CHAPTER-3

THEMATIC STRUCTURE, CONTENT AND STYLE OF BOTH THE WORKS : A COMPARATIVE ASSESSMENT : A COMPARATIVE VIEW OF INDIAN POETICS ON NOVELA AND HISTORY WITH SPECIAL REFERENCE TO THEM :

(Kim and A Passage to India in the context of discussion on V.S. Naipaul)

3.1 Thematic Structure and Content: A Comparative Assessment

3.1.1 India: A Million Mutinies Now:

V.S. Naipaul (b.1932) is known for his four travelogues about India, like An Area of Darkness, Overcrowded Baracoon, India; A Wounded Civilization and India: A Million Mutinies Now. He has visited India four times with an understanding and writing about it. Although he has visited the same country, there is some difference among them. There happens to be a repetition and a variation in each of his travelogues. India: A Million Mutinies Now happens to be the biggest one, almost double the size of each one of his earlier travelogues. Its canvas is epical. Another distinct quality is Naipaul’s patient hearing of the Indian voice and his control over his own. He comments: ‘In his first visit, India was An Area of Darkness, in the second, he visualized India as layers and layers of wounds inflicted on Indian Civilization. During his third visit, he visits finds himself in Post Independence India, where life is stirring energetically.

“The India I had gone to in 1962 was like a different country.”

India: A Million Mutinies Now is quite bulky travelogue running into 520 pages of small print and to be read only at leisurely intervals and abundant details that offers a cumulative picture of Indian society. The distinct quality of this work is that author presents its theme in fictional mode and does not follow a discursive narration. When a travelogue is written in the fictional mode, it tends to become very minute, photographic and microscopic and helps the non-Indian reader to visualize the whole scene.
In this travelogue, Naipaul visits a number of places and individuals in India and records a bewildering multiplicity of voices. There is almost ‘God’s Plenty here. That is exactly, why, it becomes very difficult for the reader or critic to discern a knowledgeable pattern of ideas and theme.


Naipaul has travelled all the important centres of India like Bombay, Bangalore, Chennai, Amritsar and Srinagar representing the local cultures of those areas. To understand India, he interacts with people from varied backgrounds and groups and pluralistic voices emerge. He speaks to the leaders of Dalits and Shiv Sena in Bombay and has a glimpse of their lives. He perceives the development going on in India and the growing affluence there. Within that limited range, narration reads like a narration in a novel. A common feature noticed by V.S. Naipaul is the criminalization of Indian society.

Crime now paid well. The gangs fought like politicians for territory, and the gang wars of Bombay were in the news.²

There is also a reference to Chawl Life, which is the communal life.

Next Naipaul meets Subrato who has come to Bombay from Bengal and entered the film world by becoming a scriptwriter. He tells Naipaul some details about the production of Hindi films like scriptwriting, shooting, editing etc. Then Naipaul is taken by Nikhil to Rajan who had met Naipaul in 1962. Rajan tells him about his father, brother and his suffering and late marriage. The third chapter of the book ‘Breaking Out’ is worked out in the same technique of narration as found in the first. From Bombay Naipaul moves on to Goa for a different experience, the remote colonial consequence in independent India, observing Old Goa with its staggering of buildings, the famous Cathedral of Goa and other prominent features of the
Portuguese empire in India. Naipaul makes a very wonderful discovery rarely known to modern Indians that Caemons, the first great poet of modern Europe to write of India and Indians, knew India and Asian subcontinent:

Caemons knew Goa and East Africa, and Malaya and China, he was like Cervantes in Spain, and old adventure in imperial wars ...  

He also commented that though the history in Goa was simple and Portugal triumphed in 1509-10 A.D. The Hindu empire of Vijaynagar fell, the Moghul Empire was in glory in the North; it might have seemed that Hindu India was on the verge of extinction:

Something to be divided between Christian Europe and the Muslim World, but it had not been like that. Despite all the twists and turns, a Hindu India had grown again more complete and unified than any India in the past.

The comment is significant. Christianized Goa is somehow metamorphosized into Hinduite. From Goa he moves to Bangalore and Mysore in Karanataka unfolding the rich history of its Maharajas, Rajas and various other rulers like the King of Bijapur and other small rulers. Here he observed that there were too many rulers, too many changes of boundaries – only the ‘bare bones of dates and rulers’. The state of Karnataka was a new creation – post independent and linguistic. Before giving the account of shrine of Ayappa and the pilgrimage to that shrine and the myth given by Deviah a young man from Bangalore, Naipaul elaborates Indian myths and their remarkable value in the lives of Indians.

The land was sacred, but it wasn’t political history that made it so. Religious myths touched every part of the land outside colonial Goa. Story within story, fable within fable, that was what people saw and felt in their bones. Those were the myths about Gods and the heroes of the epics, that gave antiquity and wonder to the earth people lived on.

After covering the south western part of India consisting of Bombay, Goa and Karnataka, Naipaul moves to the south eastern part consisting of Tamil Nadu, especially Madras and meets a variety of people, observes a variety of incidents and sees a number of things, which show conflict between tradition and modernity,
Aryans and Dravidians and Brahmans indirectly showing the motion of the wheel of Indian history.

Naipaul observed the situation by remaining in the state, meeting interesting characters like Sugar, Raghavan, Sadanand Menon, the writer living in Madras, Mr. Gopalkrishnan, the proprietor of Emerald Publishers, Mr. Palani, the dominating Brahmin Kakustha, Mr. Veermani, Periyar’s philosophical heir and Bharatidasam, the atheist poet of DMK movement. While portraying intelligently the character of each of these persons mostly through their own words, Naipaul also makes observations on various customs and tradition of Indian society. In this chapter, Naipaul observes that the whole of South India is Brahmin-dominated and it is temple centric culture.

This chapter also talks about the anti-Hindu agitation in 1938. Periyar explained how Hindi was going to eliminate English and how this elimination of English would be a disadvantage for Tamil Nadu. Mention is also made of the Maoist Movement or the peasant rebellion. The Maoists basically believed in raising their voices against the zamindars who exploited the workers. Their aim was to create enmity between the workers and the landlords. They did this by telling the workers about the minimum wage and encouraging them to ask for it.

