

IV SEMESTER BA/BSc POETRY—STUDY MATERIAL

ALL THE WORLD;S A STAGE-----William Shakespeare

1.What is referred to as a stage?

The world.

2.Who are the players?

Men and Women.

3.What does a man do on the stage?

He plays many parts.

4.Who in the poem has a 'shining morning face'?

School boy.

5. What is the first phase of human life?

Infant

6.What does an infant do?

Mewls and pukes in the nurse's arms.

7. What is the second phase of human life?

School boy.

8.How does a school boy go to school?

Creeping like a snail.

9.Who sighs like furnace?/ Who sings a woeful ballad?

Lover.

10. What is the third phase of human life?

Lover.

11. What is the fourth phase of human life?

A soldier.

12. What is the reputation compared to?

To bubbles

13. What would man become at the fifth phase of his life?

Judge.

14. How is man described at the sixth phase of his life?

He grows old and is reduced to a pantaloons.

15. What is second childishness?

The last phase of human life.

16. What is life compared to?

To a play of seven acts.

17. What are the seven ages referred to in the passage/

Infant, school boy, lover, soldier, judge, old and too old resembling a child.

BRIEF SUMMARY.

This is an extract from Shakespeare's 'As you like it'. In this passage, the world is compared to a stage. Life is compared to a play in seven acts. Men and women are players. The first age is of an infant. It is seen as mewling and puking in nurse's arms. Then he becomes a school boy who goes to school unwillingly. At the third phase, man longs for love. Then he struggles for fame as a soldier. In the next phase he acts like a judge quoting proverbs and modern examples. Then he becomes a pantaloon with a shrunken shank. At the end he is reduced to a child. His sensory organs fail him.

LAKSHMAN-----Toru Dutt

1. What does Seetha hear at the beginning of the poem?

A cry for help.

2. Who according to Seetha cries for help?

Rama.

3. Who is with Seetha in Rama's absence?

Lakshman.

4. What request does Seetha make to Lakshman?

To go and rescue Rama.

5. Why does Lakshman refuse to go?

He is at Rama's command and knows that nothing can happen to him.

6. How does Seetha describe Lakshman?

Quick in taking decision, honest in action and brave against all odds.

7. Who is Videhan queen?

Seetha

8. Name any two mythological beings mentioned in the poem.

Rakshasas and Danavas.

9. What 'foolish thought' does Lakshman ask Seetha to banish?

That someone could harm Rama.

10. What order did Lakshman receive from his brother?

To stay with Seetha.

11. What is Seetha's accusation?

She accuses Lakshman that he wants to have her.

12. What did Bharatha do according to Seetha?

He took away Rama's kingdom.

13. What was the impact of Seetha's words on Lakshman?

They pierced his heart./ He was deeply hurt.

14. What did Lakshman do before leaving Seetha?

He drew a magic circle around her with his arrow.

15. What did Lakshman tell Seetha before leaving her?

He told her not to cross the magic line he had drawn.

16. What purpose is Lakshman's 'magic circle' meant to serve?

It would protect her from all possible enemies.

17. Why does Lakshman 'freely forgive' Sita before leaving?

He knows that Sita is overcome by grief and fear.

18. Who is invoked by Lakshman?

The gods of the forest.

19. What does Lakshman ask the gods of the forest?

To keep her from harm.

#### BRIEF SUMMARY

The poem is based on an episode of Ramayana. In order to kidnap Sita, Ravana asks Maricha to disguise himself as a golden deer. Rama chases it to fulfil Sita's wish. While going after the deer, Rama asks Lakshmana to stay with Sita. Maricha mimics Rama and cries for help. Sita mistakes it to be Rama and asks Lakshmana to go and save him. Lakshmana senses some foul play and refuses to go. The poem brings out the conflict in Lakshmana's mind. He is in a dilemma. He cannot go leaving Sita alone and cannot stay back ignoring her appeal. He tries to convince Sita that nothing can happen to Rama. But Sita fears a threat to Rama's life and accuses Lakshmana. Lakshmana who is hurt by her words decides to go. But before leaving, draws a magic circle around her. He instructs her not to cross the line. He forgives her for he knows that she was overcome by grief and fear. He appeals to the gods of the forest to protect Sita. Finally he goes to Rama's rescue with a fearless mind.

INDIAN WEAVERS-----Sarojini Naidu

1. When does the poet make her first address to the weavers?

At dawn.

2. "Blue as the wing of a halcyon wild". Identify the figure of speech used in this line.

Simile.

3. What are the weavers weaving at break of the day?

Clothes for the new-born child.

4. What is the colour of the clothe woven for the child?

Blue

5. What kind of clothe is woven for the child?

Gay/ glittering/ lovely

6. When do the weavers weave the marriage veil of a queen?

At fall of night.

7. What kind of clothe is woven for the queen?

It is bright with purple and green colours.

8. What do the weavers weave at the fall of night?

They weave a bright marriage veil for the queen.

9. How do weavers weave the shroud?

Being serious and quiet.

10. What do weavers weave in the chill moon light?

Shroud.

11. What is the colour of the clothe woven for the dead man?

White.

12. What are the marriage veils compared to?

To the feathers of a peacock.

BRIEF SUMMARY.

