rising sun. In Oriya it is known as sabuj- the age of green. There are many writers like Jaishankar Prasad, Nirala, Sumitra Nandan Oant and Mahadevi in Hindi language, Vallathol and Kumaran Asan in Malayalam language, Viswanath Satyanarayana in Telugu language and Umashankar Joshi in Gujarati language highlight mysticism and romance in their poetry.

4.5 ROMANTICISM IN INDIAN POETRY

Humans articulate their deepest and most beautiful feelings through poetry. India has the longest tradition of oral poetry recitation since the dawn of Human Civilization. Beginning with Veda in Sanskrit up to the new language, English. The poetry written by the Indians in English in the last 150 years have three phases: the imitative, the assimilative and the experimental.

The first period from 1850 to 1900 is known as imitative phase when the Indian poets were romantic poets. The main sources of inspiration were the British romantic poets: Wordsworth, Scott, Shelley, Keats, Byron, etc. The second period from 1900 to 1947 is the assimilative period when the Indian poets still remain romantic and tried to assimilate the romanticism of the early nineteenth century British poets and the 'new' romantics of the decadent period for expressing the consciousness of the Indian renaissance between nationalism and political changes which ultimately led to the achievement of political freedom in 1947.

- **Poetry of First Phase:**

Poetry in first phase took place in the period of literary renaissance in India. Poems of Derozio's, Kasiprasad Ghose's *The Shair or Minstrel* and other poems, Michael Madhusudan Dutt's *The Captive Lady*, Manmohan Ghose's Love Songs and Elegies are indication to the creative rise by the romantic spirit. Toru Dutt among these romantic poets of the first phase, put down an emphasis on India and her heritage by putting into verse a large number of Indian legends.

- **Poetry of Second Phase:**

The poets of the second phase were Sarojini Naidu, Tagore, Aurobindo, Ghose and Harindranth Chattopadhyaya. Romanticism of these Indian poets in their writing was full with nationalism, spirituality and mysticism. Romanticism widened the poet's vision of India. Aurobindo's search for the Divine in Man and Tagore's search for the Beautiful in Man and Nature indicates presence of romanticism. Sarojini Naidu's romantic muse underscored the attraction and magnificence of traditional

Indian life. She was influenced not only by English poetry but also by the Persian and Urdu poetry. She excelled in lyricism. She was a true nightingale of India and Indian Poetry. Poetry written in the colonial period in India, with a view to found Indian identity by the Indian poets was an explosion of emotions: the nationalistic, philosophical, spiritual or mystical emotions.

4.6 MAJOR POETS

Indian poetry writing in English began in Bengal. Infact, for the first fifty years, it was confined entirely to a few Bengali families who were residents of the city. Then, gradually it moved to other urban cities such as Madras and Bombay. Indian poetry in English remains largely urban. Indian poets in English came from the upper class. When Indians began to write poetry, it was not distinguished from that of the British in India, or Anglo - Indians as they were called. Certainly, because India was a part of the British Empire, Indian poets in English were not given a separate national identity. Indian poetry in English is precious for what it symbolizes. It embodies the legacy of colonialism, our struggle against colonialism and oppression. It is still a literature of major aspirations, a literature which has access to a national awareness and to some of the best minds produced by this country.

Henry Louis Vivian Derozio (1809-1831) is credited being the first Indian poet in English. He was born in Calcutta and especially remarkable because he was Christian and reared among Eurasians who were closer to the British.

Derozio's love for India is revealed in several poems. He had an extraordinary career as a journalist, teacher, poet and a leading intellectual of his day. In poems like, *The Harp of India* and *My country! In thy day of glory past*, he strikes a nationalistic note. His long poem, *The Fakeer of Jungheera* is an interesting effort to combine the Byronic romance with social criticism of contemporary Indian civilization. In spite of this he is counted among the major Indian poets in English for both historical and artistic reasons.

Kashiprasad Ghose , published *The Shair* and other poems (1830). Ghose has the distinction of being the first Hindu to write original English verse. He wrote many pieces on Indian festivals which were meant for his British and Eurasian readers. His best work, perhaps, is *To a dead Crow*, a semi - comic poem which is a parody of an elegy.

Sri Aurobindo (1872 - 1950) known as the greatest Indian poet in English. He wrote verse in almost every available genre during his poetic career of over fifty - five years. He wrote lyrics, sonnets, long narrative poems, dramatic poetry and epics. He was well - versed in both European and Indian classics.

He was also one of India's most significant philosophers and critics in recent times. He founded an original school of thought and religious sect as the head of Sri Aurobindo Ashram, Pondicherry.

Aurobindo is the most discussed of the Indian poets in English. There are more books and articles on his epic of over 24,000 lines, *Savitri*. In *Savitri* he used the story of Savitri's conquest of death in the Mahabharata - a story which has influenced Indians for centuries as description of perfect womanhood. A mystic and a prophet, Aurobindo claimed to have described his own, palpable experiences in writing the poem. *Savitri* is one of the longer poems in the English language. It took many years to write - from the germ of the idea to the final written version. It continues to attract, repel and challenge critics, students and other readers and scholars.

Sarojini Naidu (1879 - 1949) is the most accepted and available of Indian poets in English. Naidu's poems are intentionally grounded in an anti - intellectual aesthetics of momentary beauty. The main quality of her poetry is melody, sound and sense unite to produce an emotion, as in music. She is remarkably versatile. She draws on the rich ethnicity of several Indian languages, regions and religions. She uses several discourses - types from Indian traditions of poetry: some of her poems are monologues. Naidu was chiefly a love poet and her poetry explores the many aspects of love as outlined in classical texts: love in union, love in longing, love in separation; the pain of love, the sin of love, the desire of love; earthly love, divine love and so on.

Rabindranath Tagore (1861 - 1941) was popular writer of that era. Tagore wrote only one poem, *The Child* (1931), in English, his own English renderings of his famous poem, *Gitanjali* (1912) won him the Nobel Prize for literature in 1913. After that, Tagore translated his several works into English, differing from the Bengali.

He was poet, dramatist, novelist, short - story writer, critic, musician, educationist. He was one of the most extraordinary figures in the recent history of India, besides being the greatest Indian poet of the century. His poems are rich in texture and profound in thought. He saw the world as imbued with the glory of God. He carried over the sad longing for the beloved, the self - discipline and the humility of the Bhakti poets, but in a more formal, sophisticated and self - conscious manner. He united himself with the down - trodden and the suffering masses of India. His sensibility was idealistic and romantic.

Sri Ananda Acharya (1881 - 1941) wrote thirty five books, out of which ten were collections of verse. All of these have been collected in the volumes, *Snow Birds* and other poems and *Arctic Swallows* and other poems both edited by K. V. Sharma. Acharya's poems are diviner and mystical. They advocate a philosophy of life which emphasizes self -

transformation and pacifism. Many of his poems use obscure imagery and symbolism. The poem shows overall, a mixture of Vedantic and Buddhist influences.

Puran Singh (1881 - 1931) is chiefly remembered as a pioneering figure in twentieth century Punjabi literature. Besides poems, novels, short stories, drama and criticism, he also wrote extensively on Sikh culture and history. His form and technique were influenced by Tagore, while his ideas were inspired by Sikh scriptures and devotional literature.

J. Krishnamurti (1895 - 1986) also wrote poetry for a brief in his long career as a philosopher and teacher. From 1927 - 1931 he published three collections of poetry. His poems are all in a poetic prose. They are essentially devotional and mystical poems, and rich in imagery and metaphor. He underwent a spiritual transformation.