After travelling in South India, Naipaul goes to Calcutta in the north-eastern part of India where he notices certain contrastive features of British and Indian architecture. According to him British Bungalows “were well suited to the climate. But they seemed too grand for the poverty of the Indian countryside”.6

In ‘After the Battle’ Naipaul talks about the historical city of Calcutta and its socio-political cultural surroundings and the experience is again different. Here he has a different mutiny to explore. In this chapter, he revives his 1962 -memories and therefore he wrote the chapter heading ‘After the Battle’ according to him, the impact of colonialism can still be felt heavily in the architecture of the city. More than any other city it is in the buildings the avenues and squares of Calcutta that the impact of British rule could be felt. Mention is made of Brahmo - Samaj founded by the great Indian reformer and educationist Raja Ram Mohan Roy. It was a kind of purified and refined Hinduism which made an attempt at synthesizing the new learning of Europe
with the old speculative Hindu faith of the Vedas and the Upanishads. Naipaul next talks about how Shantiniketan came into existence. Naipaul in this chapter outwardly focused his attention on the steady deterioration of the city of Calcutta and the political disorder of the already partition-fractured Bengal. Naipaul’s analysis that Bengal earlier led India in great cultural and intellectual engagement and now she leads in Maostic acute class conflicts seems to be true. Naxalbari of Bengal infects the South and the West of the land in different forms of secessionistic and nihilistic misadventure,

Bengali Bhadralok culture is gone altogether.7

After travelling in Calcutta, Naipual goes to Lucknow and sees the Residency built by the Nawabs. He observes,

Lucknow was the end of the line for Muslim India.8

That is the reason chapter is named as “The End of Line”

Naipaul plunges into the cultural heritage of the Muslim in Lucknow with all its old Muslim features and cultural scenes. Muslim India had her sun set in Lucknow. Through the words of Rashid, he unraveled Indian history and expresses the sense of fear and threat that haunted the Muslims in these years:

Near the end of my time in Lucknow Rashid told me what the most worrying recent threats had been. There was the man from Bangalore who had petitioned to the court to ban the Koran in all its languages and editions in India, on the ground that the Koran preached sedition. The petition was a form of provocation and should not have taken seriously.9

Naipaul further echoes the same sense of fear that haunt the Indian Muslims:

Then there was the affair of a mosque in the town of Ayodhya, 300 miles away, which the Hindus had turned into temple. Ayodhya was important even sacred to Hindus. It was the birthplace of Lord Rama, the hero of the Ramayana and there were Hindus who said that after their invasion the Muslims had built a mosque on the site of Rama’s birthplace. With independence, Hindus wished to claim the site again.10
Naipaul talks about history of independence of the land from its earliest stage of inception. R.N. Sarkar observes in his book “India Related Naipaul: A study in art”. At Lucknow Naipaul’s contact is Rashid and original Lucknow resident, of a family that knows the very old history of Nawab’s rule of the state of Oudh and has seen the miscarriage of the mutiny, the first of its kind in India and could be called the beginning of India’s freedom movement. The Nawab culture in Lucknow is a Muslim culture Rashid is very much proud of. The culture is now lost, the Sepoy Mutiny of 1857 started from Lucknow, the defeat of Indian Army was due to internal rift, one section of the army did not support the mutiny, rather helped the British to victory.\textsuperscript{11}

In this chapter, it is seen that Rashid, Amir and Parveen view things in the past from the vantage ground of the present, the present and the past are for them personal but for Naipaul they are the two phases of Indian history and definitely constituents of a million mutinies.

The author is also keen to record the feelings of difference that Rashid had experienced after his return from Pakistan to India with which he closes the chapter:

I felt relief to be back here. That sense of belonging, which I had in India, I knew I couldn’t find anywhere else. Yet I also know that I can never be a complete person now. I can’t ignore partition. It’s a part of me. I feel rudderless. If there had been no partition I might have been a married man with all the paraphernalia of a middle class Muslim existence. But I’ve lived all my life so far as a bachelor, and it’s now too late for me to change. The creation of my psyche.\textsuperscript{12}

V.S Naipaul’s attention is shifted from Lucknow to Women’s magazines. He comments on Women’s Era and its simple contents like Bride viewing, how to behave, personal hygiene, bathing and washing the undergarments etc. Naipaul is very frank in his opinion when he says,

Simple instruction– it made for dullness, if you were on the outside.\textsuperscript{13}

He deplores the ‘unglamourous subjects’ and says,

There was nothing here to exercise the fantasy, to encourage longing. Who would ever have thought that this was the formula for a best-selling women’s magazine?\textsuperscript{14}
The same is the case with other magazines like Eve’s Weekly, Femina and Savvy, which publish sleek stories and articles on women’s personal problems and trivia. After commenting on women’s magazines, Naipaul returns to Vishwa Nath’s rage about the Indian history. His views are very realistic.

The Hindu religion is conglomeration of faiths, 500 religions or faiths. We’ve had reformist movements from the very beginning. From the dawn of civilization, we’ve had reformist movements against orthodoxy. What happens is that every reform movement degenerates into a sect—the Lingayats, the Arya Samajists, everyday. Buddha rebelled. Mahavir, the founder of the Jains, rebelled. Guru Nanak, the founder of the Sikhs, rebelled. It’s a long list. They rebelled. They rebelled and degenerated into sects, and became as orthodox as the previous orthodox people. So I didn’t put on those saffron robes and start going about to those conferences or preaching in public. I published my magazines. \(^\text{15}\)

…… The Hindus, Muslims, Sikhs, all fighting each other in India. The oldest profession is not prostitution. It is the priesthood. \(^\text{16}\)

Naipaul goes from Delhi to the Punjab, where he sees some kind of awakening. Here Naipaul talks about the terrorism in Punjab and the subsequent riots in Delhi which forms the core theme in *Pages Stained with Blood*. Naipaul opens a very important chapter in Modern Indian history. Tracing the very roots of Sikh religion, Naipaul says that it was out of anguish caused by Muslim persecution of Hindus that the Sikh religion had arisen in 1500. Naipaul notices that

Everyday the newspapers carried plain official accounts of events in the Punjab: so many killed by Sikh terrorists; so many people arrested for harbouring terrorists; so many terrorist killed by police; so many ‘intruders’ from across the Pakistan border killed. \(^\text{17}\)

The Sikh Terrorism was the part of barbarity of the country or simply the barbarity of war, according to Naipaul.