The poem is symbolic. In this short poem Naidu presents the three important stages of human life. They are child-hood, adult-hood and death. In the first stanza, poet asks the weavers at dawn about the dress they are weaving. They say that they are weaving a

beautiful dress for the new-born child. Child-hood is marked by happiness. In the second stanza, she asks the weavers about the bright cloth they are weaving. They answer that they are weaving a marriage veil for the queen. The adult-hood is marked by sensual pleasures. In the final stanza, poet asks the weavers why they are seriously weaving a white piece of cloth. They say that they are weaving a white cloth to cover the dead. All the colours of life disappear in old age and death.

DEPARTMENTAL-----Robert Frost

1. What does the ant see on the table?

A dormant moth.

2. How does the ant react at the sight of the dormant moth?

He is not surprised.

3. Why was the ant not surprised at the sight of the dormant moth?

Because it was not his business.

4. Who is informed about the dormant moth?

To one whose task is to find out God./ whose task is to solve the mysteries of the world.

5. How does the poet describe the ants?

As a curious race.

6. How does an ant react to the death of another ant?

He is not impressed.

7. Who is informed about the death of Jerry McCormic?

Higher officers at the court.

8. How do ants communicate?

Through Formic

9. Who is dead?

Jerry McCormic who collects food.

10. Whose job is it to bury?

Special Janizary.

11. What is referred to as " the hive's enquiry squad?"

A group of ants assigned with the work of finding out the mysteries of the universe.

12. What is the word of the Queen?

To bring the dead ant with state honours on a sepal and embalm him after covering him with a petal.

13. How is Jerry McCormic's funeral performed?

A mortician comes and takes the position. He holds it by the middle and carries it away.

#### BRIEF SUMMARY

The poem 'Departmental' is a satire on modern departmentalization. It reads like an animal fable. An ant, assigned with a specific duty is not surprised at the sight of an unnatural monster. In an era of specialization, one does not look beyond his circle. Only the ant 'whose task is to find out God has the right to look into such matters. Poet calls the ants 'a curious race'. In modern world humans behave like ants. The death of one of the ants parallels modern man's reactions. Sense of loss is no longer present. Communication follows official process. The dead ant is methodically prepared for the burial. Death is not mourned. No one cares about the death of his fellowmen. Everything is so cut-and-dried that the onlookers turn to their own lives. Everything is seen in a matter of fact manner.

#### A PSALM OF LIFE

H.W. Longfellow

1. What does the poet say about the human soul?

The poet says that the soul is immortal. It does not perish like the body.

2. What should be our attitude to the past and to the future according to the poet?

He tells us not to trust the future. Man has to act and live in the present.

3. What according to the poet, is the purpose of our lives?

One should lead a sublime life. He has to leave behind his achievements to be an inspiration for others.

#### BRIEF SUMMARY.

"A Psalm of life" advocates optimism. The poet does not agree with those who say that life is an empty dream. He says that the soul is immortal. Life should be treated as real. We have to act on each day looking beyond tomorrow. Time passes by. Our temporary stay has to come to an end. We have to fight the battle of life. We should not trust future. We have to act in the living present. We have to leave behind us the footprints of our achievements. Our achievements should be a source of inspiration for the diseased. Poet gives a call to move forward achieving, pursuing and working hard with patience.

-----Basavesh B-----

BASAVESH B

## TUGHLAQ

Girish Karnad

Tughlaq is a historical play. It is based on the life of Sultan Muhammad Bin Tughlaq. He was a Muslim King who ruled over large parts of Northern and Central India during the 14<sup>th</sup> century. The play presents history with an artistic touch. Karnad presents history in the guise of a work of art on the grounds of existentialism. The play presents the contradictions in the personality of the Sultan. He was at once an idealist and a tyrant, a dreamer and a man of action, benevolent and cruel, devout and godless, a visionary and a bigot. The play is structured on these opposites. While dealing with history, Karnad establishes its relevance to modern times. In an interview with Rajinder Paul, Karnad said, "What struck me absolutely about Tughlaq's history was that it was most contemporary. The fact here was the most idealistic, the most intelligent king ever to come on the throne of Delhi...and one of the greatest failures too. And within a span of twenty years, this tremendously capable man had gone to pieces. This seemed to me both due to his idealism as well as shortcoming within him, such as his impatience, his cruelty, his feeling that he had the only correct answer and I felt in the early sixties India had also come very far in the same direction....the twenty year period seemed to me very much striking parallel".

### PLOT OF THE PLAY

The play is based on Mohammad-Bin-Tughlaq, who ruled over Northern and Central India during the 14<sup>th</sup> century. The main plot revolves around the political career of Tughlaq. The sub-plot deals with the story of Aziz and Azam. Tughlaq is portrayed with too many contradictions in the play. He is a dreamer and a man of action. He is benevolent and cruel. He is devout and godless. He is a poet and a politician. He is generous and a schemer. He is a visionary and at the same time a bigot.

The play begins with three commoners talking to each other in front of the chief court of justice. They express their view points on Tughlaq's administration. The old man fears Tughlaq as a threat to Islam. The young man praises Tughlaq for his reforms. The Hindu suspects Tughlaq for being favourable to Hindus. It becomes clear that the king is not trusted by his subjects. It also becomes clear that the people suspect Tughlaq for the death of his father and brother. Karnad fuses history with fiction in a remarkable way. In the opening scene he introduces us to both the plots. We are told that Vishnu Prasad, a Brahmin has filed a suit against the king. He has alleged that his land is illegally confiscated by the authorities. He claims compensation for the losses. He has filed the suit following Sultan's declaration that all are equal before the law. Kazi-i-Mumalik gives the judgement in favour of the Brahmin. He declares that the king is guilty of illegal appropriation of land. He also declares that the Brahmin should be compensated with the return of the land along with five hundred silver deenars and a job in the administration.