Humayun Kabir (1906 - 1969) was an scholar, educationist, administrator, poet, novelist and translator. He wrote over thirty books in English and Bengali. Besides two volumes of poems, he wrote a novel, *Man and Rivers* (1945). His poems are more real, and modern in sensibility in tone and character.

Harindranath Chattopadhyaya (1898 - 1989), brother of Sarojini Naidu showed great promise in his first collection, *The Feast of Youth* (1918). Both Tagore and Aurobindo were impressed by his talent. His output is varied in theme, ranging from Aurobindonian idealism to Marxist materialism. He usually writes rhymed and metric verse.

4.7 MAJOR THEMES

Poetry in English written in the colonial period, cannot be just dismissed as unimportant. Whatever its deficiencies, it has no doubt certain areas of excellence in the works of Toru Dutt and Sarojini Naidu, Tagore and Ghose. Most of the early poetry was inspired by the Indian freedom struggle and the western romantics. Derozio, Kashiprasad Ghose and the Dutt family wrote romantic poetry highlighting the Indian culture and ethos and tradition. The themes were like Indian legends and myths, epics like Ramayana. Sarojini Naidu with a deep sense of rhythm wrote romantic poetry basically. She also wrote about the unique Indian culture and nationality. Tagore and Aurobindo Ghose were philosophers and mystics. They put in the Indian philosophy of oneness of God, religion childhood, spirituality etc. Infact they both are even today the most widely read and critically evaluated Indian English poets.

4.8 LET US SUM UP

In this unit, you have learnt about,

Romanticism, Characteristics of Romanticism, Romanticism in Indian Literature , Romanticism in Indian Poetry, Major Poets and Various themes.

4.9 KEY WORDS

Interior	situated on or relating to the inside of something; inner.
Artistic	having or revealing natural creative skill.
Personified	represent (a quality or concept) by a figure in human form.
Perpetually	in a way that never ends or changes; constantly.
Unbounded	having or appearing to have no limits.
Recurring	occurring again periodically or repeatedly.
Ushered	show or guide (someone) somewhere.
Assimilative	absorptive
Underscored	to make evident
Precious	of great value; not to be wasted or treated carelessly.

❖ Check Your Progress

Answer the following questions

1. What is Romanticism? Discuss

2. Discuss any two characteristics of Romanticism.

3. Discuss role of Romanticism in Indian Literature.

4. Discuss Romanticism in Indian Poetry.

5. Discuss major poets of Romantic era.

Check Your Progress 2

Choose the correct option from given below

1. Romanticism is also known as

- a) Romantic Era, b) Elizabethan Era c) none of these

2. *To Autumn* is written by.

- a) John Keats b) Shakespeare c) Milton

3. *A Lament* is written by.

- a) Percy Bysshe Shelley b) John Keats c) Shakespeare

4. *I Wandered Lonely as a Cloud* is written by.

- a) William Wordsworth b) Percy Bysshe Shelley c) John Keats

5. *The Life Divine* is written by.

- a) Sir Aurobindo b) William Wordsworth c) John Keats

❖ Check Your Progress 3

Write short notes on:

1. Isolation and Melancholy

2. Personification and Pathetic Fallacy

4.10 REFERENCES

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Answers:

Check Your Progress 2

1- A, 2-A, 3-A, 4-A, 5-A

:: STRUCTURE ::

5.0 Objectives

5.1 Introduction

5.2 T.S. Eliot as a Modernist Poet

5.3 What is modernism? Characteristic and Trends of Modernism

5.4 T.S. Eliot's major works : Brief Introduction.

❖ Check your progress

5.6 Eliot's impact on modern poetry

5.7 T.S. Eliot and Modern Indian English poets.

5.8 T.S. Eliot and Modern Hindi poets.

5.9 T.S. Eliot and Gujarati poets: His impact on Gujarati and Marathi poets.

❖ Check your progress

5.10 Let Us Sum Up

5.11 Key Words

5.12 Glossary

❖ Answers

5.14 References

5.0 OBJECTIVES

T. S. Eliot was one of the greater modernist poets this poems and poetic drama were remarkable from literary point of view. He was a great critic also this impact on modern literature was also profound. He influenced English poets and critics in England and the USA. However, he also influenced Indian poetry in Hindi, Gujarati and other regional languages of India. The objectives of the Unit are to introduce T. S. Eliot as a poet, modernist poetry and his major literary works.

5.1 INTRODUCTION

T. s. Eliot is great modernist poet who represents modern age. He expressed dominant anxieties and pessimistic environment of post war Western world. He also presented anguished boredom and neurotic ailments of modern human beings. He also prescribed spiritual ____to care mental and psychological problems. He restored poetry from excessive subjectivity and artificiality. He strongly believed that true poetry is impersonal and full of disassociation of sensibility.

T. S. Eliot used mythological characters and references to represent modern life and characters who suffer from boredom, alienation and tiresome life. Modern man is like a “patient etherized upon a table.”

T. S. Eliot's poem 'The Waste Land' (1922) is regarded the masterpiece of modern age. The poem represented meaninglessness, alienation and anarchy of modern world. He introduced modern technique of images, symbols and mythological allusions. The modern world symbolizes the waste land (Marubhumi) the dead and destroyed world. Modern world is spiritually destroyed where peace and happiness are unattainable. People suffer physically, mentally and spiritually. T. S. Eliot's poetry is characterized by poetic diction images and psychological insight.

5.2 T.S. ELIOT AS A MODERNIST POET

T. S. Eliot was a modernist poet. He is one of the most famous modernist poets. His poems have characteristics of modernist poetry such as free verse, allusions, images and symbols, modernist poetry rejected traditional 19th century norms. Modernist artist changed or abandoned earlier conventions.

T. S. Eliot's two major poems are 'The Love Song of J. Alfred Prufrock' and 'The Waste Land'. The love song of J. Alfred Prufrock can be regarded as one of the modernist poems that influenced other modernist

poets. The poem shows the modern elements of disintegration of the alienation. The poem deals with the mental as well as spiritual problems of modern man named Prufrock. He lamented his physical and mental disabilities. He is an old man with physical and mental debilities. The poem reflects the lack of inner peace and stable mental state.

In modernist poetry we can see pessimism boredom and loneliness. It expresses negative elements of modern life. It also reflects the sub-conscious mind of the human mind. There is also the use of the stream of consciousness technique. Human mind moves haphazardly from past to present and vice versa.

Death is also the major theme of modernist poetry . Death is inevitable and no one can escape the end of life. Prufrock is an old man who moves towards the terminal of life. He represents modern man who suffers from indecisiveness and stress. The poem is the record of random thoughts of Prufrock. Prufrock acts as a speaker and listener in the poem. Modernist poetry often refers to allusions of the Bible, Greek mythology and Indian philosophy. It also refers to Shakespeare, Dante and Buddhist philosophy. The major characteristic of Eliot's poetry is impersonal or objective treatment of poetry. He linked medieval traditions with modern life. Eliot integrates past with present. In fact time as neither past nor future. Past is dead and future is unborn. Only present is important for human beings but human mind always oscillates between past, present and future.

'The Waste Land' is a great work of T. S. Eliot that contrasts modern life with medieval life. It can be considered as a fundamental modernist text. The poem depicts many fragmented images that symbolize the modern world and modern life. The poem describes modern world with its futility and absurdity. The poem is expressed poetically with the help of images, stream of consciousness and disintegration of mental state of modern man. The content and the style of these poems reflect modern life is a modernist style. The modernist style consists of imagism, repetition and fragmentation. Eliot influenced many modern poets of England the USA and other

5.3 WHAT IS MODERNISM? CHARACTERISTIC AND TRENDS OF MODERNISM

Modernism was a literary movement of late 19th and mid-20th century. It affected poetry and prose in the late 19th century and early 20th century literature. Modernist writers and poets experimented in style and narratives. The following are the characteristics of Modernist literature.

