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Economy of Maharashtra

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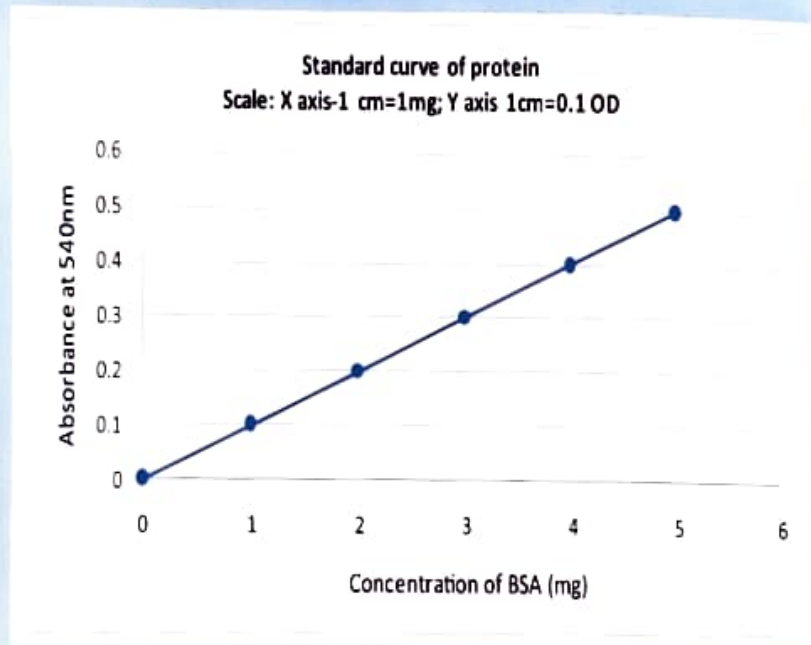


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**M.Sc.I Sem I Practical II  
(Analytical Biochemistry and Instrumentation)  
Practical Handbook**

*As per Syllabus by Sant Gadge Baba Amravati University, Amravati*



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*As per Syllabus by Sant Gadge Baba Amravati University, Amravati*

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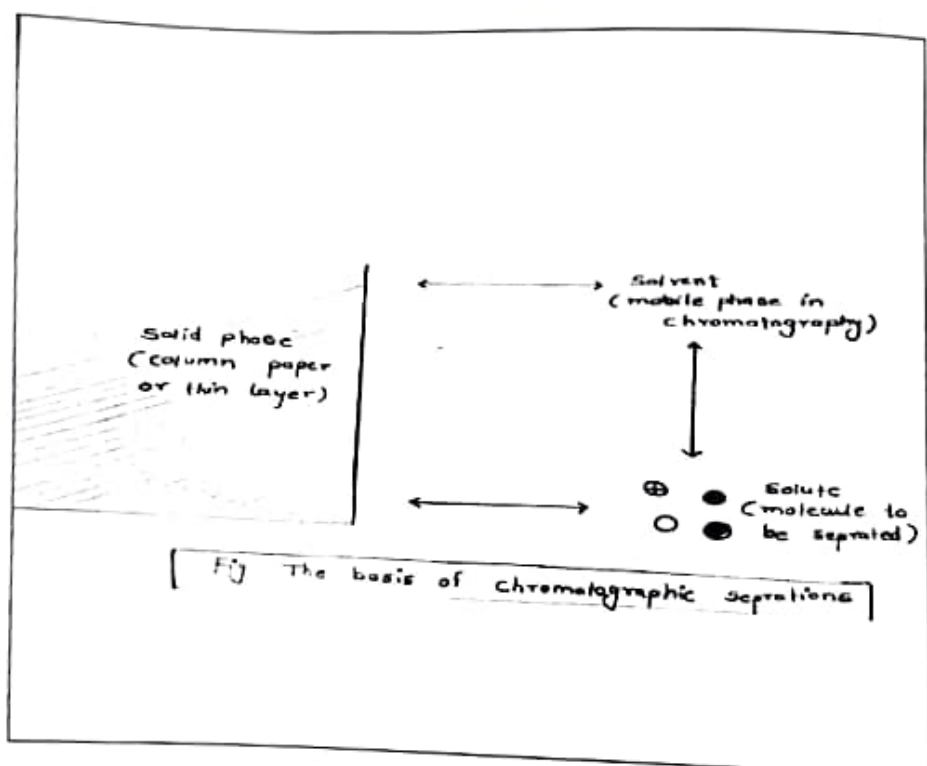
## Experiment No. 7

**TITLE:** AMINO ACID SEPARATION BY PAPER CHROMATOGRAPHY

**AIM:** - The main objective of this experiment is, by using paper chromatography to separate different amino acids from a given sample.

**INTRODUCTION:** While examining plant pigments, Russian botanist Mikhail Tsvet introduced Column chromatography in 1906. However, it was immediately evident that the approach could be used to separate many complex homogeneous mixtures into their sub-components.

Chromatography is a method for separating mixtures into their individual components. All chromatographic techniques are based on the same concept. All these techniques require a stationary phase of a solid or a solid-based liquid and a mobile phase of a liquid or a gas. The mobile phase with components of the mixture moves along the stationary phase. Depending on their affinity for the stationary and mobile phases, different components move at varying speeds. A very uniform absorbent paper material is used in the stationary phase of paper chromatography.



**The Retention factor (Rf)- also known as the retardation factor**



**Definition:** The retention factor is defined as "the ratio of the distance travelled by the solute to the distance travelled by the solvent" or "the ratio of the distance travelled by the solute to the distance travelled by the solvent"

**Formula:**

$$R_f = \frac{\text{Distance travelled by solute}}{\text{Distance travelled by solvent}}$$

**Material:**

**Apparatus:**

1. Glass beakers
2. Developing chamber
3. Petri dishes
4. Measuring cylinder
5. Whatman- filter paper
6. Capillary tubes
7. Distilled water

**Chemicals:**

1. Glacial acetic acid, n-butanol and Distilled water (1:4:5)
2. Amino acids (for example- Tryptophan and threonine)
3. Ninhydrin (1% Ninhydrin solution) reagents.

**The Solvent System and its Methods of Preparation**

1. n-butanol and water are mixed in a conical flask in 4:5 ratios and allowed to saturate for 24 hours.
2. By using a separating funnel, separate the n- butanol from the water.
3. To make a solvent system (or the mobile phase), saturated n-butanol and glacial acetic acid should mixed in a 4:1 ratio.

**Ascending paper chromatography**

In comparison to other chromatography methods, the ascending paper chromatography method has a very easy procedure.

1. Trim the chromatography paper into rectangular strips (25 cm x 7 cm). Draw a line on the paper 2 cm from the bottom with a pencil.

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## • गोषवारा:

भारत हा कृषी प्रधान देश आहे असे आजही म्हटल्या जाते पारंपारिक आणि आधुनिक शेती या दोन्ही प्रकारे शेती केल्या जाते पूर्वी लोकसंख्या कमी होती त्या वेळी पारंपारिक शेती करून उत्पान केल्या जात होते, परंतु लोकसंख्या वाढली आणि शेती वरील तान सुद्धा वाढत गेला उत्पादन वाढी साठी कृषी संशोधन होऊन नव नवीन तंत्राचा उपयोग करून उत्पादन वाढत आहे, उत्पादन वाढी साठी नवीन तंत्र, रासायनिक खाते, औषधे, आणि उत्पादन विक्री करण्यासाठी स्थापन विपणन संस्था यांचा विकास होताना दिसून येतो.

## • प्रस्तावना:

भारता मध्ये कृषी वीपणन संस्थांचा विकास मोठ्या प्रमाणात होताना दिसून येत आहे भारत कृषी क्षेत्रात प्रामुख्याने कापूस, सोयाबीन, मका, कडधान्य, तेलबिया आदी पिकांचे उत्पादन घेतले जाते हे उत्पादन घेऊन या कृषी उत्पादनाचे निर्यात

करण्यात सुद्धा भारत देश हा अग्रेसर आहे कापूस उत्पादनात भारत आणि चीन सर्व प्रथम आहे सामान्यतः विपणन या शब्दाला इंग्रजी मध्ये Market असे म्हटले जाते विपणन म्हणजे असे ठोकण ज्या ठिकाणी वस्तू व सेवा यांची खरेदी, विक्री केली जाते परंतु अर्थशास्त्रा मध्ये विपणन या शब्दाचा अर्थ वस्तूच्या उत्पादनापासून ते उपभोगापर्यंत होणार्या क्रियांचा समावेश होतो. औद्योगिक मालाच्या पुरवठ्यावर उत्पादकाचे पूर्ण नियंत्रण असते परंतु कृषी मालावर जो उत्पादक म्हणजे शेतकरी आहे त्याचे पुरवठ्यावर नियंत्रण नसते व संघटीत नसल्याने उत्पादित माल त्वरित विक्री करण्याची गरज असल्याने व्यापारी ठरवेल ती किंमत त्यास स्वीकारावी लागते उत्पादन खर्चाच्या मानाने किंमत कमी मिळाल्याने शेतकरी कर्जामध्ये आणखी खेचला जातो. ग्रामीण विकासामध्ये प्रभावी हि समस्या आहे.