. Tughlaq appears on the scene to announce that he intends to shift the capital from Delhi to Daulatabad. He gives three reasons for that. Firstly, he wants the capital at the centre of his kingdom; secondly, since Delhi is on the border, it is vulnerable to foreign attack; thirdly, since Daulatabad is a Hindu city, making it the capital would strengthen the bond between the Hindus and Muslims. He invites the people to Daulatabad.

. The scene is a fine example of dramatic irony. We come to know that the man who questioned the king is not a Brahmin but a Muslim. He is Aziz a Dobhi. He manipulates the generous intentions of Tughlaq. He asks Azam, a pickpocket to join him as there is a lot of money on the way to Daulatabad.

The second scene introduces us to Tughlaq's Step-Mother. Tughlaq is happy for he has solved one of the most difficult problems in the game of chess. Step-Mother suspects some foul play. But it becomes clear that she is worried about Tughlaq who skips sleep for his ideals. Tughlaq defends himself saying that he hardly finds time to implement his schemes for the welfare of his people. Nazib and Barani enter. They talk about Sheikh-Imam-ud-din and Ain-UI-Mulk. Nazib says that Sheikh-Imam-Ud-Din is speaking against the Sultan in public. Nazib thinks that it is necessary to eliminate him. We are also told that Ain-UI-Mulk is marching on Delhi with an army of thirty thousand soldiers. Tughlaq knows that both of them are his enemies within his state. But he also knows that he cannot oppose them openly. He has his own game plan to deal with them.

The Step-Mother who suspects that Tughlaq is treading the path of cruelty, requests Barani to be with him. Barani promises that he would never leave him.

In the third scene, Sheikh-Imam-Ud-Din arrives in Delhi to address the people. But Tughlaq secretly threatens the people not to attend the meeting. He makes use of the opportunity and convinces Sheikh to go to Ain-UI-Mulk as the ambassador of peace. Sheikh agrees for the sake of Muslims. Tughlaq plays the role of a shrewd politician. He sends Sheikh dressed as himself with a platoon by his side under the leadership of Rathansingh. In the battle field, when Sheikh rises to pacify the enemy, someone from the Rathansingh's platoon blows the trumpet. The war begins. Ain-UI-Mulk's soldiers who mistake Sheikh-Imam-Ud-Din for Tughlaq kill him. The confused soldiers are chased by Mulk's army. Then the Sultan who was hiding behind the hills makes an unexpected attack. Ain-UI-Mulk flees.

Meanwhile the Amirs of Delhi, who are against Tughlaq's decision of shifting the capital to Daulatabad conspire against him. They seek the support of Shihab-Ud-Din, who was asked by the Sultan to look after Delhi in his absence. They have also sought the support of Ratansingh. They decide to kill Tughlaq at the time of prayer.

Scene six is marked by intense dramatic action. Amirs come to meet the Sultan. Sultan announces his decision of introducing copper currency. In a dramatic turn of events Amirs are dragged away by Hindu soldiers. Tughlaq stabs Shihab-Ud-Din to death. Enraged Tughlaq orders the people to leave Delhi.

Scene seven is set in a camp on the way to Daulatabad. Aziz is seen extracting money from a Hindu woman who wants see her son. The scene mirrors the cruelty of Tughlaq. Aziz is presented as a replica of Sultan.

Scene eight is set in Daulatabad. Tughlaq slowly realizes that his ideals have been dusted. We are told that the counterfeit money has ruined the economy of the state. We are also told that the disillusioned Sultan has grown cruel and obstinate. The ban on prayer is lifted. Tughlaq repents, but it sounds hypocritical. Barani's attempts to restore him back to his former self prove futile.

Aziz quits his job after reaching Daulatabad. He tries his hand at counterfeit money. He leaves it as there was lot of competition. He goes to Doab, a draught hit province, buys the land, gets the benefits of government subsidies. After getting caught he joins the soldiers, kills Ghiyas-Ud-Din who is on his way to Daulatabad. He enters the palace in the guise of Ghiyas-Ud-Din. Meanwhile, the Step-Mother gets Nazib killed. She wants Tughlaq to mend his cruel ways. But Tughlaq sentences her to death. Hundreds of people die of starvation. Barani's mother is killed in the riots. Disillusioned Tughlaq goes mad and is seen roaming in the Rose Garden. Azam who is sick of the political games tries to escape from the palace. But is brutally killed. Aziz faces Tughlaq with no sense of guilt and justifies his crimes. He asks Sultan to give him yet another opportunity. Tughlaq sends him to Deccan as an officer. Barani opposes it. But Tughlaq does not heed him. Barani leaves him to his fate and walks away.

## CHARACTERS

### MUHAMMAD TUGHLAQ

Sultan Muhammad bin Tughlaq was a Muslim King who ruled over Northern and Central parts of India during the 14<sup>th</sup> century. The play offers 'a psycho-political study of Sultan'. The play presents the contradictions in the personality of Muhammad Tughlaq. While portraying his character, Karnad follows history without distractions. The complex character of Tughlaq is brought before the audience with a unique literary touch. He was at once an idealist and a tyrant, a dreamer and a man of action, benevolent and cruel, devout and godless, a visionary and a bigot. At the beginning of the play, Muhammad is presented as a secular, just and benevolent king. He promises his people that he is for justice, equality, progress and peace. He says,

" How justice works in my kingdom----without any consideration of might or weakness, religion or creed. May this moment burn bright and light up our path towards greater justice, equality, progress and peace---not just peace but a more purposeful life".