Naipaul collects several details about Sikhs, their religion, their gurus and their attitude to life. He learns a lot about Bhindranwale, who was a poor villager, who tasted political power, organized his people, occupied the Golden Temple of Amritsar and declared war on the Hindus. But The India Government could not keep quiet. Mrs. Indira Gandhi ordered the army to attack the Golden Temple, to control Bhindranwale’s terrorist activities. But later by way of wild justice, Mrs Indira
Gandhi was murdered by one of her Sikh bodyguards (i.e. Satwant Singh). Then Naipaul goes to Chandigarh and meets a few men like Gurtej Singh and Kapur Singh and learns few details about Sikh culture and life. Gurtej says that he supported the agitation for justice in Punjab. Gurtej also talks of violence done by Hindus upon the Sikhs such as burning down Gurudwara. According to him, the present suffering is linked with the past suffering. For Sikhs the prophet is the fountain head of all virtues, justice and kindness. They believe that a living god gets manifested through his prophets. Besides, they view God as liberator. Kuldip who was a staunch disciple of Bhindranwale believed that he was not a tyrant and that he only followed the principles of the Guru. Just as enmity was thrust on the Gurus, enmity was thrust on him. On being asked whether it was not contrary to the religion to store guns in the Golden Temple, Kuldip said that in Sikhism nothing was wrong with guns in the gurudwaras provided they are not used unjustly. A general feature that Naipaul notices in the Punjab is their search for humanity.

After completing his tour in the Punjab, Naipaul goes to the vale of Kashmir and stays in the same hotel, i.e. Palace Hotel in which he stayed in 1962. The hotel was the summer palace of Maharaja of Kashmir.

The house on Lake is the last chapter of the novel India: A Million Mutinies Now and it is opened significantly with his personal account of his previous tours of India and the difference of the current visit. Naipaul means his return to ‘the House on Lake’ equivalent to his return to India. Kashmir remains for him a memorable experience not because of the place but because of his association with some strange people in that particular natural setting. It is Naipaul’s “Yarrow Revisited”. Here he talks about the changes that have come about in Kashmir since his first visit in 1962.

Naipaul says that,

This new development was not the colour of mud. It was a roaring Indian bazaar of concrete and glass and new paint, hotels and shops and signboards was clean there.¹⁸

There is also this comparison between the two holy places of Hindus and Muslims- Amarnath and Mecca. He says that Mecca was not like Amarnath as everything. Talking about pollution Naipaul says that whole of India is now crowded and to cite an example he states that lakes from which one could drink water forty
years before have now become extremely polluted with the flush systems of houseboats emptying directly in them.

Naipaul concludes with praise for the history of India. He says that twentieth century restoration of India owes a lot to the figures of Raja Ram Mohan Roy and Mahatma Gandhi. He sees the freedom movement as a reflection of India’s history and civilization. Talking about the various regional mutinies Naipaul says that the layer below layer of distress and cruelty have led to such struggles. However he also maintains that even amidst these mutinies India has managed to restore its wholeness and integrity. Indeed, these mutinies are a part of the beginning of a new way for many millions, part of India’s growth, part of its restoration.

After his visit to the vale of Kashmir, Naipaul winds up his journey in India and flies back to London. He feels some difficulty in writing his travelogue on two counts: one, the content of his experience and two, the technique of organizing the amorphous experience.

The next year, in an oppressive furnished flat in South London, I began to write my book about India. I had intended to write one, but after my early weeks I had begun to give up the idea. Travel writing was new to me and I didn’t see how I could find a narrative for a book about India: I was too overwhelmed by the distress I saw. I had kept no journal, made few connected notes. But money had been spent, and book had to be written ….. After the book was written, order given to memories, narrative found, Indian emotions faced and written out – the details began to fade. The time came when I no longer read the book. 19

Thus Naipaul succeeds in giving an artistic shape to his travelling experience in India. Having perceived a conspicuous change in Indian life from his 1962 visit to the present one in 1988, he sums up his observation. He notices that India has been remade and restored to itself after its own Dark Age; that India has been lucky to have leaders like Ram Mohan Roy and Gandhi that India has a new kind of intellectual life and spirit of liberation. He is happy to see the spirit of liberation writ large on Indian life.

In the 130 years or since the Mutiny – the last 90 years of the British Raj and the first 40 years of independence begin increasingly to appear as part of the same historical period – the idea of freedom has gone everywhere in India. 20
In this travelogue, unlike in his earlier ones, Naipaul becomes a greater listener than a commenter. He has exercised his self-control and conquered his righteous anger and disgust and tried to stimulate Indians to speak for themselves so that he may understand their life, problems and predicaments from their point of view.

One broad theme that emerges in this travelogue is that despite all these countless contradictions, conflicts and million mutinies, there is a change in the Indian society in terms of education, agriculture, economics and of course, politics. The general awakening that is taking place in the Indian Psyche appreciated and admired by Naipaul. It is the voice of optimism. Paul Theroux writes:

It is literally the last word on India today, witness within witness, a chain of voices that illustrates every phase of Indian life. With a truthfulness and a subtlety that are a joy to read. Something like love enters the narrative – a real feeling for the land and its people. 21

3.1.2 Rudyard Kipling’s KIM and E.M. Forster’s A Passage to India can be referred to in the context of discussion on V.S. Naipaul: In this context of discussion on V.S. Naipaul it can be mentioned that previous to Naipaul, two other novelists– Rudyard Kipling (1865-1936), the India born writer with his novel Kim (1901) and Edward Morgan Forster (1879-1970) with his travel experience for several times on India and with his widely read successful novel A Passage to India (1924) dealt with India in these novels under the setting of the British colonialism in India. But both of them had their different angles of view in their works. Likewise Rudyard Kipling, an advocate of British Empire reflected romance and realism in his novel, the plot of which centred round the story of Kim through succession and episodes that happened in his contemporary India.

But A Passage to India of E.M. Forster stands on a different plane, much different from Naipaul’s view of India and his analysis.

Forster’s novel was published in 1924 after a lapse of six years of Amritsar shooting and Jallianwala Bagh Massacre in 1919 in colonial India. Forster’s knew India with its clashes of race, religion and colour and also the people’s anxiety under the foreign political subjugation. This compelled Forster to interpret his sympathetic and emotional human values in terms of a concrete situation taken from the
contemporary history in his *A Passage to India*. He was concerned in the novel with
human relationship – those of the ruled and the ruler, of Indian and British, of Human
beings at last, on the wider level. The book was a scrutiny of human natures, not a
political or historical analysis not under any Indian historical perspective, unaffected
by India’s struggle for self government or attainment of freedom; (though he was
personally skeptical about the dominance of British rule.) The novel was an analysis
of the psychological clash between Indians and the British. The plot hinged on the
failure of a friendship between English group of visitors and an Indian Doctor, Aziz
by name. The misunderstanding caused false accusations against Dr. Aziz whom Miss
Quested wanted to marry. This almost resulted in a miscarriage of justice, but
ultimately Aziz was set free. The theme is complicated and troubling. But the whole
novel is permeated with an atmosphere of tragic incompatibility of social contacts
between the two races – Indian ways of life being disapproved by the British. But
Forster’s sympathy and discernment against conflict of temperament and tradition in
the racial relationship is visibly evident.