- कृषी विपणन संकल्पना :

कृषी उत्पादनाशी संबंधित असणार्या प्राथमिक क्रियांचा समावेश असणारी खाजगी किंवा शासकीय व्यवसाय संस्था म्हणजे कृषी विपणन. सर्व साधारण पणे पिक वाढविणे तसेच पशु संवर्धन वाढविणे यासाठी वापरण्यात येणाऱ्या साधनांचा कृषी विपणना मध्ये समावेश होतो.

“ कृषी संदर्भातील उत्पादित केलेल्या वस्तूची एक किंवा अनेक प्रकारची विपणन कार्य करण्यासाठी उत्पादकांनी एकत्रित येऊन स्थापन संघटना म्हणजे कृषी विपणन”.

“जेव्हा कृषी उत्पादनास योग्य किंमत मिळावी म्हणून उत्पादक शेतकरी सहकार तत्वावर सहकारी संस्था कायद्यातील तरतुदीनुसार एकत्रित येऊन कृषी मालाची खरेदी विक्री करण्यासाठी संस्था स्थापन केल्या जाते आणि संस्थेची नोंदणी प्रचलित कायद्यातील पद्धतीने केली जाते. अशा सहकारी संघटनेला कृषी विपणन असे म्हणतात”.

कृषी विपणनाचे प्रकार:

कृषी उत्पादन विपणनाचे दोन भागात प्रामुख्याने वर्गीकरण केले जाते

अ. शेतमालाचा घाऊक बाजार:

खरेदी विक्री ज्या ठिकाणी मोठ्या प्रमाणात होते त्यास कृषी घाऊक बाजार असे म्हणतात या बाजाराचे आणखी तीन उपप्रकार पडतात

१. प्राथमिक घाऊक बाजार:

ग्रामीण भागामध्ये एका मुख्य ठिकाणी आठवड्यातून एक किंवा दोन वेळा बाजार भरविला जाऊन या बाजारा मध्ये पशूची खरेदी विक्री केली जाते. भारतात असे जवळ जवळ २२००० पेक्षा जास्त घाऊक बाजार आहेत

२. दुय्यम घाऊक बाजार:

यास मंदी किंवा गुंज असे सुद्धा म्हटले जाते याचे एक क्षेत्र १५ ते २० किलो मीटर एवढे असते. छोट्या बाजारातून हा शेत माल येतो. हा बाजार साधारणतः

तालुक्याच्या ठिकाणी भरतो हा व्यापार घाऊक व किरकोळ व्यापारी यांच्या माध्यमातून होत असतो

३. अंतिम बाजार :

शेतमालाची विक्री अंतिम उपभोक्त्यांना किंवा कृषी मालावर प्रक्रिया उदयोग अथवा निर्यातदारांना केली जाते. करण्यात येणारी ही विक्री अंतिम स्वरूपाची असते म्हणून यास अंतिम बाजार असे म्हणतात.

ब. शेतमालाचा किरकोळ बाजार :

किरकोळ बाजार या बाजारात खरेदी विक्री होते. गरजे नुसार खरेदी कमी जास्त करता येते. हे बाजार गोवोगावी वस्त्या वस्त्यांमध्ये आढळतात. तसेच यात्रेच्या स्वरूपात सुद्धा हा बाजार असतो.

• ग्रामीण विकास

कृषी विपणना मुळे २०१० पर्यंत जवळजवळ चार कोटी ग्राहक अंतर्भूत झाले होते भारतातील शहरी भागाचा विकास अभ्यासला तर असे दिसून येते ग्रामीण भागातील कच्चा माल शहरी भागात पोहचवण्याचे कार्य सुलभ झाले कारण पायाभूत सुविधानाचा झालेला विकास भारतात ३२०० महानगर आणि नगर वजा केलेलं असता असे दिसून येते कि जवळजवळ सहा लाख ग्राम वस्त्यांनी वसलेला आहे अश्या सर्व वस्त्या ग्रामीण बाजारपेठाणी व्यापला आहे ग्रामीण बाजारपेठांच्या विकासामुळे दळणवळण सोयी, सुधारित



राहणीमान, यात वाढ झालेली दिसून येते. हरीतक्रांती मुळे कृषी उत्पादनात वाढ झालेली आहे यातून उत्पन्नात वाढ झालेली आहे. जागतिकीकरणामुळे संपूर्ण विश्व एक बाजारपेठ लाभली असल्याने उत्पन्नात वाढ झालेली आहे यातून ग्रामीण विकासास प्रोत्साहन मिळाले आहे. ग्रामीण क्षेत्रात एकूण लोकसंखेच्या ७४% लोक राहतात शिक्षणाचा प्रसार आणि प्रसार माध्यमाचा विकासामुळे ग्रामीण भागातून मोठ्या प्रमाणात ग्राहक वर्ग प्राप्त झालेला आहे. गेल्या २५ वर्षात ग्रामीण भागात उद्योगाचे जाळे उभारले गेले असल्याने साखर, सूत, सहकारी बँक, शेती पूरक व्यवसायांचा विकास होताना दिसून येत आहे, त्याचबरोबर तंत्र ज्ञानाचा विकास कृषी क्षेत्रास वरदानच ठरला आहे यामुळे नवीन उत्पादन आणि चांगल्या दर्ज्याच्या होणे शक्य होत आहे.

अलीकडच्या काळात कृषी विपणनाचा विकास होऊन यातून ग्रामीण भागाचा विकास होताना दिसून येत आहे कृषी उत्पादनात वाढ होऊन कृषी उत्पन्नास चांगले मूल्य आणि योग्य बाजारपेठ मिळावी म्हणून कृषी विपणनाचा विकास झालेला दिसून येत आहे.

• संदर्भ ग्रंथ सूची

१. "ग्रामीण एवं कृषी विपणन डॉ. जैन कैलास पुस्तक सदन भोपाल"
२. "मिश्रा जे पी (२००५) कृषी अर्थशास्त्र साहित्य भवन प्रकाशन आग्रा"
३. "कृषी अर्थशास्त्र डॉ. नीता वाणी"
४. "ग्रामीण विपणन आणि वित्त पुरवठा, ग्रामीण विकास अभ्यासपत्रिका क्र. ५"



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## Freedom Movement in India: Spiritualism, Gandhism and Anti-Colonialism in Indian English Writing

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### ABSTRACT

The ideology, thought and writings of great men of letters shaped the great freedom movement of India. During the days of freedom struggle, several men of letters produced creative works which inspired nationalism and patriotism among people. The paper aims to examine the vision of Tagore, impact of Mahatma Gandhi and anti-colonialism in Indian English writings before and after Independence. Mahatma Gandhi is such a socio-political figure who is barely impossible for someone to forget or ignore. He influenced every aspect of human consciousness and became a source of writing in different fields like history, politics, philosophy, literature, sociology and so on. Indian English Literature echoes 'Gandhian Consciousness' both in pre-independence and post-independence period. The novelists like Mulk Raj Anand, Raja Rao, R.K. Narayan, K.S. Venkatramani, K. A. Abbas portrayed Gandhi's ideals and influence of Gandhi on Indian villages and towns. Anti-colonial nationalism is another important trend that greatly influenced literature, thought and psychology of Indian minds. The term 'anti-colonialism' is defined as the politics or an ideology aimed at ending European colonial rule in the nineteenth and twentieth century in Asian and African countries. The anti-colonial nationalism openly came out in 1857 in the struggle against colonial East India Company. However after struggle, the contemporary Indian writers in English did not represent the 1857 struggle from Indian perspective in their fiction because after the rebellion, India was directly under the control of British regime.

**Key Words:** Anti-colonialism, Spiritualism, Gandhisim, Nationalism, Patriotic Spirit, Freedom

### I. INTRODUCTION

The ideology, thought and writings of great men of letters shaped the great freedom movement of India. During the days of freedom struggle, several men of letters produced creative works which inspired nationalism and patriotism among people. The paper aims to examine the vision of Tagore, impact of

Mahatma Gandhi and anti-colonialism in Indian English writings before and after Independence.

The powerful patriotic spirit of Tagore's literary works brought him in the mainstream of the freedom struggle and earned him national wisdom. He not only gave importance on political freedom but also spiritual freedom. Tagore in his poem, "Where the mind is without fear" writes:-

*Where the mind is led by thee into ever-widening  
Thought and action into that heaven of freedom  
My father, let my country awake.*

His works generated a spirit of liberating India from colonialism. He was on a poetic mission to save India from slavery. His works ignited passion and united people to dedicate them to the national struggle. He opposed the partition of Bengal along communal lines and hated the idea of division of his beloved state. He advocated for Swadeshi, composed soul – stirring songs, addressed meetings and led protest marches.

Tagore suggested the people of country to get freedom on humanitarian grounds. “It is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity”. He opposed the ideas of nationalism initiated from West. Tagore gifted to India her national anthem. The song generated a sense of national unity during the days of freedom struggle which made India stronger than before. He was a seer and national builder and his contribution of his songs to the national freedom was immense.

## II. GANDHISM

Mahatma Gandhi is such a socio-political figure who is barely impossible for someone to forget or ignore. He influenced every aspect of human consciousness and became a source of writing in different fields like history, politics, philosophy, literature, sociology and so on. Indian English Literature echoes ‘Gandhian Consciousness’ both in pre-independence and post-independence period. M.K. Naik comments, Indian writing in English Literature of the Gandhian age was inevitably influenced by these (the then political and social) epoch-making developments in Indian life.