He is an idealist. He issues many ordinances for the improvement of the administration and revenue. He wants to be a wise and liberal ruler. He adopts an idealistic approach to bring harmony between Hindus and Muslims. Being a visionary and a rationalist, he tries to

reform the administration. He fails in his mission due to the conventional attitude of the people. But his modern and rationalistic approach appeals to the youth. This is evident in the words of the young man who says,

“The country’s in perfectly safe hands- safer than any you’ve seen before.....This King now, he isn’t afraid to be human—“

It appears that Sultan practices the Islamic idea of brotherhood. In order to unite Hindus and Muslims, he abolishes the Jiziya tax and declares that Hindus and Muslims would be treated impartially and would be equal before the law. But it is sheer irony that both of them suspect him. They never trust him. In the opening scene, we hear the old man mocking at Sultan, “ he’ll turn Islam into another caste and call the prophet an incarnation of his god....” A Hindu laments, “ .....the moment a man comes along and says, ‘I know you are a Hindu, but you are also a human being’—well, that makes me nervous.”

Tughlaq is an ambitious ruler. He wants to build a state where people live happily with harmony, peace and prosperity. He is generous. But his generosity is ridiculed by people like Aziz. His benevolence is mistaken by his people as a political trick. His reforms make Muslims hate him and the Hindus suspicious.

He is a shrewd politician. This is evident in his handling of Sheikh and Ain-UI-Mulk. He is a skilled Chess player. He uses it as a tool to find solutions to complex problems. At the beginning of the second scene, we see him being jubilant, after solving the most famous problem in chess. It becomes clear that he has discovered a new strategy to deal with his two immediate enemies. He knows that he can not openly challenge either Sheikh or Ain-UI-Mulk. He cleverly manages the situation. His political intelligence is revealed in the way he gets rid off the two. He places his look alike Sheikh in front of Ain-UI-Mulk as an ambassador of peace. He murders Sheikh and forces Ain-UI-Mulk to flee. Again, he succeeds in projecting Sheik as a martyr. It is to be remembered that by killing Sheikh, he kills his own religion.

Generous, kind and benevolent Tughlaq turns out to be cruel and blood-thirsty dictator when he kills Shahabuddin. The way he executes the murder of Shahabuddin proves how callous he can become. In the process of fulfilling his ambition to build an ideal state, he travels deeper into the world of cruelty and tyranny. Like Macbeth, he challenges fate for his ambition. He kills and punishes those whom he had trusted for the sake of his ideal. His hypocrisy is surfaced when he regrets his cruel deeds. After killing Shahabuddin he asks,

“ Why must this happen, Barani? Are all those I trust condemned to go down in history as traitors? What is happening? Tell me, Barani, will my reign be nothing more than a tortured scream which will stab the night and melt away in the silence?”

Similarly, after sentencing his step-mother to death, he calls upon God,

“ God, God in Heaven, please help me. Please, don’t let go of my hand. My skin drips with blood and I don’t know how much of it is mine and how much of others. I started in your

path, Lord, why am I wandering naked in this desert now? .....Rise me. Clean me. Cover me with your Infinite mercy.”

His cruelty is aided by his crown. At the same time, his love for the power to do good for his people, causes disillusionment. He is a visionary and a dreamer charged with poetic sensibility. He dreams of a land where justice is prevailed. His greatness lies in his reforms. Abolition of Jijiya tax and Sathi system justify his zeal for reformation. But when his ideals are materialised, he becomes obstinate. Then he uses force. At the beginning of the play, he says, “ I invite you to accompany me to Daulathabad. This is only an invitation not an order.” But later on in the play, he commands, “ Every living soul in Delhi will leave for Daulatabad within a fortnight. I was too soft.....They'll only understand the whip. Everyone must leave.”

This makes his ideal world a graveyard. His attempt to clear a malady, gives birth to another malady. Torn between his illusion and reality, he turns away from prayer, trust, love, poetry, democratic discussion, wisdom and logic.

He pretends to be a true follower of Islam. He makes it mandatory for his fellow Muslims to offer prayers five times in a day. But commits patricide, fratricide and numberless murders to retain his monarchy. He kills religious and political leaders like Sheikh and Shahabuddin for his kingship. Later on he bans prayer. But after announcing death sentence on his step-mother, he becomes all the more inhuman and tries to seek refuge in prayer. Like Macbeth who repents, “ I could not say ‘Amen’. The words stuck in my throat.” He utters a pathetic cry, “ I was trying to pray but I could only find words learnt by rote, which left no echo in my heart.”

Tughlaq, who uses religion for his political ends, fails before Aziz who appears before him in the guise of Khalif's grandson. We see him roaming at night in the rose garden. The rose garden that becomes a “ rubbish dump” symbolizes the death of his dreams. His vision weakens into a nightmare. A visionary with poetic sensibility visualises his grave at an inevitable moment of disillusionment.

He fails miserably in bridging the gap between his illusion and reality that bothers him. His two major decisions, shifting the capital and introducing copper currency, fail miserably at the face of mistrust. All his idealism is shattered in the game of politics. Barani suggests, “ ....you are a learned man, your Majesty, you are known the world over for your knowledge of philosophy and poetry. History is not made only in statecraft; its lasting results are produced in the ranks of learned men. That's where you belong, your Majesty, in the company of learned men. Not in the market of corpses.” But he has gone so deeper into the world of crime that the retreat seems impossible. In the end he finds himself alone. Barani, his close companion, leaves him to his fate. At the end of the play, Tughlaq is reduced to a mere shadow of Aziz. Fatigue devours him as he surrenders to his fate.