1. Experimentation: Modernist writers and poets employed different kinds of writing techniques that blended imagery, absurdism, non-linear narratives etc. They also used stream of consciousness technique that depicted free moments of human mind.

2. Individualism: Modernist literature focused on individual rather than society or masses. For modernist literature, individualism is the freedom of an individual and his/her thoughts.
3. Multiple perspectives: There are multiple perspectives in modernist literature variety of viewpoints are presented through multiple characters in modernist literature.
4. Free verse: In modernist poetry there is rejection of traditional structure of poetry Instead of material pattern, the modernist poets wrote in free Verse without, rhymes or musical form.
5. Literary devices: Modernist poets used literary devices like imagery, symbolism and stream of consciousness.

The major writers and poets of modernism are D. H. Lawrence, T. S. Eliot, Kafka, Gertrude Stein, Ezra Pound, Virginia Woolf, James Joyce, Ernest Hemingway, E.E. Cummings etc.

The trends of Modernist poetry are as follows:

- (i) Realism
- (ii) Scepticism/doubt about existence of God
- (iii) Combination of rationalism and romanticism
- (iv) Use of techniques of other arts in literature such as music, painting and sculpture etc.
- (v) Experimentation about poetic techniques and Verse forms.
- (vi) The use of common speech, colloquialism and slang.
- (vii) The use of free verse rejecting rhymes, metres etc.
- (viii) The use of impressionism, imagism, symbolism and surrealism.

T.S. Eliot became the idol of modernist poetry. Many modern poets were impressed by T. S. Eliot and followed modernist techniques. There was also influence of Freud, Jung and Bergson on modernist poetry and fiction. Stream of consciousness presented Zigzag movement of human mind in novels of Virginia Woolf, James Joyce etc.

5.4 T.S. ELIOT'S MAJOR WORKS : BRIEF INTRODUCTION

'The love song of J. Alfred Prufrock' is T. S. Eliot's first important work. T. S. Eliot's poems are obscure and difficult to understand. In the first line, the poet introduces two persons "you and I ", "The 'I' is the speaker and the 'you' is the listener or reader. They visit a place where woman talk about Michlangel. The poem presents Prufrock's mental state, his desire for inactivity, passivity and indecisiveness. Prufrock says that there will be time to take decisions.

The next section refers to tension of the speaker who has intense fear of society. His life is full of boredom. He says, " I have measured out my

life with coffee spoons." There is a mock-heroic tone in the poem. In the last part of the poem, there is a tone of self-mockery. At the end, Prmfrock tries to escape from the real world. He dreams of mermaids and feels drowned. The poem is a dramatic monologue and dialogue between 'you and 'I'.

The poem is a song of desire and failures. Prufrock is an ordinary middle-aged man who is growing old with bald spot in his hair and disabled body. He says that mermaids will sing to him. Prufrock is a frustrated man living ordinary and uncomfortable life. Boredom and monotony make him unhappy. The main theme of the poem is radium and monotony. He feels life dry and futile. There is also problem of communication. Failure of communication creates loneliness and isolation.

The poem has no logical structure and it has the use of 'stream of consciousness' technique. There are juxtaposing image, lyricism and allusions. The poem is modernist in tone and diction. In this poem, there are influences of symbolism, imagism, free verse, new themes and attitudes.

'The Waste Land' was published in 1922. The original poem by T. S. Eliot was revised by Eliot's close friend and great poet Ezra Pound. It is the poem that defines modernist poetry and it influenced many modern poets. The poem has four sections. The poem begins with a Section "The Burial of the Dead". The narrator represents Eliot himself describing seasons. Spring brings memory and desire and the narrator's memory drifts back to his childhood in Munich. There is a possible romance with Hyacinth girl in it.

"Then the narrator remembers a fortune teller named Madam Sosostri. She said that he was the drowned Phoenician Sailor and therefore he should be afraid of death by water. Then he finds himself on the London Bridge full of crowded people himself on the London Bridge full of crowded people. He finds his war-time friend and calls out to him.

The next section is titled 'A Game of chess. It takes readers from London Bridge to a drawing room. A rich lady with jewels sits there. She complains about her nerves. The poem moves to a pub from upper society to low-class society of London.

The third section "The fire Sermon" opens with the image of the river. The narrator sits on the bank of the river thinking about the deplorable state of the world. As Tiresias, he sees a young man into bed with a lonely female typist. He aggressively makes love to her.

The poem returns to the river again where maidens sing a song of lament. One of the maidens cries over her loss of innocence to a lustful man.

“Death by Water” is the fourth section of the poem. It describes a dead Phoenician lying in the water. “What the Thunder said” shifts from the sea to rocks and mountains. The narrator cries for rain and it pours down. The thunder rumbles saying:

“Datta, dayadhvam, damayata” (to give, to sympathies and to control). These commandments are like benediction despite collapse of civilization.

The major theme of the poem is that in modern time religion has no impact on human life. The poem depicts how war brought about social psychological and emotional collapse.

The Hollow Men are the narrators of the poem who are trapped between deaths and dying. Eliot presents them to between death and dying Eliot presents them to personify the spiriths emptiness of the modern world. The poem is about post was I Europe which depicts the difficulty of hope and religious conversion. The poem says

This is the way the world ends/Not with a bang but a whimper.”

“Ash Wednesday” is a long poem written by Eliot after his convention to Anglicanism. The poem depicts the struggle that conversion ensues “Gerontion” relates the opinions of a gerontic an elderly man. It is a dramatic monologue in blank verse. The poem deals with various themes like religion and sexuality. The poem has anti-semitic rhetoric which is criticized by many critics. Eliot writes:

‘The rats are underneath the piles.

The Jew is underneath the lot Money in furs”

‘Four Quarters’ is a set of four poems written by T. S. Eliot. The first poem is ‘Burnt Nortion’ and three other are ‘East Coker’, The ‘Dry Salvages’ and ‘Little Gidding’ which were written during world war II and The air-raids on Great Britain. There are references to Bhagwad Gita and Pre-Socratic thought. The major themes of the poem ‘Four Quarters’ are humility, man and the natural world, memory and the past time, life, consciousness and existence.

❖ Check your progress

Answer in brief

1. Discuss T. S. Eliot as a modernist poet.

2. What are the characteristics of modernism?

3. Discuss the trends of modernism.

4. Discuss 'The Waste Land' as modern poem.

5. Discuss 'The Love song of J. Alfred Prufrock as a modern poem.

5.6 ELIOT'S IMPACT ON MODERN POETRY

T. S. Eliot's influence on 20th century poetry was highly remarkable. He represented 20th century as a modernist poet this literary career extended the period of almost half a century. He had modified and enriched English poetry which made huge impact on younger generation. T. S. Eliot also influenced his contemporaries giving impetus to them to use new forms, techniques and images. For e.g. in The Love Song, he uses an image, "a patient etherized upon the table". This image made great impact on contemporary and succeeding generations of poets. Eliot can be called a spokesman of his age. He expressed alienation, boredom, and anxieties of modern age.

He is also a great innovator of English Language who rejected and revolted against traditional use of English Language. He enriched the dead poetry with new images, rich expressions and new techniques. He

used conversational rhythm, new imagery and symbols. He often used the mythological illusions of Greek literature, Christianity and Hindu Philosophy. He believed that great poetry should be objective and impersonal. He also revived poetic drama in 20th century English Literature.