The novelists like Mulk Raj Anand, Raja Rao, R.K. Narayan, K.S. Venkatramani, K.A. Abbas portrayed Gandhi’s ideals and influence of Gandhi on Indian villages and towns. Their writings were immensely

burdened with Gandhian idealism, life style, his teachings and anti-colonial stands. Gandhi was represented as a sage by the Indian Congress in its political campaigns. He was considered as a saintly preacher and sincere freedom worker.

Gandhiji appeared to be a part and form of literary genre and he appeared in many dramas, novels stories and poems. His social activities and idealism were democratic, rural and homogeneous in nature. He insisted on high thinking and simple living which was also reflected and highlighted by the literary English authors of the time.

R.K. Narayan’s *Waiting for the Mahatma* reflects Gandhian ideology and influence on the people of country. The hero Sriram in the novel is a blind follower of Gandhiji. He joins the freedom movement but without understanding it. Narayan goes further with Gandhi’s concept of Non-violence.

*“Before you aspire to drive the British from the country, you must drive every vestige of violence from your system... you must train yourself to become a hundred percent ahimsa soldier.”* (52)

Gandhi in the novel asked Sriram to become a non-violent soldier. He considers *‘English as the language of our rulers. It has enslaved us’* (16). He further says, *“I see before me a vast army. Every one of you has certain good points and certain defects and you must all strive to discipline yourselves before you can hope to attain freedom of our country. An army is always in training and keeps itself in good shape by regular drill and discipline. We, the citizens of this country, are all soldiers of a non-violent army, but even such an army has to practice a few things daily in order to keep itself in proper condition. We have a system of our own to follow: that’s “Ram Dhun”, spinning of the “Charakha” and the practice of absolute truth and non-violence* (17)

Jagan, the hero of R.K. Narayan’s *‘Vendor of Sweets’* considers himself as a staunch Satyagrahi, spins the Charakha regularly, and identifies himself with

achieving Nirvana like Buddha by following the principles of Gandhism.

Mulk Raj Anand came under the influence of Mahatma Gandhi and that's why he shifted himself from Blooms-bury to Sabarmati. Bakha in Anand's *Untouchable* is introduced before Gandhism in the end as redemptions from the social evils of untouchability and casteism. His life becomes tolerable after listening to the speech of Gandhiji.

Raja Rao's novel *Kanthapura* echoes Gandhiji's Swadeshi, anti-colonial protests, and need of eradication of social evils like untouchability, casteism, women backwardness and wine drinking. The coolies cry out; "*Mahatma Gandhi Ki Jai*" .... And further "*Gandhi Mahatma Ki Jai*" as a source of inspiration, strength and will power. Moorthy, the central character echoes Gandhian mission.

So Moorthy goes from house to house, and from younger brother to elder brother, and from elder brother to the grandfather himself, and what do you think? He even goes to potter's quarter and the weavers' quarters and the Sudra quarter .... *We said to ourselves, he is one of these Gandhi men who say there is neither caste nor clan nor family, and yet they pray like us and they live like us. Only they say too, one should not marry early, one should allow widow to take husbands and a Brahmin might marry a pariah and a pariah a Brahmin.* (15)

Gandhiji is portrayed as Lord Krishna in the novel. He is considered to be 'a saint, the Mahatma, a wise man and a soft man'. All the village folk irrespective of their class distinction came upto the temple and swore the oath unanimously to serve the country "*My master, I shall spin a hundred yards of yarn per day, and shall practice ahimsa, and I shall seek for the blessings of the Mahatma and the gods, and they rose and crawled back to their seats*"(81).

K.S. Venkatramani (1891-1957) well known for the Gandhian theme in his novel *Murugan, The Tiller* (1927) is in favour of Gandhian economic policies. His second novel *Kandan, The patriot: A novel of New*

*India in the Making* (1932) is about the Civil Disobedience Movement of 1930s.

K.A. Abbas's novel *Tomorrow is ours: A Novel of the India of Today* (1943) describes the issues of nationalism and untouchability through a female protagonist. Bhabani Bhattacharya's *So Many Hungers* (1947) sets in the context of Bengal famine and Quit India movement of 1942. His characters are deeply influenced by Gandhian philosophy.

It can be unmistakably said that Gandhiji introduced the national consciousness among people irrespective of class, caste and religion, not only through religious coated speeches or political campaigns but also bringing realization of the need of unity against the British to fight back freedom by observing certain social, civic, psychological and behavioural changes in society.

### III. ANTI-COLONIALISM

Anti-colonial nationalism is another important trend that greatly influenced literature, thought and psychology of Indian minds. The term 'anti-colonialism' is defined as the politics or an ideology aimed at ending European colonial rule in the nineteenth and twentieth century in Asian and African countries. The colonizers wanted to create a class of persons Indian in blood and colour, but English in taste, in opinion, in morals and in intellect in the later part of the 19th century. The class of interpreters who initiated and supported the nationalistic movement attempted to control the state bureaucracy.

The major Indian writers in English like Tagore, Mulk Raj Anand, Raja Rao, R.K. Narayan, Soshee Chandra Dutt and many others depicted the dominant themes of nationalist struggle apart from their civilizational, cultural and historical antecedents. The anti-colonial nationalism openly came out in 1857 in the struggle against colonial East India Company. However after struggle, the contemporary

Indian writers in English did not represent the 1857 struggle from Indian perspective in their fiction because after the rebellion, India was directly under the control of British regime.

The theme of anti-colonial nationalism is represented in Tagore's *Gora* (1909). Tagore's concept of nationalism doesn't ignore human quality in day-to-day social life. He believes that every Hindu should sacrifice his life for the attainment of freedom. In other writings Tagore was highly critical to those who are eager and hungry to gain political power without taking the masses together. His another book *The Home and the World* set on the same frame of ideas expresses the various facets of the anti-colonial nationalist struggle in India against the colonial regime. He suggested of nationalism on humanitarian ground instead of nation. "*It is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity*". He opposed the ideas of the nationalism imitated from West.

Soshee Chunder Dutt (1824-86) was an early Indian writer in English and a radical anti-colonialist in his writings. His work *Shunkur* is the fictional representation of the resistance of 1857 struggle against colonial power. He has denounced the British occupation of India and in this novel he has provided an alternative myth to justify Indians' rebellion against the British imperial government. His another novel *The Young Zamindar* (1883) also depicts the anti-colonial feelings in various parts of India.

#### IV. SPIRITUALISM

Bankim Chandra Chattopadhyaya (1838-94) also influenced the idea of Indian religious and secular nationalism through his writings. He uses religion as a powerful tool to raise the people against colonial rulers. He asserted that the idea of western nationalism reinforced the spiritual values of Indian

nationalism. His novel *Anandmath* inspired many people to sacrifice their lives for the struggle of Independence which was banned by the British regime.

#### V. CONCLUSION

Tagore's broader idea of nationalism in term of spiritualism and anti-colonialism, Mahatma Gandhi's non-violence, truth, Satyagraha and ideologies and the note of anti-colonialism are the central themes that get focused in the Indian writing in English during pre-independence and post-independence period. These ideas are chiefly related to freedom in Indian context.

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# Patriotism in World's Literature in English



## **Editors**

**Dr. Rupesh P. Rede**

**Dr. Rajesh G. Maske**

**Dr. Manohar A. Wasnik**



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**Aadhar Publications, Amaravati**

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**Nationalism and Socialism Portrayed in Indian English  
Novels**

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Abstract

History of Indian writing in English significantly accounts the emerging new rich genre in India the novel, which was adopted by the 20th century Indian writers. Indian writers had their native languages, yet writing in English was a product of their colonial encounter and diasporic constructions. In addition, the nationalistic movements for independence during the 20th century, which brought in political and social changes, also brought forth changes in the themes of Indian writers. Therefore, nationalism and socialism were the major issues, which were being dealt with to portray and present the real scenario of India in the colonial and postcolonial times. The contributors to this new literary genre are the Indo-Anglican writers, most famous being—Raja Rao, Mulk Raj Anand and R.K Narayan. Therefore, the aim of this paper is to explore how English language of the colonial rulers became a language of the Indian writers, who were writing about their native land and people and India of the colonial period using the colonial language.

Key Words

Nationalism, colonialism, freedom movement, passive resistance, mutiny

Nationalism or loyalty towards nation was a significant belief existing in the minds of the people of India till the 1800s or Bengali Renaissance. In India, nationalism as a concept is connoted with love and passion for the “motherland”, which has been the idea since ancient times. It could be said that in India, nationalism has its emergence from religion. The similar idea is delivered in Bankim Chandra Chatterjee’s Anandamath or The Abbey of Bliss (1882) and Dharmatattva (1888). Eventually what has happened is that the concept of nationalism changed with the rise of British colonialism in India. Hence, we can also say that the challenge of Imperial rule produced India’s nationalism.

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However, the concept of nationalism which people had in mind during the colonial times is said to be influenced by modern ideas. It was not only about patriotism and passion for the country, but also a struggle for freedom and protecting and claiming one's own identity.

