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## PORTRAYAL OF CHILDLIKE INNOCENCE IN R. K. NARAYAN'S 'SWAMI AND FRIENDS'

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### Abstract

Narayan published his first novel, *Swami and Friends*, in 1935 and this novel was hailed by competent critics and scholars as a great work of art. This novel is one of the most enjoyable novels. It is a full-fledged study of child-like innocence and the hero's struggle for maturity. It portrays the life of boys in South Indian schools, and Narayan has described his personal experiences in the texture of the novel. Thus, the autobiographical element in the novel is unmistakable. We get a vivid description of the thoughts, emotions and activities of school boys. Swami is the central figure in the novel, and the action of the novel has been looked at throughout from his point of view. The plot revolves round the activities of Swami, the hero, and his friends, Mani (the Dada), Shanker, the most intelligent boy of the class, Somu, the monitor, Samuel, the short -statured, and so called the Pea, and Rajam, a late arrival, intelligent and charming, the son of the Police Superintendent. The paper deals with R.K Narayan's portrayal of childlike innocence in the novel.

**Keywords:** Childlike, innocence, portrayal, central-consciousness, attributes.

Mulk Raj Anand, R K Narayan and Raja Rao are the three great writers who have written so many novels and short stories in English. Mulk Raj Anand has been championing the cause of the oppressed and the down trodden with great vigour and conviction. He may be a propagandist; he may indulge in sermons and preaching; he may be a Gandhian or a Marxist or both; the fact, however, remains that he is a humanist who ardently believes in the sanctity of spirit, the dignity of the individual, in human equality and in the healing quality of love and affection, compassion and human tenderness. Raja Rao is a metaphysical and philosophical writer who is interested in Gandhian values of non-violence and the philosophy of the East and the West.

R K Narayan, like Mulk Raj Anand, is a prolific writer and has naturally written a large number of novels and short stories. Narayan, it is generally pointed out to us, is a powerful ironist and he is frequently compared in this respect with Jane Austen, but besides this he is also an interesting story-teller. As such, his narrative art assumes a certain kind of importance in the whole process of his artistic creation. His narrative art is a curious combination of communication and withdrawal, subjective exposition and objective commentary, meaning digression and expected concentration on details. As a novelist Narayan devotes his attention to the treatment of general human weaknesses and foibles, Malgudi life's little ironies, knots of satiric circumstances, and tragi-comedies of mischance and misdirection. Like Raja Rao, he has hardly any

opportunities of placement for the ones with a mastery of handcraft or dance forms like Gayan-Bayan. Using technological aspects these small industries can yield benefit for the unemployed. Founded on the basis of religion, satras can mend the impending crisis of morality and human values with its healing cure of spirituality. At a time when our cultural matrix dismantles with the advent of Western influences, the satras have to be wide awake for the greater cause of our nation. Embracing various governmental and non-governmental institutions it is imperative that the satras should maintain the essence of spirituality among the masses. The Satradhikars in this case have to venture such initiatives in order to confirm the unique signature of our culture and identity.

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## The Theme of Evil in Graham Greene's *The Power and The Glory*

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#### Abstract

The *Power and the Glory* is out and out a religious novel, though on the surface it presents to us a picture of confrontation between the secular authority and the Church. The scene of action in the novel is Mexico where because of a political revolution, the churches have either been converted into schools or military establishments, and religion has been banned. Most of the priests in Mexico have left the country; quite a few of them have been killed, while those who have stayed on have been compelled to repudiate religion and renounce the church. The protagonist of this novel is a priest who has managed to stay on in Mexico without repudiating religion, but who is pursued and hunted down by the forces of government. This priest goes without a name in the novel, and all that we come to know about him is that he is known as the whisky priest. Similarly, the leader of the police force pursuing the whisky priest is one Lieutenant who too goes without any name, but who is a picture of stark brutality and raw strength. The whisky priest is rather a strange and unconventional character. He suffers from many weaknesses and shortcomings, and he is very much aware of his bad habits. In the first place, he is addicted to drinking. Because of his addiction to liquor, he is known as the whisky priest. Secondly, he is guilty of having indulged, seven years ago, in a sexual act with a woman

## CHAPTER 2

### KALIDAS'S ABHIJNANASAKUNTALAM: - A CRITICAL STUDY

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#### Abstract

Kalidas is a great dramatist, a meritorious writer of epic and a lyric poet of extraordinary scope. He is the master of Sanskrit language and in his hands the language achieved a significant flexibility, becoming an instrument capable of expressing sundry moods and nuances of feeling; a language that is mellifluous and flowing, musical, uncluttered by the prolixity and verbose indulged in by many writers who imitated him. Out of three plays of Kalidas, the *Abhijnanasakuntalam* is generally regarded as a masterpiece and a marvellous work of art. It is a beautiful tale of love and romance. It moves in several worlds and touches upon different planes of consciousness. It projects a clear poetic vision; it expresses a pensive and reflective tone and there is a fairy tale element in it. Kalidas's *Abhijnanasakuntalam* consists of a Prologue and seven Acts. Kalidas, being a great poet of nature, presents Sakuntala as the child of nature, as the guardian deity of woodland. King Dushyant falls in love with her at first sight. In the beginning for the king, Sakuntala is an object of pleasure, a flower to smell and an ornament to wear. At the close of the play Dushyant sees Sakuntala as a person and knows her truly. Now for him she is a person of intrinsic beauty and not merely a beautiful object.