5.7 T.S. ELIOT AND MODERN INDIAN ENGLISH POETS.

Modern Indian English poets were influenced by T. S. Eliot. Nissim Ezekiel represented Indian modernism. He avoided excesses of romanticism. He was inspired by the ideals of western modernism which rejects old traditions. It proposed new style, techniques, themes, images etc. In arts, modernism refers to universal aims of modernity. T. S. Eliot was a unique modernist poet who inspired and influenced many modern English poets. He also influenced Indian English poets like A. K. Ramanujan, Keki Daruwalla, Nissim Ezekiel, Kamala Das etc. Modernism started after independence in 1947 in India. Like modernist poets of England and the USA, Indian modern poets also broke old traditions and adopted modern techniques.

Nissim Ezekiel the most important Indian English poet led the schools of Modern Indian English poetry. T. S. Eliot believed that the poetic language must be indirect and often obscure. His 'The Waste Land' (1922) is a model of modernist poem. However in Nissim Ezekiel's poetry we find the fusion of modernist and romantic elements. Ezekiel did not imitate both century modernist poets blindly but his poetry depicts the influence of T. S. Eliot, W. B. Yeats, Ezra Pound, Philip Larkin, William Carlos Williams etc. The Indian modern party was influenced by contemporary Western literary trends but they also remained rooted in Indian culture and traditions. Like T. S. Eliot, Nissim Ezekiel presents dehumanized urban life. Modernists criticized stanching and hectic city life. Ezekiel describes the city in his poem.

The hills are always far away
He knows the broken roads and moves
In circles tracked within his head

.....
He welcomes neither sun nor rain
His landscape has no depth or height

In this poem, there is similar image to 'The Waste Land' of T. S. Eliot. Many of Ezekiel's poems refer to Mumbai where he lived. Ezekiel also satirized traditional mindset of Indian people. He also described poverty, filth and ugliness of the Indian people in slums.

Post-Independence poets were influenced by T. S. Eliot, W.B. Yeats and Ezra Pound etc. Poets like Nissim Ezekiel, A. K. Ramanujan, Keki

Daruwalla, Adil Jussawalla, Gieve Patel and Jayant Mahapatra were modernist poets in Indian English poetry. Experimentation began in 1961 in Indian-English poetry and poets of other languages like Hindi, Bengali, Gujarati, Marathi etc.

A. K. Mehrotra's poem 'Approaching Fifty' describe old age like T. S. Elot's Love song of S. Alfred Prufrock' Mehrotra says;

‘Sometimes,
In unwiped bathroom mirrors,
He sees all three faces
Looking at him :
His own,
The grey-haired man's
Whose life policy has matured,
And the mocking youth's
Who paid the first premium.

5.8 T.S. ELIOT AND MODERN HINDI POETS

Modern Hindi poets were influenced by modernist poetry and poets like T. S. Eliot, Ezra Pound, W. R. Yeats etc. T. s. Eliot in his famous poem 'The Waste Land' he referred to Hindu aphorism Patta, Dayadhvam Damyata' and 'Shanti Shanti Shanti'. T. S. Eliot was influenced Indian philosophy and he influenced modern Hindi poets.

T. S. Eliot depicted destabilized and descendent society. His poems 'The Waste Land' "The fellow Men' and 'Love Song of J. Alfred Prufrock" expose alimentation boredom and emptiness of modern man.

The New Hindi poetry was published as 'Tar Saptak (1993). The new poets whose poetry is modernist are Muktibodh. Agyea, Sadveshwar Dayal Saxena, Girjakumar Mathur and other. They depicted modern fragmented society and chaotic world. Modernist Hindi Poetry also described boredom, Cheerlessness, hopelessness, boredom, old age death etc. Human personality was of ten depicted as broken and full of anxiety. Muktibodh says;

"दब चुकी जो मर चुकी है आत्मा

खत्म जो हो गयी आकांक्षा “

Aggyea was also highly remarkable Hindi poet Dharmavir Bharti describes human mind as rothen coconut. Many Hindi Modernist poets

were inspired by T. S. Eliot who experimented dramatic monologues. Hindi poets also used new images and symbols. T. s. Eliot's concepts of 'dissociation of Sensibility' "Objective correlative" also influenced several Hindi poets. Hindi poets did not ignore rich Indian traditions but described modern world and modern man with boredom alienation and decadent society.

5.9 T.S. ELIOT AND GUJARATI POETS: HIS IMPACT ON GUJARATI AND MARTHI POETS

T. s. Eliot and other modernist poets made impact on many Gujarati and Marathi poets. Modernism is an umbrella term for multiple art movements. It made impact on literature, painting, architecture etc. During 1974 there were traditional poets in Gujarati like Sundaram, Umashanker Joshi, Rajendra Shah etc. They cannot be called modernist poets. However Ray Math poets were modernists who here modernists in true sense. After 1975, Dalit poetry, Feminist, literature became provocative and rebellious poets like Pravin Gandhi, Babu Suthar, Nirav Patel, Vipasha contributed remarkably to modernist poetry.

In 1975, Suresh Joshi (1921-1986) contributed the most in introducing modernism in Gujarati literature. He published anthology of modern poetry in translation named 'Parkiya'. The anthology included Baudelaire, Ugaretti, Neruda, Pasternak, Jibananda Das and many Chinese, European and Indian poets. This anthology opened the European classics for Gujarati readers, Critics and scholars. Suresh Joshi also wrote several attics discussing modernist poets and writers. He also brought out a modernism anthology title 'Navonmesh'.

Traditional Gujarati poets were sentimental, stereotyped and sometimes hypocritical. Suresh Joshi gave a new direction to the taste of poetry in Gujarati. He published famous periodicals 'Manisha' and 'Kshitj' Suresh Joshi was a poet academician, critic and great scholar. In his several works he discussed modernism imagism, symbolism and existentialism. He described modernity as innovation, freshness, experimentation and breaking of traditions. According to Suresh Joshi, modernism started in the Welt with Charles Baudelaire. Realism and Symbolism were also the important aspects of modernist literature. Mallarme raised poetry to the level of music. In imagist movement, free verse started dominating poetry. Eliot and Ezra Pound connected poetry with traditions, impersonality and objective correlative.

Suresh Joshi in modern literature, zeitgist is reflected. Zeitgist is a German word which refers to time-spirit. Time spirit affects poetry and it is reflected in modern poetry with new perspectives. Nihilism and Existentialism also made great impact on modern and post-modern literature. Suresh Joshi explains them in his critical books 'Kinchit' and

‘Kavyacharcha’. Suresh Joshi was a professor in M. s. University Vadodara. He contributed a lot to modernism, literary, criticism and modern schools of art like imagism, symbolism, realism, Surrealism and absurdism. In M. s. University, several other poets and critics emerged under the impact of Suresh Joshi and contributed to modernist literature.

Sitanshu Yasnashchandra is one of the most modernist poets in Gujarati. He is a poet, playwright, translator and academician. He received several awards including Sahitya Akademi Award in 1987 for his significant poem Jataya. He has written Three books of poetry ‘Odysseusnu Halesu’ (1974), Jatayu (1986) and Vakhar. His poems have wonderful images with fantastic images, symbols and metaphors.

According to him, “Writing of a poem is different from and opposite of being author being poet. In this sense to write a poem is to be a rebel, to be an outcast”

‘Home’ :

“On the roof, it has red, sun-baked tiles
The doors are hight wood, with large copper rings,
A young custard-apple tree in its old courtyard.
Yes, I have a home of my own.
I don’t quite know where.
Be it where it is

Niranjan Bhagat was a professor of English in Ahmedabad. He was a great modernist poet. His poem “Pravaldeep” deals with the most metro-city of India Bombay which he calls ‘Adhunik Aranya’ Modern forest. T. s. Eliot’s ‘The Wasteland’ also depicts rootlessness, disintegration sterility and disillusionment. In praveldeep, Niranjan Bhagat portrays urbanization with fragmented life. Niranjan Bhagat was influenced by T. S. Eliot, Baudelaire and other Western modernist poets. The title ‘Pravaldeep’ refers to ‘Coral Island’ which symbolizes sterile and like ‘The Waste Land’ by T. S. Eliot. Niranjan Bhagat says:

“Come let’s go to Bombay city,
That tailless crocodile “
.....
Check your progress
Grass will grow one day in every street
The Coral builds its home.”