Though appeared to be realistic in surface, the novel is remarkable for its
symbolic use and effect, his delicate perceptions. It has humanity and modesty, a plain
but strong sense of values and at the same time with the writer’s imaginativeness and
personal attitude. This points of difference with Naipaul’s works under discussion are
obviously visible.

3.1.3 Indira Goswami’s *Pages Stained With Blood* :

*Pages Stained With Blood* (2001) originally published as *Tej Aru Dhulire
Dhusorita Pristha* (1994) is an Assamese novel by Indira Goswami that depicts gory
anti-sikh riot in Delhi as an aftermath of the assassination of the then Indian Prime
Minister Indira Gandhi in June 1984.

It provides an illuminating account of the Delhi Sikh carnage of 1984. The anti
Sikh riot of 1984 is nowadays viewed by the Sikhs as a part of their larger history.
The operation of bluestar together with the Sikh riots of the same year (November–
December) had left behind a deep scar in the psyche of the community. A sizeable
section of the Sikhs of the twenty first century often project these two experiences of
the Delhi riot constitute a chapter of their long history of painful sufferings and need
to be remembered by the community in times of crises and difficulty. The Delhi riot is something like a ghalughara or a general massacre of the Sikhs. The word is used by the community with reference to their grotesque sufferings at the hands of the Abdali in one of his daring raids of the mid eighteenth century Punjab. In this sense the account of the Delhi riot is no longer just an autobiography of an authoress but a serious attempt at reconstructing the traumatic experiences of a minority community suffering at the hands of the majority population in an independent country. The novelette was first published nearly a decade after the tragedy. The authoress has long been in Delhi and she primarily based her narrative on the basis of newspaper reports of the period. But her personal experiences of those days might have also played an important role in the reconstruction of the past. Otherwise it would not have become so much of a lively account of the recent Sikh History. It is presented in the form of an eyewitness account supplemented by regular notes from her diary written during the period of the riot. The authoress has not only taken enough pain to go through the first hand contemporary newspaper clippings but her creative imagination has given those reports a lively discussion. It is an account of the past seeking to share the sufferings of a minority community who were then universally projected as a secessionist force in the closing decades of the last century.

The novelette projects atleast three representative Sikh characters and the authoress long knew them as a ‘part of family’ One of them is Santokh Singh who had been a three wheeler driver, the second one was Balbir Singh, a poor Kabadiwala who had deposited all his possessions to the authoress and the third one was a Sikh Baba who had suffered brutally during the partition and independence of the country 1947. In a sense the silent Sikh Baba provides a link with the Sikh sufferings of the past. As a result of his harrowing experiences of nearly forty years ago, he remains silent in the novel. And his silence carries a message which offers the Sikh sufferings of 1984 not only a background, but also offer a meaningful perspective. It seems that the many of the Sikhs of his generation had to leave behind almost everything in Pakistan. They started from a scratch during the post independence years. These victims of partition came over to India with the hope of beginning a new life and did not wish to see another holocaust in their life time. The bitter experiences of the Sikh riot of 1984 perhaps once again brought them back to those days of 1947. It was destined to give them a new ethnic identity in independent India. The fate of two other Sikhs (Balbir
Singh and Santokh Singh had been no better. Balbir Singh was untraceable after the riot while Santokh Singh was cut into pieces. Their families were uprooted and butchered. Even in the heights of their sufferings, Goswami found that Balbir Singh’s wife continued to maintain her honesty and refused to accept those boxes deposited by her husband to the authoress. There is no secret that she tried to share the pangs and sufferings of the Sikhs. She has also tried to ventilate her dissatisfaction regarding the failure of the state in extending necessary protective umbrella over them. In her opinion, the administration had a miserable record in protecting the life and property of the Sikhs representing an important minority community in the capital of a free democratic republic. During the period of riot, she found that there were ‘no policemen in sight nor any sign of the army’ coming forward in defence of the Sikh victims of Delhi. She did not take much time to realize that many of the promises announced on behalf of the government made for supporting riot victims were nothing but hollow ones. Dr. Goswami’s writings perhaps suggest that those who are primarily responsible for the sufferings of the Sikhs were all plunderers with long criminal records. She also points out that they were all outsiders with very little sympathy for the innocent Sikhs victims. The prospect of sheer pillage and loot encouraged many others to swell their ranks. In the midst of these unfortunate experiences, she made us aware of a few noble hearts who had been trying to come forward for the protection of the weak and defenceless Sikhs of Delhi.

There may be a question whether the experiences of Dr. Goswami documented in the novelette offer us an objective picture of the situation prevailing in Delhi during the days of anti-Sikh riots. This also leads to another important question of history: to what extent a historian can offer us a ‘correct’ profile of the Delhi riot. Historian’s subjective bias is always there in his or her writings. We need to remember that the creative artists would always seek to reconstruct the nature of the Sikh traumas of these days with her subjective bias.

In the recent years, there has been a major beginning in some of the universities of the West for recording similar experiences of the Sikhs of the days of the Partition (1947). The novelette in Assamese represents a significant attempt made by a non Sikh authoress in that direction. It suggests that any attempt to reconstruct the history of Sikh trauma needs to be remembered in the perspective of the
experiences of the Sikh holocaust of 1984. Dr. Goswami’s writing carried the bitter memories of these days to the readership across India. This is an interesting attempt made by a senior Assamese literary genius to know the tragic experiences of a minority community when their counterparts continued to suffer in Neili and Godhra.