The historical context of India defines the nationalistic sentiments of the people. India's struggle for independence against the British colonial powers could be the main cause behind the rise of modern nationalism. However, how and when the Indian nationalists adopted the new idea of modern nationalism is important to understand.

Bankim Chandra Chatterjee's composition "Vande Mataram", hailing or personifying the motherland "India" as the "mother" or "Goddess" gives a vivid description of the conception of India as a nation or motherland. For Bankim Chandra, nationalism was a policy for Indians to rely on their own strength in terms of generating national awareness, preparing the people for struggle and the self-sacrifice required for such struggle, and curtailing their dependence on the government as an agency for promoting general welfare.

Significantly, the modern concept of 20th century nationalism was different from the 19th century. The advent of the modern form of nationalism in India is elaborated in Rabindranath Tagore's "Nationalism in West" and "Nationalism in India", in his book, *Nationalism* (1917).

Peter Robb, in his essay, "A history of India" comments that imperial nation states and anti-colonial resistance have modern nationalism in common and both identified people by culture and history having their own territory with a self-determined government. Historically, divisions existed in the society of India, like class, religion, dialect and caste. However, the struggle for Independence united the people of India, which is portrayed in the novels of the 20th century Indian Literature. Gandhi's "epic fast" was to give the "untouchables" in the society their rights and privileges. Much of Gandhi's action was to create a casteless, classless society and develop unity in the nation, which is strongly depicted in the novels of Mulk Raj Anand, R K Narayan and Raja Rao.

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India is multicultural, multilingual and has different religions. However, it has been seen that India, although being so diversified in every aspect, has been successful in uniting with the same fervor of nationalism to fight for freedom and independence.

Evidently in the history of 20th century movements, many rituals and systems were being abolished and uprooted. A more rational approach to attain freedom and liberty was advanced for during the time of colonialism.

Sabyasachi Bhattacharya, in *The Mahatma and the Poet: Letters and Debates Between Gandhi and Tagore*, shows how Tagore and Gandhi approached different national movements. For instance, Tagore being against the idea of nationalism and violence mentions in reaction to Swadeshi Movement that “*we may delude ourselves with the phrases learnt from the West, Swaraj is not our objective*”. (1) Also he expresses disagreement with the Non-cooperation Movement, where foreign goods and clothes were boycotted. According to Tagore, the struggle for India should have been without violence, moral and rational. The idea of boycotted English education and goods was not a rational approach, which Gandhi had initiated.

Nationalism, as a spirit, was always present in India as more of a religious and cultural concept than a nation. However, colonial domination with revolts and independence struggles led to the rise of nationalism. The idea of nation or nationalism may be a borrowed concept from the West; however it gave the leaders ways to achieve independence on the basis of the feeling for their own nation or country.

Looking at the history of Indian literature in English, we see that the themes of nationalism and socialism were mainly emerging in the 1930s and 1940s' novels. The new genera of “novels”, was a new literary form for Indian writers. The 1930s and 1940s was memorable both for Indian nationalism and Indian novels in English. The novels played an important role in “*embodying the radical visions of anti-colonial nationalism*” (Leela Gandhi 168). They were looking at the nation as modern from the cosmopolitan outlook and dealt with themes of social and political issues. Their aim was not only to portray the political or



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nationalistic aspects of the condition of India, but also to look at the social issues; it is during that time that India stepped into modernity and hence there was a new outlook growing towards religious orthodoxy and traditional approaches, which later prevailed in India.

*Commonwealth literature was a term literary critics began to use from the 1950s to describe literatures in English emerging from a selection of countries with a history of colonialism.* (McLeod 10). It incorporated the study of writers from the predominantly European settler communities, as well as writers belonging to those countries which were in the process of gaining independence from British rule, such as those from African, Caribbean and South Asian nations. In commonwealth literature, writers were in one way forging their own sense of national and cultural identity and trying to “transcend” into them too. *Indian writers of the early 20th century can be regarded as commonwealth writers, as commonwealth countries have almost always been contemporaneous with the development of a truly nationalist sentiment* (12).

The Indo-Anglican writers adopted the language of the colonizers to reach the West and present the real India to them; to portray their nationalism and changes that they could adopt to make a new India. G. N. Saibaba, in his essay, “Indian Colonialist Nationalism in the Critical Practice of Indian Writing in English: A Critique”, marks that “*English literature has been a powerful enterprise towards constructing a kind of Indian nationalism mediated through the interpretation of the literary works in particular ways*” (61). Saibaba also importantly comments what Srinivasa Iyengar feels is that “*English literature is the authentic tool that can represent India as a nation more than any literature of the native language*” (61). Hence most critics argue that Indian writing in English has always “portrayed” the social, political and cultural changes that have occurred in India along with Indian tradition and culture.

Although patriotism was the main theme of almost every writer before independence, their literary works had significant impact on the society. The novelists’ themes revolve around social realities that try to capture the real India in contrast to what foreign story-tellers “*who, with*

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*their limited possibilities of true experience, have seen only the surface of our way of life, failing to reach deeper into our spirit.*" (Shyam S Asnani qtd by Bhattacharya 155) It is only through these novelists that the West has tried to understand and appreciate how India thinks and feels.

### Conclusion

Here, the attempt is to explore Indo-Anglian writers and analyze the themes nationalism and socialism in their novels. Nationalism and anti-colonialism are concepts which emerged mainly during British Colonialism. In the beginning, it is analysed that how nationalism emerged, which occurred out of national movements during Independence and its idea promoted by the leaders. Moreover, interestingly, it has been found out that nationalism or religious nationalism amongst the Hindu society was present since Bengali Renaissance. Therefore, it was oppression and domination during colonialism by the British, which brought out the nationalistic aspects amongst the people of India.

Furthermore, it has been worked out that a novel, as a literary genre, has been an essential part for promoting nationalism in the people. Therefore, Indo-Anglian writers like Mulk Raj Anand, R.K.Narayan and Raja Rao promote such concepts in their writing along with socialism as a theme. After their work, critics started to analyze the 'nation' and its importance mainly in the postcolonial studies.

Mulk Raj Anand took the Anglo-Indian novel into the heart of the freedom struggle and simultaneously attempted a brutal exposure of Indian poverty and social injustice. Anand's *Untouchable* depicts the presence of Hindu caste system, which would only be eradicated by equality in the society. Raja Rao, one of the most interesting of contemporary Indian writers in English wrote *Kanthapura* as a brilliant complex narrative of the Indian struggle for freedom under Gandhi in the nineteen thirties. Rao's subsequent writings have confirmed the impression that he was a political novelist only in the sense that most Indian writers except Narayan were overtly political (and nationalist) before the Second World War. *Kanthapura* was an epic novel about India itself, an India striving for self-realization, for re-discovery. In

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Kanthapura it is the peasantry and Gandhi's 'satyagrahis', who are central and their battle is against history, Nature and the British. After an interval of some years, Raja Rao produced even more ambitious novels on India (Rao 163). R K Narayan, although not being political, depicted the people of India in his mythical place "Malgudi" in his novels. His novels like *Waiting for the Mahatma* looks at the people of real India and how they reacted to the nationalistic movements. The influence of Gandhian thought is incorporated in the vision of life that Narayan's fiction presents. All his novels, without exception, uphold traditional Indian values. Of course, these are not the values of ancient Indian tradition as it used to be in ancient India, but reoriented by the synthetic thought of Mahatma Gandhi.

It can be seen that the Gandhian thought had a deep impact in a variety of ways on the imagination of the literary writers of India, and it continues to influence some significant Indian writers even today. Especially those writing in English, learned to discover their own country not in the ancient Benaras, but in the slums of Kolkata and Bombay and in the innumerable "dunghills scattered over the land," as Gandhi described Indian villages in their poverty and dirt. The novelists in English received their sense of national identity from Gandhi's way of thinking and were inspired to write novels with greater seriousness of purpose from the thirties onward. Gandhi's thought indeed acted as a catalytic agent in the growth of fiction writing in India. It provided a wider and deeper perspective on the condition of people in the Indian society.

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# **GOLDEN ERA IN ENGLISH LITERATURE**

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Indian English poetry emerges as a powerful weapon for world society. The journey of Indian literature commences from the social reformer Raja Ram Mohan Roy who protested against the exploitation of woman and advocated the rights of press in his writings as well as actions and movements. According to M. K. Naik, "Roy wrote *A Defense of Hindu Theism* which was "the first and original publication in the history" (Naik 81). Later on Henry Derozio (1808-31) who wrote first original poetry in English was less social conscious but more patriotic. Derozio and Kashiprasad set the tone for the love of India which was followed by Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth century followed Romanticism, Victorianism. Poets like 'Meherji, A.F. Khabardar, N.B. Thadhani, Nizamath Jung, Harendra Nath Chattopadhyaya, and Ananda Acharya exploited Indian and oriental thought in the typical Indian manner'.