There are some similarities in Eliot's 'The Waste Land' and Niranjan Bhagat's 'Pravaldeep'. Eliot deals with the theme of Death in 'Death by Water'. Modern life is urban and full of problems like filth, pollution, disintegration and loneliness. Niranjan Bhagat describes Bombay city in the following words :

‘Cement, concrete, stones and glass,
Wires, bolts, rivets, screws and nails
Surpass the rainbow's magic:
Of such stuff this paradise.’

As a modernist Gujarati poet, Niranjan Bhagat uses new images, symbolism and techniques.

Marathi literature was enriched with modernism by B. S. Mardhekar. He is recognized as the originator of modernist trend in Marathi literature. There is visible impact of T. S. Eliot and modernism on several Marathi poets like P. S. Rege, Mardhekar and Muktibodh. Vasant Bagat's poetry also reflects the impact of modernist aspects. In Mardhekar's poetry there is dark surreal imagery like 'Laughing Skeletons.' Bhalchandra Nemade is a great Marathi poet, writer and critic. He brought new dimensions to the Marathi literature. His novel Kosala (cocoon) impacted Marathi literature due to its modernist themes and techniques.

Finally we can say that T. S. Eliot, W.B. Yeats and Ezra Pound influenced worldwide poetry and introduced modernism in British poetry. Later their impact spread across the world literature like Indian poetry and regional poetry in India.

❖ Check your progress

Objective question

- Complete the sentence with appropriate options given

1. T. S. Eliot was a _____ poet.

- A. Modernist
- B. Post-modernist
- C. Post-colonial
- D. Colonial

2. 'The Waste Land' by T. S. Eliot was published in
- A. 1920
 - B. 1922
 - C. 1925
 - D. 1930
3. _____ to the major theme of modernist poetry
- A. Unhappiness
 - B. Death
 - C. Deaf
 - D. Disharmony
4. 'Love song I Alfred Prufrock' depicts the life of _____ man.
- A. Old
 - B. Sick
 - C. Sad
 - D. retired
5. There is rejection of rhyme and _____ in modernist poetry.
- A. Metre
 - B. rhythm
 - C. free verse
 - D. poetic language
6. Four Quarters is a set of _____ poems
- A. Five
 - B. Four
 - C. Three
 - D. Ten

7. _____ contributed to modernist poetry in Indian English Literature.

- A. Nilsim Ezekid
- B. Toru Dutt
- C. Sarogini Naidu
- D. Kamalu Das

8. Agyeya was a great modernist _____ poet.

- A. Gujrati
- B. Marathi
- C. Hindu
- D. Bengali

9. _____ introduced Modernism in Gujarati literature.

- A. Umashankar Joshi
- B. Labhashanker Thacker
- C. Suresh Joshi
- D. Sundaram

10. Nirangan Bhagat was influenced by _____

- A. T. S. Eliot
- B. W. B. Yeats
- C. John Milton
- D. Ezra Pound

5.10 LET US SUM UP

In this unit, we have discussed the impact of T. S. Eliot and other modernist poets on Hindi, Marathi and Gujarati poetry. T. S. Eliot was one of the pioneers of modernism who experimented with poetry introducing free verse, new techniques and themes of modern chaos disharmony and disintegration one can study other regional literatures that depict Modernist impact.

5.11 KEY WORDS

Modernism	Post modernism, imagism, symbolism
Absurdism	avant garde, free verse.
Modernism	Literature/poetry representing modern age
Imagism	20 th century literary movement advocating free verse
Symbolism	The use of symbolic to represent ideas or qualities
avant garde	New and experimental Thuds in arts music and
Free verse	Rhyme less, Metreless poetry
absurdism	The belief that human benings exist purposelessly in chaotic world

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Answers

- 1. (A)
- 2. (B)
- 3. (B)
- 4. (A)
- 5. (A)

:: STRUCTURE ::**6.1 Objectives****6.2 Introduction****6.3 Life of Hermann Hesse****6.4 Brief Introduction of Hermann Hesse's major works.****6.4.1 Marciuss and Golmand****6.4.2 Siddhartha****6.4.3 Steppenwolf****6.4.4 Demian****6.4.5 Journey to the East****❖ Check your progress.****6.5 Hesse's connection with India and Indian philosophy.****6.6 The impact of Vedanta philosophy on Hermann Hesse****6.7 Technology of Buddhism****6.8 The impact of Buddhism on Hermann Hesse and his masterpiece 'Siddhartha'****❖ Check your progress (objective questions)****6.10 Let us Sum up**

6.11 Keywords

6.12 suggested reading

❖ Answers

6.1 OBJECTIVES

The objectives of the unit are to introduce famous German writer Herman Hesse and his popular works. Though he was born in a Christian Missionary family, he was closely connected with Indian Vedanta philosophy, Buddhism and Chinese Taoism and other spiritual ideologies. He was also closely connected with India and travelled in various Asian islands and regions. His journey was more spiritual than geographical. We shall discuss his works and focus on his highly spiritual novel 'Siddhartha'.

6.2 INTRODUCTION

Herman Karl Hesse was born on July 2, 1877 and died on August 9, 1962. He was German-born Swiss poet and novelist. He also worked on essays and short stories. He was also a notable painter. He was also a notable painter.

His notable works are as follows :

1. The Glass Bead Game
2. Siddhartha
3. Steppenwolf
4. Narcissus and Goldmund.
5. Demian

Herman Hesse received awards and prizes like Goethe Prize (1946) and the Nobel Prize in literature in 1946.

Hesse's 'Siddhartha' is one of the most popular novels and it has been translated into Malayalam, Hindi, Gujarati etc. In 1972, 'Siddhartha' was directed as a film by Conrad Rooks. Shashik Kapoor and Simi Garewal were the main actors of the film. Shashi Kapoor played the role of Siddhartha and Simi Garewal acted as Kamala.

The film tells the story of a young Brahmin boy who was born in a rich family. He abandoned his home and family with his friend Govinda to search the meaning of life. He undergoes asceticism, sensual pleasures

and material wealth but finally he realizes that the secret of life cannot be learnt but it can be experienced.

Siddhartha realizes that, “within you, there is stillness and sanctuary to which you can retreat anything and be yourself.” The spiritual journey is unguided, lonely journey. The path of spirituality and truth is different for every seeker.

Herman Hesse repeats the story of Buddha in a different way. Buddha's original name was also Siddhartha. The protagonist of the novel Siddhartha meets Buddha but he decides to leave his ashram and he undertakes his spiritual journey alone.

Hesse was highly impressed by Hindu Vedanta ideology, Buddhism and Taoism. Like Siddhartha, he loved Taoism, Buddhism and Vedanta philosophy but remained unattached to all institutions and ideologies.

6.3 LIFE OF HERMANN HESSE

Hermann Hesse was born in Germany on July 2, 1877 in the Black forest town of Calw. His grandparents were Christian missionaries in the Basel Mission in India. Hesse's mother was born in India in 1842 and his father Johannes Hesse was born in 1847.

Hermann Hesse's grandfather Hermann Gundert was a doctor of philosophy and expert in multiple languages. He compiled grammar in Malayalam language and also compiled Malayalam English dictionary. He contributed to the translation of the Bible into Malayalam.