## Aziz

Aziz's character runs parallel to the character of Tughlaq. He is a Dobhi by profession. But he is a cunning schemer. He knows the ways of the world. He is a good manipulator of the schemes of the king. At the beginning of the play, we see him disguised as Vishnu Prasad, a Brahmin whose land has been confiscated by the government. He makes use of Tughlaq's impartial attitude towards his people. Tughlaq announces that all are equal before the law. Aziz cleverly manipulates Tughlaq's decision and executes a deal with the real Vishnu Prasad. He buys his land and files a suit against the state disguising himself as Vishnu Prasad. Justice prevails and he gets his land back along with five hundred silver deenars and a job in the administration. His act mocks at the administrative system of Tughlaq. He justifies his disguise as a Brahmin. He says,

“what would happen to the King's impartial justice? A Muslim plaintiff against a Muslim king? I mean, where is the question of justice then”?

The irony is strikingly brought out through comparison and contrast between Tughlaq and Aziz. If Tughlaq is an idealist, Aziz is an opportunist. Tughlaq is a visionary, whereas Aziz is a realist. Unlike Tughlaq he is practical in his approach to life. Thereby he provides ironic parallel to Tughlaq. He defeats the lofty aims of Tughlaq by misusing them for his own ends. Being cruel and corrupt, he exposes the ills of Tughlaq's administration. If Tughlaq is a shrewd politician, Aziz is a skilled manipulator. After his first success, he thinks of making the maximum use of his position. He lures Azam by revealing his plans of making money on the way to Daulatabad.

While going to Daulatabad, he extracts money from the people even for small favours. He torments a Hindu woman. He does not allow her to see her ailing son. He knows that her Brahminic soul will not complain against another Brahmin. This scene brings out his cruelty and callousness. Coincidentally, Tughlaq too is transformed into a blood thirsty tyrant. Here Aziz emerges as a foil to Tughlaq. Karnad ironically brings out the transformation in Tughlaq through the inhuman acts of Aziz. Like Tughlaq, he too makes use of religion for his personal gains.

After reaching Daulatabad, he succumbs to the temptation of copper currency and engages himself in making counterfeit money. But as was too much of competition in it, he goes to drought hit Doab and buys some land for farming. There he makes use of the state subsidies. When discovered, runs away and joins the robbers. Then he joins the officers of the government in order to escape from the law. There he exploits the common people in the name of law. He says, “It's against the orders to insult or cause harm to Hinduism.” But on the contrary, he abuses Hindus and Hinduism for his personal gains. He speaks like an experienced politician. He mocks at politics and politicians. Yet he believes that his future is in politics. His words reflect the sinister and cunning attitude of the politicians of all ages. “First one must have power—the authority to rape. Then everything takes on meaning.” He exposes the hypocrisy of the king when he says, “One should be able to rob a man and then

to stay there to punish him forgetting robbed.” Karnad blends humour with irony when he presents Aziz with Azam. Their conversation arouses laughter but at the same time it holds a mirror to the corrupt social system.

His cruelty is reminiscent of Tughlaq’s own. He kills Ghyas-Ud-Din and dances without any dint of remorse. After killing him he gets into his robes and asks Azam “ How do I look, eh? The great-grandson of the Khalif!” In the last scene, he appears before the dejected king in the guise of Ghiyas-Ud-Din. Tughlaq and Barani bow to him. He is not shocked at the news of Azam’s death. He comments on his death as though it is yet another routine incident. He confesses that he is a dobhi. He recalls his past without any sense of guilt. He is cunning enough in portraying himself as the most devout servant of the king. Every word he utters oozes irony at its best. The scene is a fine example of dramatic irony. Tughlaq has a reason to justify his crimes. But Aziz has none. And he does not need one. He is cruelty personified. His avarice knows no bounds. He does not fear the consequences even after getting caught by Tughlaq. He defends himself and says. “I only acted according to His Majesty’s edicts.” He adds, “ I beg your Majesty to give me a chance to show my loyalty.” Tughlaq appoints him as an officer under Khusrau Malik who is in charge of Deccan. Finally Aziz emerges victorious, as Tughlaq gets defeated by his disillusionment. Aziz represents all those who took advantage of Tughlaq’s visionary schemes and fooled him

## STEP-MOTHER

The only relationship of Tughlaq that emerges from the play is of the step-mother. Even though she does not play a significant role, her presence adds meaning to the plot. She is endowed with a sense of wisdom. She is a typical mother who is worried about the wellbeing of her son. Of all the characters, she is the only one who dares to face Tughlaq. She cares for him. She is worried about him. She says, “ I was worried about your late nights. These days you never seem to go to bed at all.” Her concern for him is genuine. She is worried about his overwhelming ambition . She fears the cruel ways that he has adopted to reach his ideal. She supports him, but fails to mend him. She seeks Barani’s help to keep him in the right path. But all her attempts to guide him prove futile.