The second quarter of twentieth century led a rich harvest of poets like 'V.N. Bhushan, S.R. Dongerkery, T.P. Kailasam, N. Krishna Murti and A. Menezes' continued the humanistic trend while Nolini Kant Gupta, Dilip Kumar Roy, E.L. Vaswani, Nirodvaran K.D. Sethna, Nishi Kanto, and Themis carried forward the tradition of mystical poetry. 'The third quarter of 20th century has seen the further strengthening of modernist as well as new symbolist's trend'. Here the poets published from 'Writers Workshop' like, P. Lal, Kamala Das, V.D. Trivedi, Marry Erulkar, A.K. Ramanujan and several others seem to reveal significant development modernist lines in Indo-Anglian poetry'. The age from 1922 to 1947 can easily be called the age of Indianness as all the writings of this period were either glorifying the rich heritage of India or admonishing her decline, but there was no upsurge of protest in the poems of that time as the people of this period were (under



Colonialism) struggling for freedom of nation or dazzled by the light of industrial revolution. But few poets cum social reformers protested against the social evils and ills that had taken birth in the medieval age.

On linguistic level, Poets, writing English in India, emerged in a thoroughly multilingual space. English itself comprised multiple regional and class dialects, and these dialects were in turn situated in a context of multiple vernacular Indian languages and dialects. Writers such as Michael Madhusudan Dutt and Sarojini Naidu were multilingual and, with respect to language preference, were actively bilingual or trilingual, code shifting and moving between or among languages at will. For instance, Michael Madhusudan and his best friend Gour Bysack no doubt spoke Bangla (often anglicized as Bengali) with many members of their families, especially the women, but their letters to each other were written in English. From these letters, one can readily imagine that their spoken language shifted from Bangla to English to Bangla at will. Sarojini Naidu, to take a second example, was something of a linguistic prodigy, early on learning Persian to a high level and becoming lucent in Urdu, among other languages. Although she became a nationalist leader and eventually president of the Congress Party, Sarojini nonetheless insisted that her children write to her in English. Even for Rabindranath Tagore, who wrote primarily in Bangla and staunchly defended writing in Bangla on nationalist and aesthetic terms, English served more than a utilitarian purpose. Though, as a boy, he famously resisted English lessons, Tagore also spoke enthusiastically in his letters and essays of trans-creating his Bengali poems into English. He wrote to his niece about his famous English language volume *Gitanjali*, *“I simply felt an urge to recapture, through the medium of another language, the feelings and sentiments which had created such a feast of joy within me in past days.”* Evoking the traditional language of inspiration, elsewhere he declared, *“I was possessed by the pleasure of receiving anew my feelings as expressed in a foreign tongue. I was making fresh acquaintance with my own heart by dressing it in other clothes”* (Naik 60 ). Tagore and other poets—including Derozio, Manmohan Ghose, and Sarojini Naidu (who read Persian and spoke Urdu, Tamil, Telugu, Bangla, and English)—could scarcely be said to have experienced English as more foreign than other languages. But later on, there happened a great development in the attitude and poetry of Indian English poets.

The political developments also had an immediate and palpable impact on poets, especially the Afghan campaigns of the 1840s

and the revolt of 1857. English language poetry in India always included a considerable amount of topical political poetry, particularly satire, but political stresses at midcentury either were elided in favor of sentiment or led to verse meditation on political events. In 1842, for example, Honoria Lawrence wrote multiple drafts of an elegy for her brother, who had been sent to India in her care—he had proven a difficult young man but was found a commission in the army. After his death at the disastrous end of the first Afghan campaign, Lawrence drafted, but did not publish, a poem in which she attempted to come to terms with his loss. At about the same time, T. W. Smyth, who had come to India as an assistant to the Church Missionary Society, wrote a diatribe titled “On the Late Assassination of the Queen” after Victoria escaped two attempts on her life in 1842. Smyth compared his sovereign to a worm, declaring that she should grovel for her political and religious sins before the throne of God. Happily, he argued, God had spared the queen so that she might amend her ways. According to Smyth, the Afghan disaster, like the failed assassination attempts, was a warning:

*See India groaning under countless ills,  
Cathay well drug'd with opium and with blood,  
The heathen martyr'd, while the Christian kills,  
With war and havoc roaring in a lood;  
Oh! sin out-sinning persecution's sin!  
The brand of double infamy burnt in!  
Of dust,—a worm, a something, nothing now,  
---  
Then, less than nothingness—a shadow lown—  
A phantom pale with her undiadem'd brow  
Thy breath a bubble; and thy glory gone—  
Thy scepter broken—shot to dust thy throne  
Thy stewardship demanded now and done!* (Smyth 153).

A less apocalyptic view than Smyth's pervaded Mary Leslie's conflicted sonnet sequence on the revolt of 1857. Born and reared in India, with neither prospect nor evident intention of leaving, Leslie was torn by the sensational reports of violence during the revolt (known as the Mutiny or the Sepoy Rebellion). Her long sonnet sequence printed in *Sorrows, Aspirations and Legends from India* reveals her conflicted response to the violence. On the one hand, she

surprises herself by praying for divine vengeance on the rebels, and on the other she concludes that the rebellion marks a sorrowful centenary of empire, ending in “deep grief” Govin Chunder's temporizing seemed ineffectual or old-fashioned to those among his peers whom we might call proto-nationalist. One could say that Govin Chunder's edited volume,

*The Dutt Family Album* (1870), was book ended on one side by Michael Madhusudan Dutt's proto-nationalism and on the other by the more overtly nationalist poetry of Sarojini Naidu and Aurobindo Ghose, along with the subtle lyrics of Govin's daughter Toru. At midcentury, Michael Madhusudan Dutt had turned from English poetry to writing a highly stylized (even deliberately Miltonic) Bangla. He had begun the 1840s by sighing “*for Albion's distant shore*” (Naik 140). But his conventional—though fascinating—volume *The Captive Ladie* earned him little praise; it brought instead a reprimand from the Calcutta educationist John Drinkwater Bethune, who urged Michael Madhusudan to write in Bangla. Bethune opined, in the double-edged way characteristic of midcentury, that Bengal wanted its own poet: “*What we lack is a Byron or a Shelley in Bengali literature*” (61). Michael's turn to writing in Bangla anticipated the nationalist politics of language in the late nineteenth century, which suggested that to adopt literary English was in some measure to adulterate the nationalist cause. Govin Chunder Dutt's and Greece Chunder Dutt's work seemed, by the end of the century, to have missed the main current of the time—the nationalist current. After the generation of the elder Dutts, many Indian poets writing in English searched for ways to identify with or to imagine a nation, even if they did not turn to the vernacular. We can see a subtle version of such nationalism in Toru Dutt's English language poems. Toru's poems implied their nationalist themes, extolling the lotus, for example, over the conventional lowers of English poetry. Aurobindo Ghose struck an implicitly political note, writing several poems on Irish subjects that relied on comparisons between Ireland and India. Aurobindo turned from the “Hellenic” muses to the Indian goddess of poetry and learning, Sarasvat, thus cementing his nationalist loyalties, but he clearly bid a reluctant (and temporary) farewell to the classical European languages he so loved. Although these turn-of-the-century volumes of verse have their own linguistic and political timbre, they emerged from a literary marketplace in which the dissemination of poetry took place mostly through residual forms.

In the course of the long nineteenth century, the birdie

trope declined in importance, though trans-peripheral vectors retained their impact. At the end of the century, both Sarojini Naidu and Manmohan Ghose were influenced by radicalized notions of the passionate and poetic Celtic soul, which had been common in various forms at least since Matthew Arnold's *On the Study of Celtic Literature*. Sarojini understood her relationship with Arthur Symons in these terms—he was from Cornwall and she from India, she reasoned, and thus they shared an implicitly non-English passion for life and for verse. Manmohan Ghose wrote numerous poems arising from his vacations in Wales, and his brother Aurobindo is represented in this volume by early—and explicitly political—poems on Charles Stuart Parnell and the condition of Ireland. Even Rabindranath Tagore was not exempt from the longevity of the bardic harp. How else to account for Ezra Pound's improbable comparison of Tagore to the troubadours of twelfth-century Provence or Yeats's declaration that “*Tagore's work bespoke the days of Tristan, the days of oral poetry even preceding Chaucer?*” (Yeats 179). Tagore became in Pound's hands nothing less than a modern survival of the Anglo-Saxon bard.

There have been great research and criticism in the area, a great critic Sarkar points out, “*Tagore was familiar with many of these views, but all who knew the poet were aware that he was in no way indebted to them*” (117). His views were linked with the development of his own mind and spirit, and his profound understanding of India's traditional educational experience and philosophy. His activity-oriented school for village children appears to have inspired Gandhi's ideas on basic education. Tagore's influence can also be seen in the report of the Kothari Commission on Education in India. In Tagore's view, the higher aim of education was the same as that of a person's life, that is, to achieve fulfillment and completeness. There was a lesser aim that of providing the individual with a satisfactory means of livelihood, without which a person would not be able to satisfy his/her basic requirements and thus fail to achieve either of these two aims. Tagore also imagined that the limitless development of man is possible only in an environment free from any kind of bondage. Apart from the scriptures, it would seem that he was influenced by the attitudes that arose in Europe during the Renaissance and the Age of Reason.