Hermann Hesse had five siblings but ___ of them died in their childhood. Hesse was quite headstrong from his childhood. Hermann's mother wrote that Hesse had unbelievable strength and powerful will while Hesse studied ___ school, he was mentally depressed. However, his grandfather encouraged him to read the famous classical works of world literature. Reading made him realize that he was a world citizen and he resisted the rigid idea of nationalism. Hesse was interested in music, art and literature profoundly. In 1889-90, he decided to be a writer. In 1881 he moved to Basel in Switzerland and stayed there for six years with his family.

He attended several schools in Germany after returning from Switzerland. He revolted against some schools and he experienced conflicts with his parents.

In 1895, Hesse worked in a bookshop which had a collection of philosophy, theology, law and philosophy. After twelve hours work in the bookshop, he pursued his love for writing. He studied Goethe, Lessing, Schiller and Greek mythology. In 1901 he travelled to Italy. In 1902, his mother died but as he was in Italy, he could not attend her funeral.

Hesse's first novel *Peter Camenzind* was praised by Sigmund Freud. Hesse married Maria Bernoulli in 1904 and began to live in Gailenhofen near Lake Constance. He began to write poems, short stories and novels. He was interested in Buddhism and theosophy. In 1911, he traveled to Srilanka, Indonesia, Sumatra, Burma and Bornma and Bornco. This journey made great impact on his writing.

When the First world war started in 1914, Hesse joined as a volunteer with the imperial army. In 1916 his father died. Hesse left the military service and received psychotherapy. He was interested in psychoanalysis and Carl Jung and Hesse maintained correspondence _____ psycho analysis.

In 1919, he returned to civilian life but his marriage had been broken . His wife suffered from service psychosis. Their home in Bern was divided and their children were accommodated in boarding and the houses of relatives. Hesse occupied a small farm near Minusio. Later he moved to Mountagnola town and rented a castle –like building. He began to paint and write. His successful novel *Steppenwolf* made him quite popular. He married art historian Ninon Dolbin. In 1924, he had married a singer Ruth Wanger but their married life was never stable.

Again Hesse left Casa Camuzzi and moved with Ninon to a large house near Mountagnola. In 1946, he was awarded the Nobel Prize. At the age of 85, Hesse died on August 9, 1962. His several novels became quite famous but '*Siddhartha*' is the most popular and widely read novel. Hesse was highly impressed by Indian Vedanta philosophy, Buddhism and Taoism. He also wrote a novella '*Journey to the East*' and a novel titled '*The Glass Bead Game*'. It was his last novel published in 1943.

Hesse's wife Ninon died in 1966 and she was buried next to him.

6.4 BRIEF INTRODUCTION OF HERMANN HESSE'S MAJOR WORKS

6.4.1 *Narcissus and Goldmund* :

This is one of the classic books by Hermann Hesse. It has existential philosophy with beautiful description of friendship between Narcissus and Goldmund. Narcissus is an assistant of a teacher in a cloister of Mariabronn. He was a talented scholar who wanted to serve the church and become an Abbot of the cloister. He became a good friend of Goldmund who was raised solely by his father. His mother was a Gypsy. Goldmund's father wanted him to become a monk and dedicate his life to God. Goldmund did not possess intellectual detachment like Narcissus. He

loved art and sexual pleasures. He learnt the pleasures of sex from gypsy women. He seduces numberless women.

Narcissus told him that cloister life was not suitable for him. Goldmand realized it and left cloister. He never stayed in a fixed place but kept moving all the time. He became an apprentice to a master artist named Niklaus. Niklaus taught him the subtle art of sculpting of St. John, Narcissus and Goldmand lived apart but their friendship remained in fact like siddhartha and Govinda.

In the time of terrible, Goldmand went to cloister to seek help of Narcissus and he lived there as an artist. He worked on many scriptures and presented all his travel experiences in his artwork. His great sculpture at the monastery was a mother figure as he always remembered his master.

The take of the novel is abstract and lack of historical accuracy. There is influence of Nietzsche's theory of Apollonian Versus Dionysian Spirit. Goldmand embodies wider spectrum of human experience. He also lusts for sensual pleasures but as an artist, he presented his artistic talent and human experiences of sufferings and joy.

6.4.2 Siddhartha

Siddhartha is a popular spiritual novel based on the early life of Lord Buddha. It was published in 1922 and it was inspired by Hesse's visit to India before World War I. The novel is about the search of truth and self-realization. Siddhartha was a young Brahmin by who abandoned his comfortable life. He disagreed with his father's ritualistic tradition. His close friend Govinda too accompanied him. He met Lord Buddha but he told him that he wanted to search truth in his own way. He believed that truth is a pathless and it cannot be shown by any one. He respected Lord Buddha but decided to leave his Sangha. His friend Govinda became a Samana, the member of a Wandering ascetic.

Siddhartha continued his journey in search of truth in the world of sufferings and sorrows. He was inspired. Buddhist teachings and Hindu Vedanta. He realized that there are multiple paths for self-knowledge and self-realization. There is no fixed formula for life. He kept away from institution of religion, _____ and religious beliefs. His philosophy can be compared with J. Krishnamurti's Spiritual thought in present context. At the end after experiences of Sanyas and sensual and material pleasures, he realized that life is like a flowing river. Only present moment is important for all human beings. He spent his final yards of life on the riverside.

Some of the quotes from 'Siddhartha' are highly contemplative:

Siddhartha says, “I have always thirsted for knowledge, I have full of questions.”

“By finding means: being free, being open, having no goal.”

“They both listened silently to water, which to them was not just water, but the voice of life, the voice of Being, the voice of perpetual Becoming.”

6.4.3 : Steppenwolf

It was a novel by Herman Hesse published in 1927. In 1929, it was translated into English from German language. It presents itself as a manuscript written by Harry Haller a lonely and ____ aged man. Harry moves into a lodging house into an unnamed town. He thinks himself as a ‘Steppenwolf’ a wand wolf in hostile landscape. At the end, Steppenwolf explores the nature of self. The novel depicts free love, ____ was and self-liberation.

6.4.4 : Demian

‘Demian’ by Hermann Hesse is semi-autobiographical novel of coming age. It is about the life of Emil Sinclair from childhood to his time to Soldier in Worldwar I. The story starts with Emil in grammar school. He was only ten years old then. Once he pilfered apples from farmer and told this to his friend Franz Kromer. Despite Emil’s innocence, Kromer blackmails him. Then he exhorts money from Emil. Emil feels that he has committed Sin.

Emil meets a new student named Max Demian who was a few year older than Emil. Emil complains to him about Knokumar’s torture but Demian scares him to leave Emil alone. Max was an atheist or Jew. He questioned about one’s faith. Then one night he meets Alfona Beck. He invites Emil for a drink at the bar. Emil gets drink for the first time. He feels depressed and sinful.

When Emil meets a young woman in a park, his life changes. He thinks of her as Beatrice Emil continues to paint his symbolic dreams. One day he meets the organist named Pistorious. He welcomes him to church to listen to music. They talk about religion and God. Pistorious helps him to seek his true self.

In the last chapter, Emil experiences peace and self-identity. When the world war I begins, Emil and Max join army. They are both injured and they discover that they are in hospital beds near each other. When Max dies, Emil realize that he was a key to Emil to find his true self.

6.4.5 Journey to the East:

The story of the book has an element of dissertation. The author is the member of an organization called the League. He meets Leo a member of the League who accompanies him. It became integral part of their lives. The lack of faith had blinded the perception of the author. He was terminated as a member of the League but he was accepted again into the League. The League represented spiritualism and philosophy. In spiritual community, he gains happiness. Isolation does not bring fruits of self-realization. In community life, faith in companions is important. Membership of the League provides collective spiritual practice. It also provides comfort and inner joy in the hearts and minds of the League members. The novel has spiritual perspectives of community life like Sangha in Buddhism. The novel became popular among intellectuals and students.