3.2 Contents: A Comparative Assessment

Writers shape their world in their writing and are simultaneously shaped by the world they inhabit.22

This statement is relevant in the present analysis where Indira Goswami and V.S. Naipaul are shaped by the world they have inhabited because their writings Pages Stained With Blood and India: A Million Mutinies Now are the fiery testimonies of two different historical periods. Both the books are the record of events that have occupied a place in history and the writers themselves are the witness of these events and hence V.S Naipaul in an interview with Tarun Tejpal comments:

Writing is a process of learning. The writer writes himself into an understanding of his world and it has taken me many years and much writing to arrive at the understanding, which I now have.23

Pages Stained with Blood is the English translation of Assamese work Tez Aru Dhulire Dhusanta Pristha (1995) of Indira Goswami. The novel is based on the political violence and social unrest in the city of Delhi, in the backdrop of the communal riots that broke out in the aftermath of the then Prime Minister of India, Srimati Indira Gandhi’s assassination. The novel is in the form of a diary of the women protagonist living all alone in Delhi and the events she witnessed are the first-hand records during the riot of 1984 when she stayed in Shakti Nagar, Delhi as a faculty member of the Delhi University.

Some twenty-four Sikhs have tyres put round their necks and are burnt to death in broad daylight. Many are killed in police firing…….24

In portraying the Sikh riot she is more a historian than a novelist. In the novel four characters get prominence in the work. They are Santokh Singh, Balbir Singh, Sikh Baba and Brigadier Man Singh. Balbir Singh, a poor Kabadiwala had deposited all his precious possessions to the authoress and Sikh Baba had suffered brutally during the Partition and Independence of the country. In a sense the silent Sikh Baba
provides a link with the sufferings of the past. As a result of his harrowing experiences of nearly forty years ago, he remains silent throughout the novel. And his silence carries a message which offers the Sikh sufferings of 1984 not only a background, but also offers it meaningful perspective. The fate of Balbir Singh and Santokh Singh is no better. Balbir Singh was untraceable after the riot while Santokh Singh was cut into pieces. Their families were uprooted and butchered. Even in the height of their sufferings, Goswami found that Balbir Singh’s wife continued to maintain her all honesty and refused to accept those boxes deposited by her husband to the authoress.

A group of rowdy mourners who have come to see the body of Indira Gandhi, set fire to many houses… Three big Sikhs establishments have been looted Punjab Store, Sarder di Hatti- dry fruit store and Rawalpindi jewelers…………25

Dr. Goswami’s writing perhaps suggest that those who are primarily responsible for the sufferings of the Sikhs were all plunderers with long criminal records. She also points that they were all outsiders with very little sympathy for the innocent Sikh victims. In the midst of these unfortunate experiences, she made us aware of a few noble hearts who had been trying to come forward for the protection of the weak and defenseless Sikhs of Delhi.

Indira Goswami wrote Pages Stained With Blood and restricted herself to the unfolding of 1984 Delhi scenario. During those days she was out in the streets of Delhi and tried to support the cause of wounded Sikh women. She was teaching in Delhi University when the violence against the Sikh had occurred in Delhi. It gave her a unique opportunity of witnessing the carnage from a close perspective. Her outbursts against outrages are depicted in her original novel in Assamese Tej Aru Dhulire Dhusarita Pristha (Pages Stained With Blood 2001). It is primarily written on the basis of newspaper- clippings, personal involvement in different relief camps set up for riot- victims, official reports and secondary works. The author claims that even in the midst of her unfortunate days in Delhi, she had occasionally witnessed numerous priceless and divine glimmers of love and affection cutting across religious boundaries. Such experiences prompted her to write the novel. The interesting point is that in the long list of riot victims, she draws to a few Sikh characters. She also claims that atleast they had visited her university flat and refers to
her older links with them. The events are not presented in a chronological sequence. The novel stays away from dry statistical details of loss of human lives and property and it prefers to concentrate on the human aspects of the series of events and elaboration of the known Sikh characters.

But in *India: A Million Mutinies Now* Naipaul has depicted India comprehensively by taking a micro view of its people, their customs, habits, cultures and institutions. He has painted the pictures like a tourist guide, or a spectator – reporter or a person reflecting on what he has seen. Also like an encyclopedist, he has revealed the histories of the some states and cities and also of the women’s world in India. He has presented many voices of the narrator himself, in addition to the already recorded voices of many characters and their viewers.

The author of *Pages Stained With Blood* seeks to convey the message that it is drafted with no prior plan and therefore likely to miss an integrated storyline. It is narrated by the author in the first person. Her diary remains a mixed baggage of numerous conflicting experiences conveyed in an overlapping pattern with other details. Sometimes it refers to a few events Punjab developments. These offer her an opportunity of suggesting how the Delhi Sikh carnage was almost an integral part of the larger tragedy staged in Punjab.

The novelist being long resident of old Delhi, had a plan of writing a historical novel on the Mughals of Delhi.

…. I leave for Guwahati on 20 November, 1984, my desire to write the book on Delhi, painting in broad swathes of colour the days and lives of the Mughals and the British Raj, remaining unfulfilled and two wooden boxes of Balbir still with me, a small steady hope in a corner of my heart – may be still he will come back one day ………

With this end in view, she used to visit different parts of the city, carried a diary and took numerous notes for their subsequent incorporation in it. These visits introduced her to the cross sections of Delhi population. Of them she highlighted three persons who were Sikhs of different social background and profession. She observed them from many close ranges prior to October 1984.
The author’s interest about Punjab scenario is different from Naipaul’s interest in Punjab. Indira Goswami found nothing in support of those Sikh militants who had committed gruesome killings of innocent Hindu population of the region. At the same time she was bitter regarding the unfortunate military assault upon the Golden Temple and was convinced that every bullet directed towards it was an attack on a Sikh. It convinced her that these developments in Punjab led to many significant changes in Delhi-psyche. The community not only grew restless and angry but had a premonition that something similar would be taking place in the city.

4 June, 1984. The army has entered the Golden Temple complex. Since morning, we kept getting accounts of the exchange of bullets, punctuated by the reiterated assurance of the commanding officer that the army would succeed in flushing out the extremists without causing any damage to the Harmandir Sahib. But our suspicions only grew.

Throughout the novel, there is neither any reference to the machination of Congress politics nor the silencing of the moderate Akalis in Panjab. On the other hand, she was more engrossed with the popular appreciation of Sant Bhindrawale. It possibly carried her to the world of Sikh oral tradition and imagination where Khushwant Singh had faulted in many of his journalistic presentations.

After a brief Punjab interlude, she entered the central domain of her narrative—the Delhi scenario. Through her three representative Sikh characters, the novelist tried to outline the contemporary Sikh milieu. One of her finds was Santokh Singh Ajnavi, a young auto-driver of around 25 years. The second one was Balbir Singh, a middle-aged poor kabadiwallah. His poverty was writ large in torn rubber slipper, unclear tattered shirt and broken push–van which he used to drive since wee hours every day.