Though some of these poems were written by British or Indian officials, these poems move us away from social discourse and into the drawing rooms and school rooms, clubs and booksellers' establishments of India and Britain. They arose from a global circulation

of texts, tropes, ideas, and arguments. And if we look at them not merely through the dyad of metropolis/colony (or, say, London/Calcutta) but trans-peripherally, we can identify the complex relations of developed and nascent nationalisms that now patrol the boundaries of literary canons. Reading these poems side by side—Kipling with Aurobindo, Kasiprasad Ghosh with Jones, Emma Roberts with Derozio—will make visible and call into question the nationalist biases of canon formation as we still experience it. *“These texts taken together allow us to ask what they once meant and how those meanings continue to shape literary endeavor”* (Shields 127).

With regards to the new trends and techniques in women's poetry there is a remarkable movement connecting the domestic with the public spheres of work. Increased metropolitan activities, sophisticated life styles, globalization, urbanized influences of pop, disco and cafe culture, Anglo-Americanization and the public and convent education of the present generation of women poets have made their poetic language, chiseled, sharp, pithy and effortless. The deconstructive strategies of narrative and conceptual frames, along with the simultaneous assimilation of pan-Indian elements have made their poetry a formidable area of study and research. Other than the skillful use of standard poetic devices, the semiotic, symbolical and metaphorical properties of language help to emphasize the feminist strategies of interrogation. The fissures and fragments of post-modern life are questioned and reflected in the highly experimental diction. The problems of sociological vis-à-vis literary politics, of gender inequities of marginalization and sub-humanization of women, of their social and artistic exclusion and of the dominant need for inclusion and democratization, all contribute towards the distinctive character of this poetry. For the first time, mapping out new terrains the poetry of such Indian women poets bring forth the suppressed desires, lust, sexuality and gestational experiences. This new poetry in new forms of new thematic concerns of contemporary issues has changed the course of human civilization as the country entered the new millennium. As such, it does not remain isolated from the global trends and can be corroborated by the fact that it has incorporated itself the manifestations of the feminist movements that swept through Europe, America, Canada, and Australia since 1960s. At the same time in India appeared the poetry of Kamla Das, Eunice de Souza, Mamta Kalia, Tara Patel, Imtiaz Kalia, Gauri Deshpande, Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D'Souza, Sujata Bhatt etc.

Menka Shivadasni's poetry holds together a private world of chaotic emotions through its logical development and its strikingly imaginative icons. Her *Nirvana at Ten Rupees* (1990) is a careful selection spanning twelve year's work. Shivdasni, a well-travelled journalist who worked for a year in Hong Kong, was one of the founding members of the Bombay Poetry Circle in 1986. In her poetry, she had anticipated many of the new characteristics of Bombay poetry as it would develop during the 1990s. Her poems can be broadly categorized under three types of skeptical attitudes which reveal the writer's preoccupation with pessimism. The first category deals with the relationship between man and God, the second, with the human predicament and the third with the women's condition. In all three cases the life has hit her so hard that the situation is desperate and pathetic and death seems to be the only escape from the generally disturbing experiences of life. Her horrors and temptations of living alone in a small flat, the anxieties of a single life which get complicated by being a woman, the sordid world of sex, drugs, broken relationship and the aftermath are portrayed in stark reality. She traces her own transition from a believer to an atheist in the very first poem of the collection, 'The Atheist's Confession.' The poem starts with nostalgia of rosy faith in the "earth god" when she "ate Prasad only after a bath" is contrasted with a later stage when "gods no longer smiled when I prayed" because she had framed her cold logic that "*They couldn't... They were of stone*" (Shields 121) and eventually comes the final word that "God didn't exist." The writer's uncertainty regarding the existence of God is further evidenced in the poems 'Are You Three' and 'Somewhere on the Streets.' The tedious nature, the sheer monotony of the modern mechanized existence is described in 'Destination' where the daily commuter's journey in the second class railway compartment is between Church gate and insanity. Another poem 'Schoolgirl No More' displays the modern women's predicament that having spent a lifetime in acquiring bookish knowledge at school, "nothing measures up to what it should. "Geography taught her the vastness of space, history not to live in the past and English Literature "That I belong nowhere. Physics, Einstein and his theory of relativity taught her to hate everything including herself. So mere acquisition of knowledge is fruitless without its moderation through contact with wisdom, seems to be the leit motif of many of Shivdasni's poems.

Moving between countries and cultures, Bhatt is concerned with the construction of the self and its relationship with memory, history and identity. While honouring the importance of her

heritage, she also seems to be striving to discover who she is; she fosters both the values of her birthplace and her Western self-confidence, but at the same time she reveals her sense of alienation in the environment of the country of her domicile. The poems, therefore, in general are marked by the twin metaphors of loss and recovery. While the loss is real in terms of spatial and temporal distance from the motherland, the recovery can only be imaginary – or at best aesthetic. It is indeed remarkable that Sujata Bhatt has not only the right idiom at her command but also a native mode to express a new consciousness. Meena Alexander's 'A House of a Thousand Doors' for instance is an Indian woman living in United States. She often hears voices of the village women she left behind. During her birthing pains in New York these women come in dream to deliver her. In a moment of this primeval pain, all barriers collapse and women come together in mutual sympathy, understanding and concern. Suniti Namjoshi directly addresses the need to legitimize lesbianism and argues that a woman's love for a woman is both natural and quite ancient. She complains that books, stories and society all collude in propagating the myths of compulsory heterosexuality and in all these versions men love women and women love men, and men ride off and have all sorts of adventures while women stay at home. In a number of poems included in her collections *Jackass* and *the Lady and Blue Donkey Fables* Namjoshi celebrates lesbian eroticism.

Indian English poetry before and independence has been a debatable topic among the critics. Critics are bifurcated into two groups on the achievement of Indian English poetry. There is group of critics like C.D. Narasimaih and V.K. Gokak who applaud the poetry of Sri Aurobindo and Sarojini Naidu, while critics like Parthasarthy and others have appreciated the poetry of post-independence era and have out rightly condemned the poetry of pre independence period. According to these critics there has been no serious poetry written before independence and this poetry was lacking the voice of protest and common mass and steeped more into 'Romanticism' or Lyricism.' B.K. Das Says, "*Post independence Indian English poetry is genuine because it is deeply felt and addressed to the whole community; Indian situations form a vital part of it*" (Das 4) In fact, these 'Indian Situations' of post-independence period which were full of struggles, sufferings, protest of new India against the age old dogmas and customs and traditions which have already lost their grace, sanction and hold on society in the medieval ages, were responsible for giving birth to 'protest'. It gained new charms in Indian English poetry after independence. Though idea of protest is not entirely new to Indian

literature, rather it has its roots in our ancient Vedic literature too.

We have sufficient instances of protest which clearly establish the fact that Indian literature has roots in some deeper layer of aware mass of India also, which later on bloomed and nurtured new roses of 'Protest' in Post independence climate. The first flower of protest blossoms after independence during 'Emergency' (1975). Prof. John Oliver Perry, a devout scholar and critic of Indian English poetry, edited *Voices of Emergency -an all India Anthology of Protest Poetry of 1975-77* in which the poems touch on universal themes which have been evoked by similar injustice and incarceration the world over. The poems of the anthology, according to David Selbourne mirror, "*the poet's fear of his own cowardice, or of the impotence of the poem; a sense of the world, and the word, befouled; the poet's cautious and sidelong glance at the tyrant, the identities of both camouflaged by metaphor, the sardonic smile of the unbowed- a untouched- mocking the pretensions of power; and plain defiance, as old as tyranny itself, but much more enduring*" (Perry: "Foreword" IX) Besides 'the poetry of emergency period of political turmoil in India presents spectacle of self discovery on the part of Indian poets as well as plays a dominant role in shaping the present form of Indian English poetry'. Thus the poetics of the emergency may be seen to have a greater validity than its politics, for now we know neither the politicians nor those who support them learned any lesson from the experiences of the emergency. K. Ayyappa Paniker seems right in this context: "*The only gain of the emergency-if anything at all of value has lasted- is perhaps this new poetics which has begun to mould the features of the poetry of the post-emergency period*" (Perry "Introduction" 3)

Although, the anthology contains poems of other Indian languages, the poems written originally in English by Jayant Mahapatra, Nissim Ezekiel, Neeraj Sinha, Melani Silgado, I.K. Sharma, G.V.J. Prasad, Nag Bhushan Patnayak, Navroz Modi, Keshav malik, H.S. Lal, Ivon Kostaka, Satyapal Julka and G.K.G. Joshi carry the theme of protest with equal gravity and poetic sensibility. After emergency, the poetics of Indian English poets entirely changed their voice, their emotions and feelings in a more enhanced, intense, precise, symbolic and effective manner. The novelty of expression, realistic imagery, symbolism lament of the loss of age old sacraments, values, cultural and moral decline, reasonless attitude and hollowness of advancement of science and technology have been the chief traits of post-independence Indian English poets. Both established and well-published poets and



less known poets have scribbled their pen in the ink of protest, yet a few contemporary poets deserve a special mention like A.N. Dwivedi, Jayant Mahapatra, Nar Deo Sharma, O.P. Bhatnagar, D.H. Kabadi, Dilip Chitre, R.C. Shukla, Arun Kolatkar, Pritish Nandy, Bibhu Padhi, Niranjana Mohanty, R.K. Singh, Keki N. Daruwala, and Baldev Mirza. A.N. Dwivedi, a major protest poet has a peculiar collection of title *Protest Poems* in which 37 poems, both new and old deal with the theme of protest in a vivid and varied manner. Dwivedi is a poet with a clear social and political vision so he says in an interview with Dr. Nilanshu K. Agarwal: *A poet should air out the pains and sufferings of the people as best as he can. Their conditions must be ameliorated. The political system has not been able to deliver goods to the deprived and the destitute. The need of the hour is to evolve a social system, on the pattern of the British Welfare Society, in which they can live honourably and work profitably. The affluent and resourceful can do a lot in establishing such a system. The poet on his part can go on highlighting their sorrow and problem in an effective manner. This is what I have been doing in my poetry.* (An Expostulatory Interview). The poems of A.N. Dwivedi are the mirror of modern life angst-ridden with corruption, bribery, falsity, communalism, casteism, political and social imbalance and other foibles of human being. Nar Deo Sharma's poems like 'Money Plant', 'Gandhism', 'Indian Rites', 'Dostoevsky My Mirror', 'Suicidal Note', 'Wife', 'Indian Widows', 'Cabaret Dancer', 'Identity of Nations' are the exploration of present day political and social world where the poet is seen protesting against the social and political evils as well as persons responsible for the downfall of its ancient glory.