❖ Check your progress

Answer in brief.

1. Write a brief note on Narcissus and Goldmund.

2. What does Goldmund embody? What does the novel 'Narcissus and Goldmund' lack?

3. Why is Siddhartha very popular?

4. What did Siddhartha realize at last?

5. Write a brief note on Steppenwolf?

6. What does Emla experience at last?

7. What does the League represent in "Journey to the East"?

6.5 HESSE CONNECTION WITH INDIA AND INDIAN PHILOSOPHY

Hermann Hesse had profound relationship and connection with India. His writings have deep roots in Indian Vedanta philosophy, Vedas, Upanishads and Buddhism. However, he did not get attached any particular school of philosophy or spiritual path. He believed that path of truth is pathless and one has to find it with personal efforts. This novel 'Siddhartha' explores enlightened state depicting the fact that everything material or spiritual should be accepted. This novel exhibits that there should be harmonious bond with the work.

In his autobiographical novel 'The Journey to the East', Hesse writes-

"The East was not only a country and something geographical but it was the home and youth of the soul, it was everywhere and nowhere, it was the union of all times"

Hermann Hesse's grandfather lived in South India and he was a reputed scholar. He was a Sanskrit scholar too. Hesse's mother told him many Indian anecdotes of India. His father read Buddhist prayers and translated

them into English and German. As a young boy, Hermann Hesse began to love India philosophy and Buddhism. Hermann Hesse had some conflicts with his parents about spiritual points of view. Though his parents read the books of Hindu philosophy and Buddhism but they believed that Christianity was the greatest religion. Hesse was open-minded and accepted all religions and their liberal views.

In 1904 he studied German philosopher Schopenhauer and he came in touch with Indian philosophy. He read the translation of Bhagawad Gita and he remained in touch with spiritual world expressed in the Bhagwad Gita.

In 1911, Herman Hesse visited Srilanka, Malaysia and Sumatra. He called it a tripto India. He said that the East breathel religion while the west brewthed technology, reason and materialism. Regarding the source material of Siddhartha. Hesse said that he was impressed by Vedanta and Buddhism.

Siddhartha developed of Hesse's attachment with Indian and Buddhist religions. Most of the characters are named after Hindu or Buddhist gods. For example, Siddhartha was the original name of Buddha. Vasudeva is one of the Various name of Lord Krishna. Kamala refers to Laxmi Devi. Kamaswari is the erotic god. Govinda is also the name of Lord Krishna.

The novel 'Siddhartha' is also connected with Indian geographical areas and atmosphere. In India the concept of River is highly spiritual. The river is like mother for Indian people. The major themes of the novel are based on Hindu and Buddhist principles.

'siddhartha' depicts conflicts between traditional Brahmanical rituals and traditions and sprittual way of Buddhism. This Brahmanical tradition with more ritualistic and often superstitious. Buddhist way was rational and spiritual in nature. Siddhartha was the son of Brahmin priest but like Gotama Buddha, he left his family and parents to search for truth and spiritual reality. He read and recited Vedic mantras but they didi not satisfy him. He decided to understand the Buddhist parts of Samanas (ascetics). He joined somanas but even in this path, he feet that the asceticism would not lead to spiritual reality. He felt that self-denial and killing of Senses world awaken the understanding of truth. Sodhana or Tapa often suppress natural senses and lead to inner conflict of the river Siddhartha met Kamala and his son. Kamala died in Siddhartha's arms learning her son to Siddhartha. He also met Govinda there. Siddhartha achieved eternal joy and inner happiness. Like Siddhartha, his son also left him making him realize that non-attachment was important in spiritual life.

In 'Siddhartha' we find direct impact of Vedanta philosophy and Buddhism. The name of Lord Buddha was also Siddhartha. The name of

Lord Buddha was also Siddhartha. The journey of Gotama Buddha. There are references to the Buddhist and Vedanta words like 'Om', 'Samsara', 'Nirvana', 'Awakening' etc. Hinduism and Buddhism are highly spiritual religions of the world. Many western writers and thinkers have been influenced by these two religions. Hinduism is called 'Sanatan' (eternal) religions. It accepts multiple ideologies like Gyana Sankhya, Bhakti, Tantra rituals etc. There are also multiple gods and goddesses that represent Various aspects of nature, universe and mythologies. In Hesse's 'Siddhartha' there is a strong influence of Indian culture and philosophy.

6.6 THE IMPACT OF VEDANTA PHILOSOPHY ON HERMANN HESSE

The essence of Vedanta philosophy and Hermann Hesse's writings deal with the theme of soul which is not body or mind. The vedanta philosophy is based on Indian Vedas which are Source of Indian culture and spirithality. It says, "Brahma Satyam, Jagat Mithaya" (Brahma is truth and the emancipation. He told Govinda that Samanas would not lead to Nirvana (emancipation). Siddhartha and Govinda Visited Jetavana grove where Lord Buddha was staying with his Samanas. They listened to Buddha's teaching and both were impressed. Siddhartha talked with Buddha telling him that he realized the truth in a personal way from his own self-realization. He asked Buddha if truth was a personal search how Samanas would experience self-realization by his teachings. Govinda stayed there as 'Samana but Siddhartha in search unity of time. He moved on and reached a town where he met a beautiful courtesan Kamala. She believed that act of sexual pleasure is an art. In India, Kama (Sexual desire) is regarded as an art of love. Expression of love is Sexual act which provides divine experience. Siddhartha wanted to learn the art of love from her but Kamala said that he should discard beggar's cloth and become a wealthy merchant. As Kamaswami, Siddhartha became a rich merchant and lived there as Kamala's lover. After clearing about physical pleasures, he left Kamala who was pregnant.

At the end, Siddhartha met a ferryman named Vasudeva. He spent the rest of his life with Vasudeva and he learnt about 'timeless unity from over flowing river. Again on the bank world is an illusion. Brahma is eternal truth which can be realized by every individual. However, one has to choose personal path. The entire universe or cosmos exists in Brahma a universal being. Atma is the part of eternal being and it is immortal. The Gita says that body does not soul. Soul cannot be killed, burnt or destroyed in any way. Brahma is infinite and endless. The world around us is not real but illusory.

In the Hindu philosophy, there are various paths to realize the eternal truth Bhakti (devotion), Gyana (knowledge), Yoga, tantra, rituals etc. The concept of Guru is also importations in Indian philosophy. Guru is

enlightened who does not teach but show the path of self-realization. He is an embodiment of sat, chit, ananda. (Existence, Consciousness and Spiritual bliss)

Hermann Hess was influenced by the Indian concept of Mother Earth. Gesse divides the cosmos into two parts the male and the female. Father is represented by Narcissus. Goldman accepts God as mother. In Demian also there is the image of God as Mother. Indian people worship male and female gods and goddesses. Lord Shiva is called 'Ardha Narishwar' (half man and half woman. Lord Shiva is Adya Guru and Parvati is called ADyashkti.

All major characters of Hermann Hesse Goldmund, Harry Halker, Siddhartha, Sinclair etc. are spiritual seekers. They search both within and without in material world and spiritual world. Narcissus tells Goldman that he must be himself; not the imitator of someone else. Hesse rejected social laws. The characters of Hermann Hesse are against social laws because they suppress inner truth. Siddhartha leaves his father and family, the world of law, order and conformity. Morality is also a kind of social law that leads to the suppression of inner Mind.