If Santokh Singh had taken the author to different parts of the city by driving his auto and patiently waited for hours together outside the university gate till her coming out in the afternoon, Balbir Singh would be taking for hours together and introduced her to the olden Delhi’s bazaar gossips. Gradually he came to regard the author his lone trustworthy person in Delhi and left with her all savings of life in two small wooden boxes lest these were lost as a result of police raid.
The last one is Nanak Singh Bhalla, popularly known as Sikhbaba in the locality. An elderly man over sixty years of age, he had almost stopped talking to anyone since he had come to know of the abduction, rape and murder of his only daughter during the tumultuous days of 1947. In spite of his personal tragedy, the author found him extremely affectionate towards Delhi slum-dwellers.

Almost towards the third part of the novel, she referred to the butchering of Sikhs. They were targeted at different places and in innumerable ways. Their properties were looted with the active support of Delhi police and some influential political leaders of the city. Their religious places were desecrated and the sacred text was burnt down.

Each of the scenes of this novel is so live and realistic that there is only a little tint of imagination in it. In this novel based on the city of Delhi, she has illustrated three kinds of life. One of this is the picture of a modern city, a busy city of Delhi developed keeping the probable growth of industry, commerce, science and technology in view. The second one is related to the ruins of Delhi—picture full of ancient and historical memories. Whereas the third one is however very terrible-Delhi with a tense environment shrouded by barbarity, inhumanity and brutality. Each aspect of this Delhi is stained with blood and dust, full of pathetic agony of man, a Delhi full of miseries.

A witness to such an inhuman incident is the family of Balveer Singh. The writer has depicted the misfortune and situation of Balveer Singh’s family after his death in the following manner.

Sonnu’s mother lifted up the cloth from his head. “All three of us cry out in shock. Both of Sonnu’s eyes are bandaged. The mother says “His eyes were pierced with a sword”.

In spite of that condition of Sonnu, Sonnu’s mother refused to keep the two boxes of Balveer. Soon after she came out of Balveer’s house, she faced one more situation. The writer has also depicted this moment sensitively.

She writes:

Suddenly a middle aged woman falls on her knees before me and clasps my legs. She pleads, “Please fill in this form for me “There was a form in her hand.”
But in Naipaul’s *India: A Million mutinies Now*, critically reviews the history of Sikhism in Punjab. He also gives a vivid account of the Operation Blue Star and the repercussion it had on Punjab and the Sikh community in particular. The difference in depiction is seen in context of the characters. He pushes the various characters to appear on their own as it were to narrate their own feelings, sense of anguish and anger against the government.

### 3.3 Style : A Comparative Assessment

A writer’s style may be regarded as an individual and creative utilization of the resources of language, which his period, his chosen dialect, his genre, and his purpose within it offer him. To understand and to make explicit his linguistic creativity, to appreciate in full the alchemy by which he transmutes the base metal of everyday language into the gold of art, it is first necessary to recognize and where possible to specify the ranges of language within which he is working, and upon which he is able to draw.  

When an artist chooses a language as the medium of expression, he has to make it an effective means to convey what he intends to communicate. Naipaul and Goswami always feel that they are writing in an adopted language. A novelist to tell what happens to people and what they do in the story uses the point of view of narration. The first device, as Forster in *Aspects of the Novel* relates, is the use of different kinds of characters. It is in this connection, he divides characters into flat and round. Plot, is one of the aspects to which they have paid great attention V.S.Naipaul and Indira Goswami are of the opinion that the nature of the theme and the subject matter determines whether the work attempted would be novel or short story or travelogue or a diary.

I try to write from the direct experiences of my life. I only mould these experiences with my imagination. (Direct quotation from Indira Goswami)

Conrad could not have been the writer he is, if he were not out of home and domiciled in England, the same can be said of Naipaul. What is style after all but experience formed into art and art into expression. It is more so for a writer like Naipaul. Naipaul’s *India: A Million Mutinies Now* is not mere facts-packed up account. It is particularly of creative order. Fiction and fact hardly remain separate in V.S. Naipaul’s *India: A Million Mutinies Now*. When Naipaul observes and he always
does— he observes with no hostility, but rather with an understanding eye, a sympathetic heart, and ultimately with a sense of enjoyment. While he was first visiting India he had no clear idea of the use of his knowledge of this visit, but when he sat for writing an account of his visit he was faced with a problem, problem noted in his third India related book *India: A Million Mutinies Now*:

The next year in an oppressive furnished flat in South London, I began to write about India. I had intended to write one, but after my early weeks I had begun to give up the idea. Travel writing was new to me, and I didn’t see how I could find a narrative for a book about India.\(^\text{32}\)

A full two to three months after his return he began to write the book, a book in which his problem was to find a ‘narrative’, order was given to memories, a narrative found, Indian emotion surfaced and written out, this is essentially how one writes a novel, the basic element remains a narrative or in a different modified order ‘plot’ loosely ‘story’. So the same discerning eye works, the same mind orders and the same heart empathizes, whatever he writes, fiction or fact– based travelogue. The only difference is, in fiction there is a central character as a cohesive force, but in a travelogue that vital position is taken by the author himself, practically giving it a turn to be his own story. V.S. Naipaul has a wonderful capacity to use his eye, his mind and even his heart to establish a direct line of rapport to the extent of perfect empathy with whatever others may only see, think and feel, but he always with an artist’s enjoyment and use of materials.

Whenever occasion arises, Naipaul slips into his original turn of mind, whether it is the beauty of a woman or of a landscape, or even an man with his winning caprices as one he describes, a Muslim pir in Kashmir on his return journey to the place. The passage on Pir is otherwise irrelevant, if not considered in its fictional cast and Naipaul’s sense of a very refined kind of humour.

…In the afternoon, in all the rain, Muslim Holy man, a pir, turned up at the hotel, and it woke the place up. The pir was a small, very thin, dark man with something like a crew cut. He was in his sixties……

The pir appeared to be in rage. He began to shout as he got to the desk. Shouting, waving the umbrella, seizing the arm of a foreign woman tourist letting her go, he raged down the corridor, knocking down or hitting things in his way.\(^\text{33}\)
It can be said that his art is only a lithe extension of his life experience. In his experience heart and head are paired. So suitably paired that his art cannot deceive himself, which is why he could remain firm in his projection of life into art, his curiosities could conform to the commitment of craftsmanship.