She isolates herself as Tughlaq commits patricide and fratricide. Yet she does not distance herself from him. She always tries to see the better part of him. She senses some foul play when Tughlaq speaks of the game of chess. She pleads before him to be sensible. In order to bring him back from the path of tyranny and cruelty, she gets Nazib killed. But Tughlaq has gone so deep into the ocean of blood, that retreat seems impossible. The ambitious Tughlaq does not care for any relationship. He sentences her to death for the murder of Nazib. The way her relationship with Tughlaq ends exemplifies its fragility. In the play step-mother emerges as the hidden and suppressed conscience of Tughlaq.

## NAZIB

Nazib reflects the cruelty and remorseless callousness of Tughlaq. He plays a significant role in Tughlaq's life. He acts as a catalyst in Tughlaq's life. He embodies Tughlaq's tyrannical attitude. He is in perfect contrast with Barani. He had a Hindu childhood. He gave up Hinduism for he realized that it was individualistic. He is a confidant of Tughlaq. He supports Tughlaq in his acts of crime. He says that he is a politician. He is prepared to do anything for the sake of politics. He suspects everybody including Tughlaq. When Barani tells him that people will respond to Tughlaq's courage, honesty and justice, he snubs him saying "My dear Barani, we are dealing with a political problem."

He instigates Tughlaq against Sheikh Iman-Ud-Din. He wants to get rid of Sheikh for he speaks ill of Tughlaq in public. While contradicting Barani he upholds politics above humanity. He does not believe anyone other than Tughlaq. But as the irony would have it, Tughlaq too fails to save him. His philosophy is existentialist philosophy. He believes that Islam will bring the kingdom of heaven on earth. He understands the gap between realism and idealism. This understanding makes him a political schemer. But Tughlaq reads him differently. His words contradict our as well as step-mother's understanding of him. Tughlaq says that he was advising him against violence. He also adds that he wanted him to hold back his sword for the stability of the throne. Tughlaq expresses confidence in Nazib's credibility as a politician. He says, "Nazib wasn't loyal to me; he was loyal to the throne." This is evident in the second scene where he suspects Ain-UI-Mulk.

When we are told about his death we receive it with no sense of pity. He remains on the outskirts of our sympathy. Instead, our sympathies go with the step-mother who suffers death for killing him.

## BARANI

Barani was a historian. Karnad does not distort history while portraying his character. He has provided him with a sense of sobriety, and humane temperament. He does not cross the propriety of a historian. He is the only person who stays with Tughlaq till the end. He is a witness to all that Tughlaq does. But he never influences Tughlaq directly or indirectly. He upholds courage, honesty and love throughout his life. He is contradicted by Nazib for not suspecting Ain-UI-Mulk. He does not suspect anybody. He always speaks in favour of an ideal state based on human values.

Tughlaq's Step-Mother has high regards for him. She says, "You are a sober man, Barani, level-headed and honest, and he needs friends like you.....please promise me not to leave him." He keeps up his promise till the end. When Tughlaq becomes a victim of his own disillusionment, and turns out to be a tyrant, he tries to pacify him. He tries to restore peace and humane qualities in him. But Tughlaq expresses his helplessness. He confesses, "Sweep

your logic away into a corner, Barani, all I need now is myself and my madness-madness to prance in a field bare by the scarecrow of violence.”

He does not blame Tughlaq for the death of his mother. He feels guilty for not being with her at the time of her death. He knows that she was killed in the riots. But he does not condemn Tughlaq for that. When Tughlaq asks him, “You will return to the court after the funeral, won’t you?”, he answers pathetically that he doesn’t know. This shows his disappointment in the system that he witnessed for so many years. Even though he is tormented by the concealed agony, he stands by Tughlaq. Barani, who had appreciated Tughlaq for his stand against Ain-Ul-Mulk, protests for favouring Aziz. He fears that Aziz may one day turn out to be a traitor. He cautions Tughlaq against Aziz. But Tughlaq does not heed his words. Barani’s knowledge of history and logic serve no purpose. Finally he the king to his fate saying, “I am a weak man, your Majesty. I don’t have your strength to play with violence and yet not be sucked in by it.....I ask Your Majesty’s permission to go while I’m still safe.”

To conclude,” Barani’s presence in the play offers a contrast to the poetic side of Tughlaq. His presence in the play is very significant. ....As a confidant of the king he simply observes ‘history taking place’, and as a historian-character he lends historical consciousness to the play..... Barani stands for the historical, referential, matter-of-fact observance and sobriety.”---N.S.Gundur.

## AZAM

Azam, a close associate of Aziz is a pickpocket. But unlike Aziz he is endowed with a dint of humanity. He admits that he is an ordinary pickpocket and lacks sharp intellect. Like Tughlaq he is helpless. We see him disapproving Aziz’s behaviour. But his cowardice forces him to stay with Aziz. He exhibits sheer ignorance at the beginning of the play. He is stupefied at the sight of his friend. His surprise at the schemes of Aziz is visible. His ignorance shields him against the cruelty of the world around him. But the same ignorance leads him to his fatal death.

When corrupt Aziz torments the poor Hindu woman, he sympathises with her. He pleads for mercy, “poor thing! Why don’t you let her go? The doctor may help her.” And again, when Aziz kills Ghiyas-Ud-Din he cries, “God! God! Why did I stop him? Why didn’t I let him go?” He fears that the corrupt ways of Aziz would ruin them someday. From the dramatic point of view, he provides comic relief in the play. He says that he is sick of the world. When Aziz tells him sarcastically to commit suicide, he says, “ Tried once. Went and jumped into a well. But the cold water cheered me up so much that I had a good swim and went back home. I don’t think I could try again.” He wonders why he is not like other people who till the land and raise a family. He is a simpleton. Unlike Aziz he is contented with what he is.



Karnad's craftsmanship shines in his use of Azam as the detective of Tughlaq's madness. Being sick of the dirty games of politics, he wants to run away from the palace. But Aziz tells him that the palace is the safest place for them. Azam refutes his words and asks how can he hope for safety when the Sultan himself is mad. He reveals the astonishing truth that the Sultan wanders alone in the Rose Garden digging the heaps of copper coins. Finally he becomes a victim of the brutality that he mutely witnessed throughout the play. He is killed while trying escape through the secret tunnel. And his death is received by both Aziz and the Sulthan with cold indifference.

#### WHY DOES TUGHLAQ WANT TO SHIFT THE CAPITAL FROM DELHI TO DAULATABAD?

Karnad's Tughlaq is an idealist. He is depicted as a visionary. He was a rationalist and a philosopher. His dream was to build a powerful and united nation. He wanted his people to live in peace and harmony. He is far-sighted. Therefore he announces his decision to shift the capital. He says, "this is no mad whim of a tyrant. My ministers and I took this decision after careful thought and discussion." He gives three reasons for the shift. Firstly, the empire is large and it will be ideal to have the capital at the centre. Secondly, Delhi is on the border and is vulnerable to foreign invaders. Thirdly, and most importantly, Daulatabad is a city of Hindus and its elevation to the capital would bring in harmony among the Hindus and Muslims. His motto is to have equality, progress and peace in his kingdom. He strives for a more purposeful life.

At the beginning of the play he seeks the co-operation of his people. He invites them to Daulatabad. The idealist in him thinks that his people would understand his ways. But he fails to realize that his people have no faith in him. Muslims hate him for being favourable to Hindus and Hindus doubt him for being a Muslim. Later on, when he collides with reality, he changes and orders his people to move to Daulatabad. He takes a hasty and stern step. The former idealist transforms himself into a tyrant. He says, " Every living soul in Delhi will leave for Daulatabad within a fortnight. I was too soft, I can see that now. They'll only understand the whip."

His decision proves disastrous. Many people starve to death on their way to Daulatabad. Burglary and corruption become the order of the day. Even though his decision to shift the capital was an ideal one, the execution of his plan fails miserably and causes disillusionment and death. Tughlaq's is recorded in the pages of history as the mad Tughlaq partly because of this.

#### ROSE GARDEN

Rose Garden serves as a symbol of Tughlaq's dreams. It also serves as a symbol of search and introspection. Tughlaq who is charged with a fine sense of poetic imagination has a marvellous aesthetic taste. This is evident in the way he builds the fort at Daulatabad. He is

dreamer, an idealist, a philosopher and a visionary. He dreams of an ideal state where his people would live in peace and harmony. But he is disillusioned by the wreck of his ideals. He goes mad and starts roaming in the Rose Garden. This is revealed to us by Azam who makes a futile attempt to escape from the palace. He tells Aziz that he had seen the Sultan roaming in the garden in the midst of the heaps of copper coins. He also tells him that he is mad. His pathetic state reminds us of Lady Macbeth who walks in her sleep with a candle in her hand. Tughlaq who had said "Let's be the light and cover the earth with greenery", is lost in the darkness of disillusionment. Azam tells us that he was seen digging into the heaps of copper coins while walking in the garden.

Finally the Rose Garden ends up as a "rubbish dump". It suggests the burial of Tughlaq's dreams. His dreams have lost their lustre in the never ending battle between illusion and reality. His ideal garden looked beautiful and pleasing at the beginning. But it withers away in the heat of his ambition and tyranny. The Rose Garden no longer remains a place of solace. Instead, it becomes a graveyard where his dreams are buried. The heap of coins forebode his own grave. Ironically, his dreams of prosperity and an ideal state are reduced to mere insensitive metal.

#### THE GAME OF CHESS

Girish Karnad uses 'game of chess' in his "Yayathi" and "Tughlaq" as a symbol. In both the plays, the game of chess symbolizes a political game. It helps the playwright to create a proper political atmosphere. The game of chess is introduced at the beginning of the second scene. Tughlaq, who is a seasoned player of chess boasts of saying that he has solved a longstanding problem in chess. It appears that neither the Step-Mother nor the audience succeed in understanding his words. Later on it becomes clear that he had discovered the way to eliminate his two immediate enemies- Sheikh-Imam-Ud-Din and Ain-UI-Mulk. "For him life is like a chess board where man's only aim is to win." Tughlaq moves his political pawns without ethics or morality. He goes on moving the pawns as he pleases. The game of chess exemplifies his schemes.

When Barani questions him about Shihab-Ud-Din, he answers "Forgive me, if I let you down Barani, but I must play this game my own way." Again in the third scene, we come across a similar situation in which Sheikh-Imam-Ud-Din pleads, "Don't play any more games with me." For that Tughlaq sarcastically answers, "There is no time for games." But Tughlaq never gives up playing till the end. For him all the people around him are either the players or the pawns. Barani is a historian who plays chess "with the shadows of the dead." Nazib is a politician who plays with the "pawns of blood and flesh." When Aziz shouts at Azam, Azam says with disgust "I am fed up of these games." Aziz uses Tughlaq's lofty ideals as pawns to win his game of chess. Everybody plays the game in his own way.