R.C. Shukla is a reflective poet of protest who in most of his protest poems converses with his readers and make them equally reflective. His poems take birth in idiosyncrasies of his milieu. He accentuates dark areas of human pain, desolation, destruction, and physical afflictions around him and gives an unprejudiced critical and pictorial image of reality in totality. Shukla's poems like 'Who Can Steal the Honour of a Strumpet?', 'Why Do You Talk to Me Biblically About God,' 'Very Strange Are the Hours,' 'Preface,' 'Because of the Great Efficacy Evil Has obtained,' 'I am Better Inclined to Visit Churchyard,' and 'Nobody Can Live Without Justice' are a fine blend of emotion and consciousness with razor-edge irony and sarcasm that enhance his authenticity and sensibility. Similarly, D.H. Kabadi, a refreshing voice of Post- Independence Indian English Poetry whose collection *Pyramid Poems* has a number of social conscious poems, reveal him as a poet with a mission not to arouse feelings merely but to develop a vision and

motivate him to stand against the oppressions. Besides, women poets like Kamala Das, Gauri Deshpande, Lila Dharmraj, Malti Rao, Monika Verma, Anna Sujata Modayil, Laxmi Kannan, Rita Malhotra and Margret Chatterjee protested not only against men and their oppressions but widened their horizons and wrote considerably on the exploitations done by the other people of power and pelf. Besides poems like 'Calcutta', 'If You Must Exile Me' by Pritish Nandy; 'Dawn A Puri', 'Hunger', 'On The Death of A boy' and 'The Bride' by Jayant Mahapatra; 'Rape of Gujrat' and 'Ambulance Ride' by Dilip Chitre; 'An Old Woman,' 'Woman' and 'Suicide of Rama' by Arun Kolatkar; 'Crematorium in Adikmet', 'Hyderabad,' 'At The Ghat of Banaras,' 'Epitaph on An Indian Politician' and 'The Dark Corridors of Justice' by Shiv K. Kumar; 'Morning Walk', 'In India' and 'Toast' by Nissim Ezekiel; 'District Law Courts', 'Pestilence in 19th Century Calcutta' by Keki N. Daruwala; and 'Gandhi At A cross Road' by I.K. Sharma are some remarkable poems that are mingled with Indian sensibilities, imagination, symbols and protest in particular. The voices of protest have expanded its horizon by cutting across the linguistic barriers and various movements like Dalit movement in Maharashtra and Gujrat, Bhooki Peedi Andolan in Bengal and Bandaya movement in Karnataka articulated a silent pain of '*a section of our people relegated to the bottom of the social hierarchy for more than thirty centuries*' and laid the foundation stone of protest in their native languages. Namdeo Dhasal and Bhujang Meshram pioneered Dalit movements of poetry in Maharastra, Malay Roy Chaudhry led Hungrialist Movement in Bengali language (launched by what is known as the Hungryalist quartet i.e. Shakti Chattopadhyay, Malay Roy Choudhury, Samir Roy Choudhury and Debi Roy), Siddhilinghaiah led Dalit – Bandaya movement in Kannada Literature and Pash, a Punjabi progressive poet took lead in protest poetry in Punjabi Literature. These poets even paid heavy price for writing poetry of protest. But these poets consequently succeeded in delivering their message and sowing the seeds of protest in their reader's heart. *One Hundred Poems for Peace* is a significant anthology of poems written by teenagers expressing despair and anger, fear and sorrow, hope and compassion and even protest. One cannot but marvel at such expression fumed with protest.

Thus, Indian English Poetry that in beginning had a different doubt and discussion among scholars and thinkers but with the constant efforts of Indian English poets like Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth

century followed Romanticism, Victorianism. With the attempts of poets like Meherji, A.F. Khabardar, N.B. Thadhani, Nizamat Jung, Harendra Nath Chattopadhyaya, Kamla Das, Eunice de Souza , Mamta Kalia, Tara Patel , Imtiaz Kalia, Gauri Deshpande , Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D'Souza , Mamta Kalia, Sujata Bhatt and Ananda Acharya, now it has gripped tightly the foundation of India and has become potent medium of expression as well as flourished, nourished and advanced with Indian society and culture and lastly succeeded in vocalizing the pains, pleasures and protest of Indian mind and heart in verse-form. Now Indian English Poetry came to the stage where they can take it as a medium for bringing awareness among world society and feel proud of what they have in the form of Indian English poets.

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# **GOLDEN ERA IN ENGLISH LITERATURE**

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# **GOLDEN ERA IN ENGLISH LITERATURE**

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## Desk of Editor

It gives me immense pleasure in giving you this edited book as an academic activity. I believe that being an editor of a book; one can build a bridge between the scholars and researchers across the globe. In this modern era many more new theories have been introduced in English Literature. But if we look back in the past glorious ages, we find the Golden Era (Elizabethan Age) in English Literature which was full of renaissance. When I thought, on this topic to write an edited book to give an academic fliest to the researchers of the modern age, I felt very happy. The title of the book itself suggests how the Elizabethan Era was.

The Elizabethan Era is the period of English history associated with the reign of Queen Elizabeth I (1550-1603). The Elizabethan Era, which is generally considered one of the golden ages in English Literature, was a great boom in literature, during which such writers as Sir Philip Sidney, Edmund Spenser, Francis Bacon, Richard Hooker, Christopher Marlowe and William Shakespeare flourished. In this period distinguished English Playwright Shakespeare composed his immortal dramas. It was this time City Comedy genre developed. Theatre and poetry were the dominant forms of literature during this period.

I am thankful to our Principal Dr. Avinash Gharde and Dr. Ashok Yawale, HOD, Dept of English of Arts, Commerce & Science College, Maregaon for giving me continuous encouragement to bring out such a book. I am also thankful to Dr. N.R. Pawar, HOD Dept of Physics, Dr. P.P. Kulkarni, Dept of Commerce for supporting me.

I'm grateful to all the teachers of English who contributed their work as authors in this book. The diverse themes handled by them make this book unique. It has become an interesting reading for those who want to know about the Golden Era in English Literature.

At last but not least, I must thank to Eagle Leap Printers & Publishers Pvt.Ltd., Pune for shoeing keen interest in publishing this book and guiding me throughout the process of editing. I also thankful to all those who helped me directly or indirectly for this work.

**Dr. Dinesh A. Gundawar**

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**Abstract**

The University Wits is a phrase used to name a group of late 16<sup>th</sup> century English playwrights and pamphleteers who were educated at the universities Oxford and Cambridge. This group was become popular secular writers and create the background to the following dramas. University Wits writers mostly educated and Scholar who invented new literary devices in the contemporary literature. Following prominent writers were involved in the group John Lyly, George Peele, Thomas Lodge, Thomas Nashe, Thomas Kyd and Christopher Marlowe. The plays written by University wits had common features in their writing. There was fondness for heroic themes, such as the lives of great figures. As group then these contemporaries illustrate well the possible attitudes of an educated man of their time toward the drama. In the present chapter we will briefly discuss introduction of the University Wits and Writers of the group.

**Introduction**

University Wits is the significant group of pioneer English dramatists who wrote during the last 15 years of the 16<sup>th</sup> century and who transformed the native interlude and chronicle play with their plays of quality and diversity. The University Wits include Christopher Marlowe, Robert Green and Thomas Nash they were graduated from Cambridge University as well as Thomas Lodge and John Lyly graduates from an Oxford University. Another writer of the University Wits did not graduate from the Cambridge and Oxford was Thomas Kyd. John Lyly as a writer of this group creates the background for William Shakespeare dramas. The greatest poetic dramatist among them was Marlow, whose handling of blank verse gave the theater its

characteristic voice for the next 50 years. The drama before Shakespeare, found it full of flowering with the dramatists called the 'University Wits '. These dramatists were well educated scholars invented new literary device in the literature. They have been contributed new platform for the drama. They wrote in the closing years of the 16<sup>th</sup> century. This name of University Wits was given to them because they were nearly all educated at Oxford and Cambridge University. Wits the word is synonym for Scholar.