Naipaul uses narrative as an objective reality. Serafin Roldan Santiago in *V.S. Naipaul’s Vulcanization of Travel and Fiction Paradigms* writes: He convinces us by: a) giving an eye-witness experience b) demonstrating an activity of observations, c) employing analytical skills and d) offering us a very readable and pleasing narrative.34

So his travel narratives are not the results of cosy tourism, it includes a) journalistic techniques b) detailed ethnographic reporting, including landscape c) geographic and human observation d) historical perspectives and style e) autobiographical features and e)philosophical inquiry.

Infact Naipaul’s travelogues have no such plot or story as in *India: A Million Mutinies Now*. Infact the free choice and free passage all through allow yet too many stories apparently scattered, too much of a plot here and there left sprawling and unwoven threads waiting to be arranged and organized. Although there are too many stories, Naipaul does not allow the readers to feel that he is shifting from one story to another. The flow remains smooth. He is able to give a unity to its different parts. This unity is more of thematic in nature. Almost all the stories are like slices from a whole. And therefore, the taste is the same, however, the stories are not duplications and monotonous. There is a variety and yet there lays a unity at heart. All the stories are the stories of awakening and liberation. This thematic unity, which he manifests through accounts and stories pertaining to divergent spheres of life, serves to emphasize the idea that he wants to convey.

*India: A Million Mutinies Now* (1991) puts emphasis on authenticity through multiple encounters with the people of India. This travelogue is more mellowed down in terms of Naipauls radical and blunt opinions. The description of India in the book is not just an account of the contemporary period; he reveals India as it has existed from time immemorial. He exposes the personalities of the people whom he meets and narrates their aspirations, achievements and frustrations. Also he tries to point out
how, what is going on in a certain part of the country, is not typical of that area only, but is representative and national in character. Naipaul investigates and then narrates the stories of awakening by portraying a number of characters that he either interviews or talks to informally. He thus allows these characters to reveal themselves. He presents Them Instead of telling his own experience in the guise of an omniscient narrator, he uses the technique of using the versions of many the many people he encounter in his third journey to India.

There are patches of comedy in India: A Million Mutinies Now and this book resembles the thickly populated novels of Charles Dickens. It can be said that India: A Million Mutinies Now is a classic in travel writing. It has been acclaimed as

a very specific kind of phenomenology– a personal voice telling a personal but representative history.35

Martin Amis on Naipaul’s travel books comments

Naipaul remains our most exhilarating explorer with corpus of travel writing that now surpaases that of D.H. Lawrence and Graham Greene.36

It can be said that both Naipaul and Goswami’s sources of writing was their life. Life is their final source. They know how to select from their grand permanent book and how to arrange the selected materials into order. Shakespeare had his authentic sources from Plutarch down to Holinshed but they did not have such ready made sources at hand.

India: A Million Mutinies Now abounds in dialogue and dialogue is also used as a commentary on a given situation. The writer is totally removed from the reader’s view. There are entire sections that are built up on direct speech but these dialogues are conversational. A striking example of this section is in the first chapter that deals with the Bengali film writer:

When I first came I had great notion of what a film writer should be. I was wrong then. I thought that a screenplay was close to a novel or a play … We write visuals – that’s what a screen writer is supposed to do …’ So now I’ve been back for a year. The first six months were hard. People were indifferent, because I’d left the club.37
The use of narrative passages can only be seen in the last chapter, *The house on the Lake: A return to India*. Other narrative passages are used as beginnings for new ideas or as commentaries on the ideas expressed by the people Naipaul meets or as a remembrance of his first visit to India in 1962.

Calcutta, more than New Delhi, is the British-built city of India. It was one of the early centres of British India; it grew with British power, and was steadily embellished; it was the capital of British India until 1930.38

The narrative passages that deal with the memories of 1962 in retrospect is crystallized in the last chapter:

The hotel was like a little house. It was called the Hotel Liward… It had two storeys and a pitched corrugated – iron roof. It stood in its own garden in the lake, not one of the floating gardens … but a fixed plot of earth.39

The narrative pages towards the end of the book contain Naipaul’s altered commentary on India and are a revision of his earlier views:

What I hadn’t understood in 1962, or had taken too much for granted, was the extent to which India had been restored to itself ….. 40

*Pages Stained With Blood* centred round Delhi Sikh carnage of 1984. It is a novel with the characters of a memoir and diary where the protagonist is often identified as the author herself, Indira Goswami. According to Indira Goswami, there is no thin line between fact and fiction in the novel as this novel was based on direct experience. The author is contextualizing her understanding of contemporary Sikh sufferings in distinctly different urban locations. She looks at the world of Sikh commoners and records their agonized psyche through the lens of an eye witness with a perceptible sense of the same agony. It stands away from dry statistical details of loss of human life and property and prefers to concentrate on the elaboration of disasters and atrocities perpetrated on known Sikh characters.

The main objective of Indira Goswami’s literature is only but humanity. The language is of humanity. In her prose style what is mainly reflected in *Pages Stained with blood* is the way she has described the brutal scenes of reality. She has an extraordinary suggestive power in her style. She has linked the brutal scenes of reality in such a way that it seems she is turning the pages of the diary one by one. In fact in
chapter -1 there is a discussion about diary and memoir and in this sense Indira Goswami’s *Pages Stained with Blood* can be described as diary with novelistic elements with historical facts.

   The situation of the country isn’t favourable. Yesterday the D.I.G, Mr. Autowal was shot to death by insurgents at the steps of the Golden Temple. The Bullet –ridden body of Autowal was lying on the ground, the Prasad of suji in his hand spread all around. Blood oozing out from his head and heart flowed doen the steps like a fountain.\(^{41}\)

   In order to explain the subject matter more sensitively or intensely or sometimes, in order to make it more poignant Indira Goswami uses realistic similes and symbols so that the readers get a pure taste of feeling with a wide perspective. 

   She says to Santokh Singh:

   In the same way as adjusting rings one after the other in a newly dug well, I am adjusting rings in the vault of my heart ……………\(^{42}\)

   During her mission when she moves about and streets. Actually those are filthy, smeared with blood and dusts. Even amidst those the writer provides a different taste to the readers through beautiful similes. Once after chasing away Santokh Singh from her house, the writer describes :

   Below the street light, a kind of blue fog as like smooth cloth shrouded the light bulbs. The path damp with rain water glittered like snakes’ backs seen in the darkness.\(^{43}\)

   The writer moves about in search of an account of man even in the horrifying situation at the streets of Delhi :

   As if the smoke of cigarette and tandoor entered into the streets in curved lines. Light smoke like the slough of a snake slowly entered into the streets.\(^{44}\)

   But all around she sees misery of man, blood stained human bodies :

   The red sky of the morning hung above Delhi as like a piece of torn cloth wet with Blood.\(^{45}\)

   In order to intensify the horrifying situation, she has used the simile of scent.
So her prose style is unique in the sense that she has used mostly symbols, similes and images to describe the situation. This is what makes her writing majestic. So such kind of style not only magnifies the objective of literature, but also makes it comprehensive and suggestive. From this point of view it can be said that such style has inevitably unimitable. Infact ‘I’ in Pages Stained with Blood is the author herself, Indira Goswami. Therefore ‘I’ is significant, a multiple personae. There is proliferation of the self into selves and the narration in totality hold the work as different from V.S. Naipual.

3.4 Viewing Indian Poetics on Prose Narratives: History and Novel

Besides having Epics and other genres of Poetry, ancient Sanskrit literature possessed good number of ornate poetic prose – narratives in the form of romantic tales, fables, novel –like romances and histories – this was also a kind of genre of poetry. Sanskrit Literature also developed enriched literary theories and criticism from the past in the hands of reputed aestheticians or 'Alankaris from the days of Bharatamuni, the author of the Natya Sastra. The early theorists – like Bhamaha, Dandin and others divided these prose narratives into two broad divisions ‘Akhyayika’ and ‘Katha’. ‘Akhyayika’ had traditional and historical elements in content and ‘Katha’ was inventive in nature with poet’s imagination or imaginative creativity. Bhamaha in his ‘Kavyalankar’ discussed these various aspects of prose Kavya. Dandin, his close contemporary critic and writer of the early period did not strictly adhere to this distinction between ‘Katha’ and ‘Akhyayika’ except some structural differences. He considered both to be of one class with different designations. (His Kavyadarsha {1.23-24, 29}. Dandin himself wrote Dasa Kumar Charita and Avantisundara Katha. Both fall under the classification of ‘Akhyayika’ in which the hero himself narrates the story and the events are based on facts of real life.

Bhamaha and the later critics like lexicographer Amar Sinha, Rajsekhora and Viswanatha Kaviraja etc however favoured the line of the difference between these two classes of prose romances both from internal and external points of view. So according to them, ‘Katha’ must have contents embellished with ‘rasas’ (sentiments), mainly ‘Shringara’ (erotic)- Kathayam Sarasang Vastu Gadyaireva vinirmitam (Sahitya Darpana – 6.332). ‘Katha’ is based on poet’s creative imagination, it is
inventive in nature. Truth element is less or not there. *Kadambari Katha* of Banabhatta, a contemporary of emperor Harshavardhana (606-647A.D.) has been taken as the best model of ‘Katha’ – form. *Brihat Katha Manjari* or Subandhu’s *Vasavadatta* are other examples of ‘Katha’.

‘Akhyayika’ consists of contents basically based on past historical truths and historical descriptions or informations. It is traditional as opposed to Katha invented by the poet (Amar Sinha). ‘Akhyayika’ may contain generological descriptions and autobiographical parts. Here the narrator is the hero himself or the sub-hero. Also, Akhyayika is divided into chapters (‘ucchvasas’) with introduction of verses in ‘vaktra’ and ‘aparavaktra’ meters.

Banabhatta’s *Harsha- Charita* is a prose narrative romance, but based on historical Kernel and is ranked as the typical example of Akhyayaika. Bana’s history has been taken up in the first two and half chapters. Then it has taken up the history of Emperor Harsha of Kanauja with informations about the king of Kamarupa, Bhaskarvarma and other allied informations of the time. *Dasakumarcharita* of Dandin, as has been referred to earlier, has given the accounts valoroun deeds of the princes containing stories and common life reflecting a corrupt society.

The *Sahitya Darpana* of Viswanath Kaviraja also defines ‘Akyayika’ in the following way:

\[
\text{Akhyayaika Kathavat Shyat Kaverbangshanukirtanam!}
\]
\[
\text{Ashyamanya Kavinang Cha Vrittang padyang Kkvacchit kkuacchit.}^{45}
\]

(Akhyyayika will be like Katha where poets dynasty or of other poets will be described, some verses will be in between)

In ‘Katha’, the narrator may be the hero or any other person.

Kautiliya’s *Arthasastra* enlarges the scope of definition of ‘Akhyayaika’ incorporating it in the scope of history by clubbing with other classes of narratives like the ‘Puranas’, Epics, ‘Tantrakhyayika’, religious scriptures and arthasastra etc.

\[
\text{Puranamitivrittama akhyaikodaharanang}
\]
\[
\text{Dharmasastramarthasastrang chetihasam.}^{46}\{\text{K.A.1.5.14}\}
\]
The Puranas, Itivritta i.e. the *Ramayana* and the *Mahabharata*, ‘Akhyayika’, ‘Udaharana’ (i.e. ‘Tantrakhyayika’), *Dharmasastra* and *Arthasastra* – all these are called ‘Itihasa’ i.e. history). According to this definition, all these classes of narratives having traditional account and background are history. ‘Katha’ is, however, (which is imaginary narrative) appears to be outside the above definition.

Considering these characters of prose narratives of romances in the conceptual background of Indian poetics, we may bring Naipaul’s narrative *India: A Million Mutinies Now* fully under ‘Akhayaika’ category, where past events of India’s history and society and linking them with the present events and episodes are narrated. The history of Naipaul’s ancestry is described, chapter divisions are made and he himself is the narrator.

Indira Goswami’s novel is a mixed work of imagination and history. We may say that it as a historical ‘Katha’ (since it is a novel with creativity) or it may be called a complex ‘Akhyayika’, one in which sub–narratives came in due place and one where she gathered all the informations of contemporary historical events and set it out in an ordered fashion, expressing her own sensitive mind and putting into it her creative experience. This makes the novel *Pages Stained With Blood* in point of structure different from Naipaul’s work *India: A Million Mutinies Now*.

But according to the broad definition of Kautilya’s *Arthasastra* in a single sentence, both the works are ‘Itihasas’ from the point of view of lines referred to in that book. But today these theories are open to questions for situating them in modern theories and this is considered just as an observation and we will have to consider them in the light of modern literary ideas and conceptions on which the writers are working.
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