**Keywords:** love, object, pleasure, intrinsic beauty, harmony.

#### Introduction

Kalidas is the most radiant star in the firmament of classical Sanskrit literature. He is renowned not only for the excellence of the individual works, but also for his multi-dimensional talent. He is a great dramatist, a meritorious writer of epic and a lyric poet of extraordinary scope. He is the master of Sanskrit language and in his hands the language achieved a significant flexibility, becoming an instrument capable of expressing sundry moods and nuances of feeling; a language that is mellifluous and flowing, musical, uncluttered by the prolixity and verbose indulged in by many writers who imitated him; yet, remaining a language loaded in every rift with the rich ores of the literary and mythical allusiveness of his cultural legacy. He mingled different elements to create new genres, and his importance as an innovator in the history of Sanskrit literature is conspicuously established. For nearly two millennia, Kalidas's works have been appreciated for the exquisite craftsmanship of the verse and other qualities. The poet received ample success, reputation and affluence during his lifetime. We find no hint of dissatisfaction in his works, no sign of resentment at not receiving due recognition. Yet, we do not get any information about him, his life and the times in which that life achieved immortal power and glory.

Kalidas composed seven works: three long lyrical poems.. *Rtusamharam* (The Gathering of the Seasons), *Kumarasambhavam* (The Birth of the son), *Meghadutam* (The Cloud Messenger); three

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plays – *Malvikagnimitram* (Malvika and Agnimitra), *Vikramorvasiyam* (Urvasi Won by Valour), *Abhijnanasakuntalam* (The Recognition of Sakuntala); and an incomplete epic, *Raghuvarsam* (Raghu's Dynasty). His poems and plays are mainly based on the Vedas, the Ramayana, the Mahabharata and the Puranas.

The dramas of Kalidas are famous classics in world literature and deal with several themes such as the theme of bravery and politeness, the theme of fate and fortune, the theme of friendship, the theme of love and romance, etc. The *Malvikagnimitram* is the first drama of Kalidas. It is a drama in five acts based on a love-intrigue set on foot. It describes the love-tale of King Agnimitra and Malvika. Agnimitra is the Shunga emperor at Vidisha. He falls in love with the portrait of an exiled servant girl named Malvika. He seeks the help of his jester and plays a game of subterfuge only to have a glimpse of the new girl. When the queen comes to know her husband's intense passion for this girl, she gets indignant and has Malvika arrested, but as fate would have it, in the end she is found to be of royal birth and is accepted as one of his queens.

The play gives a graphic description of the Rajasuya sacrifice performed by Pushyamitra Shunga and a detailed exposition of a theory on music and acting.

*Vikramorvasiyam* is a Sanskrit play of five acts. It deals with the Vedic love story of King Pururavas and a fairy named Urvashi. Kalidas has derived material from the sources such as the Samvada Sukta of the Rigveda, Mahabharata and others, but he has made remarkable adaptations to make the presentation more appealing and dramatic and thus establishes his merit as a dramatist.

Once upon a time, Urvashi, who is an Apsara, left her son Risyasringa with Vibhandaka rishi to heaven and was returning from the palace of Kubera on mount Kailash. Chitralakha, Rambha and many others were accompanying Urvashi. Suddenly the demon named Keshin abducted Urvashi and Chitralakha and went in the north-east direction. Other Apsaras got extremely afraid and started crying for help. King Pururava heard the screaming of the Apsaras and came forward to rescue Urvashi and Chitralakha. Urvashi and Pururava fall in love at first sight. The nymphs were soon called back to the heaven. King Pururava tried his best to perform his royal duties effectively, but he was unable to forget Urvashi and he was pining for her love. Urvashi had taken an invisible form to look at the king and wrote a message on a birch leaf accepting her love. But as ill luck would have it, the leaf was carried off by the wind and fell at the feet of the queen Aushinari, the princess of Kashi and wife of Pururava. First of all, the queen got extremely angry, but later said that she would not interfere in the way of lovers. Before Urvashi and Pururava could come in contact with each other, Urvashi was summoned again to the heaven to perform a play. She was love-lorn, she was so smitten that she missed her cue and mispronounced her lover's name during the performance as Pururava instead of purushottama. As a punishment Urvashi was banished from heaven which was modified by Indra as until the moment her human lover laid eyes on the child that she would bear him. After a series of unwanted incidents, including Urvashi's temporary transformation into a vine, the curse was eventually lifted, and the lovers were allowed to remain together on Earth as long as Pururava lived. Kalidas added novelty and surprise in the original subject and infused fresh depth and perspective.