The game of chess helps Tughlaq to alienate himself from human relationships. It also symbolizes Tughlaq's inner isolation. His longing for isolation is effectively brought out in the sleep-walking scene. The irony is that the player himself is defeated by playing the game of ambition and insolence. -----Basavesh B

Basavesh.B

## ESSAY WRITING

The word essay is originated from Latin word 'essai' in late 15th century, meaning 'attempt'. Michel de Montaigne chose the name 'essai' to emphasise that his compositions were "attempts" to express his thoughts and experiences.

The essay is a long piece of composition on a theme or subject. It is self-contained, that is, it has a beginning, a middle and an end. The beginning usually introduces the subject in general terms. The middle of the essay develops the theme and presents the writer's thoughts on it. Then the essay is brought to a close in a suitable concluding passage.

There are three types of essays

1. Descriptive essays - that describe some object or place or person.
2. Narrative essays - narrate or report an event. The arrangement is by the order in which the events occurred.
3. Expository essays -explains a subject/ concept/term. Its aim is to inform the reader.
4. Discursive or argumentative essays – it aims at convincing the reader that the position you have taken on a subject is right, whether it is positive or negative.

Organisation of an essay

Three parts:

- Introduction
- Body
- Conclusion

The order should be

1. Introduction
2. Background /history related
3. Main concept/ theory/what the subject is about.
4. Current scenario related to it.
5. Advantages
6. Disadvantages/obstacles
7. Remedies / effects
8. Conclusion

## Six honest servants

1. Why
2. What
3. Where
4. How
5. Who
6. When

## Steps to be followed

- ❖ Select a topic in which you have an in-depth knowledge
- ❖ Brainstorm
- ❖ Use quotes, facts, examples and short sentences.
- ❖ Be clear, make paragraphs
- ❖ Be balanced, retain the unity

unity

effects of Globalisation

road safety

menace of terrorism

Environmental degradation. Hints: definition of 'development'- development and expansion of industry- industrial expansion and exploitation of nature- instances of industrial expansion

Floods in Kerala

Floods in Kodagu

G S T

Deforestation

Woman Empowerment

Topic – De monetisation.

The evening of 8<sup>th</sup> November 2016 witnessed an historical event in the economy of India. Prime Minister Narendra Modi made an unprecedented speech on National Television and announced demonetisation of 500 and 1000 rupee notes. It came to effect from the midnight of 8<sup>th</sup> November itself. This was like a bolt from the blue sky as it was least expected.

Demonetisation of currency means discontinuity of the particular currency from circulation and replacing it with a new currency. In the current context, it is the banning of the 500 and 1000 denomination currency notes as a legal tender.

The government's main objective behind demonetisation is to curb black money, to curb corruption; to stop funds flowing into illegal activities; to control escalating price rise and to make people accountable for every rupee they possess and pay income tax returns; ultimately aim at cashless society and create Digital India.

Many countries like Nigeria, Russia, North Korea, Australia, Britain have witnessed demonetisation, resulting in failure except Australia

As a background to this decision, govt. had urged people to create bank accounts and do their transaction through bank; gave a deadline for the declaration of income (Oct 30) which showed/ brought/ helped to trace huge amount of undeclared income. However, there were still many who still hoard the black money.

The demonetisation policy is being seen as a financial reform in the country but this decision is fraught with its own merits and demerits.

Merits of Demonetisation.

The demonetisation policy will help India to become corruption-free. Those indulging in taking bribe will refrain from corrupt practices as it becomes hard for them to keep their unaccounted cash. These individuals are now forced to show income and submit PAN for any valid financial transactions. Thus it puts a check on funding related to unlawful activities like terrorism. Besides that, the ban on high value currency will also curb the menace of money laundering. As income tax department can easily track and catch them. This move will also help to stop the circulation of fake currency. Because most of the fake currency put in circulation is of the high value notes and the banning of 500 and 1000 notes will eliminate the circulation of fake currency.

The demonetisation policy will not only force people to come forward and declare their income, but also to pay income tax returns for their hidden income; even though deposits up to 25 lakhs will not come under income tax scrutiny, individuals are required to submit PAN for any transaction above Rs.50000 in cash.

De merits of Demonetisation.

The announcement of the demonetisation of the currencies- 500 and 1000, has caused huge inconvenience to the common people-running to banks to deposit, to exchange, to withdraw notes. The sudden announcement and the delay in the circulation of new currency note, i.e. 2000, led to chaotic situation.

It has deeply affected business of petty vendors as well as large investors due to the cash crunch. The entire economy came to a standstill for a few days. Many poor daily wage workers are left with no jobs and their daily income has stopped because employers are unable to pay their wages.

On the other hand, government also faced many problems like bearing the burden of printing the new currency note and put into circulation. In spite of introduction of new 2000 Rest note problem persisted as transaction proved hard with such high value currency. Moreover, many people have clandestinely discarded the demonetised currency, causing loss to the country's economy.

#### Impact of Demonetisation

First and foremost, people will have lower expenditure power with which it will be hard to go for luxurious things; corruption is expected to come down drastically and in turn the tendency to accumulate money through wrong means will also come down. Slowly it will a bridge the gap between 'the have's and have-not's'. There shall be a great check on terrorist activities.

Indian economy shall flourish; things shall be cheaper, Indian currency shall get respect at the international market. However, people grapple with some difficulties for a couple of months and bear with the temporary inconvenience for a short period.

#### Conclusion

While the government is saying that there are many advantages of Demonetisation policy and are seen only in the long run; the former prime minister and a noted economist Manmohan Singh calls it as 'an organised loot and legalised plunder. We just need to wait and see who would be right, putting our fingers crossed for the best.