All the University Wits have several features in common. They had stormy career, all of them were actively associated with the theatre. They were usually actors as well as dramatists. They understood the pulse of the audience. They often worked in collaboration with each other. Their store material was also common. With these dramatists English drama reached the highest point of glory. In many ways they developed English drama. Christopher Marlow was most shining star among the University Wits. Others were Lyly, Peele, Greene, Lodge, Nash and Kyd. The university wits contributed to the formation of the romantic comedy which blossomed forth in the hands of Shakespeare. John Lyly the courtier made notable contribution to the formation of English comedy. His comedies of Peele are both satirical and humorous. His comedies are romantics as well as witty. All the members of this group coined new technique and literary devices in their drama and poetry. Here in the chapter we will discuss brief introduction of the writers of University Wits.

### **John Lyly:**

(1542- 1606) was an author considered to be the first English prose stylist to leave an enduring impression upon the language. As a dramatist Lyly occupies a peculiar position. He selected classical themes and stories for his plays. He himself was a courtier and wrote for countries. As a playwright he also contributed to the development of prose dialogue in English comedy. Lyly was educated at Magdalen College, Oxford and went to London about 1576. There he gained fame with publication of two prose romance, *Euphues: The Anatomy of wit* (1578) and *Euphues and His England* (1580), which together made him the most fashionable English writer of the 1580. *Euphues* is a romantic intrigue told in letters interspersed with general discussions on such topics as religion, love and epistolary style. Lyly's preoccupation with the exact arrangement and selection of words, his frequent use similes

drawn from classical mythology and his artificial and excessively elegant prose called 'euphuism'. The Euphuus novels introduced a new concern with form into English Prose. All of Lyly's comedies except 'The woman in the moon' were presented by the children of Paul's, a children's company that was periodically favoured by Queen Elizabeth. The performance dates of his plays are as follows *Compaspe*, *Sapho and Phao*, *Gallathea*, *The Man in the Moon*, *Midas*, *Mother Bombie*, *Love's Metamorphosis* and *Woman in the moon*. Lyly's contribution to English drama is very important. He was a comic playwright and gave shape to romantic comedy. He used suitable blank verse in his comedies. Lyly added to drama the qualities of delicacy, grace, charm and subtlety. He is well known as a originator of Euphuistic style of prose writing.

### **George Peele:**

(1556-1596) was Elizabethan dramatist who experimented in many forms of theatrical art: pastoral, history, melodrama, tragedy, folk play and pageant. Peele father was a London clerk who translated into English a play by Euripides. He later moved to London, but in 1583 he returned to Oxford to supervise the performance at Christ church of two Latin plays by the noted academic dramatist William Gager (1555-1622).

In London he became associated with Robert Green and others known as the University Wits, were attempting to make a living as professional authors and he experimented with poetry in various forms. His earliest important work is "The Arraignment of Paris" (1581-84), a mythological extravaganza written for the children of the Chapel, a troupe of boy actors and performed at court before Queen Elizabeth. The remainder of his career was devoted to writing plays for the popular stage. Four plays only remained are 'The Battle of Alcazar (1589) a tragedy, *Edward I* (1593) a chronicle history, *The Love of King David and Fair Bethsabe* (1594) a biblical tragedy and his most enduring comic romance *The Old Wives Tale* (1591-94). He also wrote commemorative poems and city pageants.

### **Thomas Lodge :**

(1557-1625) was English poet, dramatist and prose writer whose innovative versatility typified the Elizabethan Age. He is the best remembered for the prose romance 'Rosalynde' the source of William Shakespeare's 'As You Like It'. He was the son of Sir Thomas

Lodge, who was Lord Mayor of London in 1562. The younger Lodge who educated at Merchant Taylors School and Trinity College, Oxford and he studied law at Lincoln's Inn, London in 1578. Lodge earliest work was an anonymous pamphlet (1579) in reply to Stephen Gosson attack on stage plays. His next work an *Alarum Against Usurers* (1584) exposed the ways in which moneylenders lured young heirs into extravagance and debt. He then engaged in varied literary activity for a number of years. His *Scillaes Metamorphosis* (1589), an Ovidian verse fable, is one of the earliest English poems to retell a classical story with imaginative embellishments, and it strongly influenced Shakespeare's *Venus and Adonis*. Lodge's *Phyllis* (1593) contains amorous sonnets and Italian originals. In a *Fig for Momus* (1595), he introduced classical satires and verse epistles into English Literature for the first time. Aside from *Rosalynde: Euphues Golden Legacie* (1590), which provided the plot for Shakespeare's comedy, Lodge's most important romance was *A Margarite of America* (1596), which combines Senecan motives and Arcadian romance in an improbable love story between a Peruvian prince and a daughter of the king of Muscovy. His other romances are chiefly notable for the fine lyric poems scattered through them. Lodge continued to write moralizing pamphlets such as *Wits Miserie* and the *World Madnesse* (1596) and in 1594 he published two plays: *The Wounds of civill War* and *A Looking Glasse for London and England*.

### **Thomas Nashe:**

(1567-1601) was pamphleteer, poet, dramatist and author of the *Unfortunate Traveller*, or *The Life of Jacke Wilton* (1594), the first Picaresque novel in English. Nashe was educated at the University of Cambridge and about 1588 he went to London, where he became associated with Robert Greene and other professional writers. In 1589 he wrote ' *The Anatomie of Absurdittie* and preface to Greene's *Menaphon*. Both works are bold opinionated surveys of the contemporary state of writing, occasionally obscure, they are euphuistic in style and range freely over a great variety of topics. In 1589 and 1590 he evidently became a paid hack of the episcopacy in the Marprelate controversy and matched wits with the unidentified puritan, Martin. Almost all Anglican replies to martin have variously been assigned to Nashe but only an almost for a parrat (1590) has been convincingly attributed to him.

## **Thomas Kyd :**

(1558- 1594) was English dramatist who wrote 'The Spanish Tragedy' also called revenge tragedy of his days. Kyd anticipated the structure of many later plays including the development of middle and final climax. In addition he revealed an instinctive sense of tragic situation, while his characterization of Hieronimo in The Spanish Tragedy prepared the way for Shakespeare's Psychological Study of Hamlet. The son of the Scrivener, Kyd was educated at the Merchant Taylors School in London. There is no evidence that he attended the University before turning to literature. He seems to have been in service for some to have been in service for some years with a lord. The Spanish Tragedy was entered in the stationer's Register in October 1592, and the Admiral's men revived it in 1597, as apparently did the Chamberlain Men. It remained one of the most popular plays of the age and was often reprinted.

The only other play certainly by Kyd is *Cornelia* (1594), an essay in Senecan Tragedy translated from the French of Robert Garnier's academic *Cornelie*. He may also have written an earlier version of Hamlet, known to scholars as the Ur-Hamlet, and his hand has sometimes been detected in the anonymous *Arden of Feversham*, one of the first domestic tragedies, and in a number of other plays. About 1591 Kyd was sharing lodgings with Christopher Marlowe, and on May 13, 1593, he was arrested and then tortured, being suspected of treasonable activity. His room had been searched and certain "atheistical" disputations denying the deity of Jesus Christ found there. He probably averred then, in a letter, that these papers had belonged to Marlowe. That letter is source for almost everything that is known about Kyd's life. He was dead by Dec. 30, 1594, when his mother made a formal repudiation of her son's debt ridden estate.

## **Christopher Marlowe:**

Marlowe was the central Sun of the University Wits. He is the true founder of the popular English drama. His contribution to the English tragedy is very vital. His main works are *Tamburlaine*, *Dr. Faustus*, *Edward II*, *The Jew of Malta* and *The Tragedy of Dido*. With Marlowe the English drama reached the highest point of its glory. He raised the subject matter of drama to a higher level. He gave life and reality to his characters. He made the blank verse smoother and gave

unity to drama. Thus in many ways, he showed a path to Shakespeare. Thus the University Wits contributed much to the English drama. They prepared ground for drama in the spheres of comedy and tragedy they made notable contribution and prepared the way Shakespeare. Marlowe introduced the element of struggle and conflict in the tragedy. Thus, in the sphere of tragedy also, the University Wits made notable contribution and prepared the way for the dramatist to come, including Shakespeare. Heroic themes needed heroic treatment, variety, splendid description, long swelling speeches, the handling of violent incidents and emotions, all these qualities were imparted to drama by Marlowe also imparted passion, vehemence and force to drama.

### **Conclusion**

In the conclusion, we can say that these Wits contributed greatly to the history of English drama. University Wits had a fondness of introducing heroic themes in their dramas. They often took bit from the lives of great figures. They gave heroic treatment to the heroic themes. Their dramas usually had variety, splendid description and violent incidents. Their chief aim was to achieve strong and sounding lines. The best example was Marlow, who is famous for his use of blank-verse. Again, the themes, used in their dramas, were usually tragic in nature. There was lack of real humor in their dramas. The only exception was Lyly. The group of University Wits was able to unite the classical conception of the drama and enthusiasm of the popular dramatists. Beside, Contribution to the field of drama, the University Wits in general and Lyly in particular contributed a lot for the development of prose. His plays prepared a way of Shakespeare's 'A Mid-summer Night's Dream' and 'As You Like It'. Lyly is best known his romantic for prose work 'Euphues' that gave English language Euphuistic style. Thus, in the arena of drama and prose the University Wits played a major role.

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