Hermann Hesse had affinity with Indian wisdom. He was influenced by Vedanta philosophy but he did not become the imitator of orthodox Hinduism. In fact, Sanatan Dharma and Indian philosophy are quite liberal and secular. The essence of Vedanta transcends cults, rituals and nationalities. It is eternal and universal in nature. The life-long journey of Hermann Hesse towards his own soul qualifies him as Vedantist. Hindu philosophy accepts four aims of life Dharma Artha, Kama and Moksha. It does not reject Artha (wealth) and Kama (sex). It accepts the fact that Moksha (emancipation) is the ultimate aim of life but it can be achieved through the journey of Dharma, Artha and Kama.

6.7 TEACHINGS OF BUDDHISM

The Central idea of Buddha's philosophy is Astangika Marg (Eight paths). The eight paths are as follows:

1. Proper vision that leads to the realization that the world is full of sorrows caused by desire and greed.
2. The Right aim to love humanity.
3. Right speech is practice of truthfulness.
4. Right action means avoiding sinful actions.
5. Right livelihood refers to honest means to earn livelihood.
6. Right effort refers to controlling senses and present bad thoughts.
7. Right mindfulness to understanding of the idea that body is not permanent and meditation is the removal of worldly evils.

8. Right conciliation leads to peace and real truth.

Buddha pursued the piddle Path or Gulden Mean. He also believed that Krma results in salvation or sufferings depending upon the good or bad Karmas.

Buddha said that all sufferings are the results of desire attachment and ignorance. To end sufferings one needs to follow eight fold path. He challenged traditional Brahmanical order and emphasized liberalism and democratic approach. He rejected caste system and supremacy of Brahmanas. He also opposed traditional rituals which were quite irrational. Social equality was an important aspect of Buddhist teaching.

The Four Noble truths represent the essence of the Buddha's teachings.

These four principles were realized by him during his meditation under the Budhi tree. These four principles are:

1. The Truth of Suffering (Dukkha)
2. The Truth of the origin of suffering (Samudaya)
3. The Truth of the Cessation of Suffering (Nirodha).
4. The Truth of the Path to the Cessation of Suffering. (Maggā)

The teachings of Buddha are highly relevant even today and he had influenced great thinkers and writers like J. Krishnamurti, Osho, Hermann Hesse, Arthur Schopenhauer, Dalai Lama, Thich Nhat Hahn etc. Vipassana is a popular Buddhist technique of meditation. It refers to "special super seeing." It is a logical process of mental purification through self-observation. It enables us to experience peace and harmony by purifying the mind, freeing it from sufferings and causes of sufferings.

6.8 THE IMPACT OF BUDDHISM ON HERMANN HESSE AND HIS MASTERPIECE 'SIDDHARTHA'

Hermann Hesse was more influenced by Buddhist philosophy than Vedanta. He adored Buddha's moderate Astanga Marga. In his world famous novel 'Siddhartha', he presented Buddhist philosophical ideas quite often. Even the name of the protagonist is Siddhartha which was the name of Gotama Buddha. There are many similarities in the spiritual journey of Buddha and Siddhartha.

The First noble truth according to Lord Buddha addresses the nature of Suffering. According to Buddha Suffering is universal. The second noble truth tries to address the cause of suffering. Suffering is due to attachment, ignorance and expectations. Hermann Hesse says in Siddhartha seeking means having a goal but finding means being free, being open and having no goal.

Human life is full of expectations and therefore one must avoid expectations to be free from sufferings. The third noble truth says that suffering can be eliminated by removing or overcoming desires. When someone says, “I want happiness”, one must remove ‘I’ and ‘want’, I denotes ego and ‘want’ denotes desires. Therefore ego and desires must be removed from human life to be free from sufferings.

The novel rejects authority rituals and certain outdated traditions. ‘Siddhartha’ is a story of individuality and self-expression. Hesse was interested in many world religions but he was amply impacted by Buddhist philosophy. He was affected by Buddha’s spiritual journey and self-training.

‘Siddhartha’ focuses on ‘Way of living’ Hermann Hesse lived a rebellious life right from his child. He dropped out of school at the age of thirteen and broke the traditions of his protestant parents. He rejected his parents’ hope that he would follow their missionary ambitions. Hesse appreciated spiritual classics of the Eastern and the Western world: His exposure to Indian culture inspired him to learn Buddhist philosophy.

Hesse’s ‘Siddhartha’ reveals existential pain. He undergoes inner conflicts, unrest and finally attainment of enlightenment. Hesse had written to an artist friend that Buddhism had been the sole source of consolation. However he did not become a Buddhist like Siddhartha. He realized benefits of meditation and harmony between intuitive and logical thinking. Hesse was highly inspired by Buddha’s message, “Suffering is nothing, and suffering is an illusion.”

❖ Check your progress (objective questions)

Fill in the gaps with correct options:

1. Hermann Hesse was a _____ writer.
A. English
B. American
C. German
D. French
2. Hermann Hesse grandfather was an expert in _____.
A. Languages
B. Philosophy
C. Poetics
D. Ethics
3. Hermann Hesse was profoundly in _____ by _____.
A. Christianity
B. Hinduism
C. Protestantism
D. Buddhism

4. Narcissus lived_____
 - A. Literature
 - B. Art
 - C. Philosophy
 - D. Politics
5. Hesse visited India before_____
 - A. World war I
 - B. World war II
 - C. French Resolution
 - D. Russian Resolution
6. _____was a close friend of Siddhartha
 - A. Gopal
 - B. Govinda
 - C. Vasudeva
 - D. Kamala
7. 'Demain' is a _____ novel.
 - A. Sutobiographical
 - B. Semi-autobiographical
 - C. Philosophical
 - D. Romantic
8. League in journey to the East represented
 - A. Philosophy
 - B. Love
 - C. Learning
 - D. Spiritualism
9. Vasudeva is another name of _____
 - A. Rama
 - B. Buddha
 - C. Krishna
 - D. Baladeva
10. Buddhism has_____paths.
 - A. Seven
 - B. Five
 - C. Ten
 - D. Eight
11. Buddha was enlightened under_____tree
 - A. Parijat
 - B. Bunyan
 - C. Mango
 - D. Bodhi
 - E.

6.10 LET US SUM UP

We have discussed Hermann Hesse's relationship with India and Indian philosophy. We discussed his life and major works discussed Vedanta philosophy and Buddhism was profoundly influenced by Buddhist. Like

‘Siddhartha’, he did not follow any but accepted liberal views of Hinduism and other religions. ‘Siddhartha’ represent the spiritual journey of the protagonist Siddhartha, Buddha and Hermann Hesse. ‘Siddhartha’ is the masterpiece of Hermann Hesse which has been translated in many languages.

6.11 KEYWORDS

Spiritualism	Samana
Bhakti	Sanyas
Gyana	Renunciation
Vedanta	He league
Tauism	Sangha (community)
Astangamarga	Enlightenment
Apollonian	Brahma
Dionysian	Mithya (illusory)
Rituals	Sat
Meditation	Chitta
Yoga	Ananda
Tantra	App Dipo Bhava (Be your own light)
Gyana	Knowledge
Sansara	World
Guru	Spiritual teacher
Karma	Action
Brahma	Eternal Power
Jagat	World
Mithya	Fake, illusory
Dharma	Religion duty
Sanatan	Eternal
Artha	Wealth
Kama	Lust/sex
Infinite	Endless
Sangha	Community
Cosmos	Universe
Astangmarg	Eight paths
Gldden Mean	Midle Path
Salvation	Emancipation freedom
Dukkha	Suffering
Magga	Path
Niradha	Cessation

6.12 REFERENCES

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❖ Answers of the objective question

1. C
2. A
3. D
4. B
5. A
6. B
7. B
8. D
9. C
10. D
11. D

યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ

