Here lies poor, from misery freed,
Whom long was a bookseller's back;
He led such a damnable life in this world, 32
I don't think he 'll wish to come back.

Also

What he had said about Voltaire may well be applied to him:
"Let his errors rest in peace, his excellencies deserve admiration; let us with the wise admire his wisdom; let envious and the ignorant ridicule his follies; the folly of others is ever most ridiculous to those who are themselves most foolish." 33

G. S. Marr cleverly gives reasons for the neglect of Goldsmith by his contemporaries:

...Goldsmith was, like Dickens, a man of great heart and tender sensibility, and that he was misunderstood by the society of that time, which was artificial and intellectual but which could not understand the true delicacy and sensitive coffee-hours society, and blunders were inevitable. A significant passage occurs in the edition of his "Citizen of the World" which clearly defines his position. "I might have taken my station in the world, either as a poet or a philosopher, and made one in those little societies where men club to raise each other's reputation. But at present I belong to no particular class. I resemble one of these animals that has been forced from its forest to gratify human curiosity." 34

There is no better way to conclude than to apply what Goldsmith has said of Richard Nash to himself:

His virtues were not of the great, but the amiable kind; so that fortitude was not among the number. 35

32 Ibid., Vol. IV, p. 441
33 Ibid., Vol. II (C. Letter XLIII) pp. 161-183
34 Marr, G. S., "Periodical essays" of Goldsmith, p. 108
35 GWCS Vol. III, p. 365
CHAPTER VI  Section 2

Gurajada remains "one of the most highly gifted figures in the field of modern Telugu literature. All his work is an exclamation of a personality which is simple, humane and honest. A true son of his age, he has not only added unforgettable figures to the world of imagination but has mirrored and interpreted in his work the life around him, in all its adorned simplicity... He has created a new technique in Telugu drama, story and lyric by harnessing the power inherent in the simple folk dialect." ¹

By virtue of the innovative techniques he introduced in prose, poetry and drama he is rightly called "Gurajadavalmiki". Like Valmiki, he has written the first great literary work in spoken Telugu, namely "Kanyasulkam" with the modern social theme. He introduced "Kathyalara Salalu" in Telugu Poetry.² "He revolutionized theme and treatment; rescued language from the learned and gave it back to the people, the ultimate creator of language; he looked ahead of his time, with an outlook amounting to a vision."³

GURAJADA'S SLOGAN

As has been stated in Ch. II and V, Gurajada had shown his contempt for the highly literary dialect in Telugu and wanted to pave the way for the use of spoken dialect in literary works. In the preface to the First edition of "Kanyasulkam", he expressed his opposition to literary dialect and pinned his faith in spoken dialect. He said:

¹ Ummite, P.
² Sathyamayya Sastri, M., "Andhra Rachayithalu", p.403
³ Chalapathi Rao, M., in the preface to "Gurajada Commemorative Volume" p.3
Let those who love fetters venerate it. My own vernacular
for me, the living Telugu, the Italian of the East, which
none of us is ashamed to express our joys and sorrows, but
which some of us are ashamed to write well...

Gurajada further observed that "language is something that
is living and growing. The moment it ceases to grow, it becomes
a monument, may be a beautiful monument, a precious monument, but
still a monument... Then we talk of a spoken language we refer to
this speech only. It enriches a language and helps the growth of
its literature. Those who oppose it are foolish enough not to
realise that their literary Telugu was the spoken speech of an
earlier age." 4

While being a member of the Board of Studies of Madras
University, he sought to explode the myth that the archaic prose
diction is sanctified. In his "Minute of Descent on the Telugu
Composition Controversy", he said: "The question of a prose
diction which we seek to resolve now was solved long ago in
practice by the ancients, and the tradition of that practice
has continued unbroken to the present day. It is the diction
of the epistles, of popular stories and the local chronicles,
of light literature and of learned commentaries. It should not
be supposed that this blend of poetic and modern forms was the
creation of the half-educated." 5

The prose of Venkatesalingam, the father of modern Telugu
Prose, was not free from the "Grandhis" or literary inflections.

4 Gurajada Commemorative Volume p.55 (article by Harla, V.R.)
5 Unilite., Pp54
Gurajada, on the other hand freely adopted all the inflections of spoken Telugu as it was spoken by pundits in private. In his plays, there is a variety of dialects in accordance with the castes, sect, culture, group and social standing of his characters. The prose of Gurajada is therefore simple, free-flowing and natural. It is like the prose of Goldsmith while Veerashivram's is like that of Dr. Johnson's. Gurajada's short stories and the plays are ample testimony to his love of simplicity, lucidity and natural prose. He did not achieve the simplicity at the expense of brevity and clarity. What he achieved in prose in Telugu has not been achieved before him. With the minimum use of words from the spoken dialect, he brought about an effect that surprises any discerning critic. The beauty of his prose is that it could be read and understood and appreciated by the common people. Gurajada has proved to be a trend setter and innovator in this respect.

In the use of spoken dialect in the play, he wrote in the preface to the First Edition of "Kanyasulkam":

I clothed the play in spoken dialect, not only that it is better intelligible to the public than the literary dialect, but also from a conviction that it is the proper diction for Telugu. Dramatic style is, no doubt determined to some extent by usage, but the absence of any real dramatic literature in Telugu, leaves a writer free to adopt that outward form which he deems most appropriate for the presentation of his ideas. The metres in use in Telugu, with their alliterative ease which is indispensable in a comedy, or continuity in which, as Mr. Ward remarks, lies real life. One might invent new dramatic measures but it would be superfluous task, so far at least as comedy is concerned, as prose is gaining ground all over the world for dramatic purposes.
Gurajada continued his innovative work in poetry too. He is considered the father of modern poetry. Both in the subject matter and treatment, he seemed to follow William Wordsworth. Gurajada was influenced by Wordsworth Preface to the Second Edition of "lyrical Ballade" in writing poetry.

The principal object, then, proposed in these poems was to choose incidents and situations from common life and to relate or describe them, throughout, as far as possible in a selection of language really used by men and at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect...6

In "Muthyala Saralu", Gurajada took an old metre and effected a few changes and made it his own. "The metre renders with extraordinary accuracy one of the component speech-rhythms of vernacular Telugu under the stress of high emotion. Wordsworth is his master in method and diction and he outdoes Wordsworth in his dramatization of a given situation. He excels in the dramatic lyric and his skill is already in evidence in his title poem which constitutes his manifesto."7 The marvel that was wrought by "Muthyala Saralu" was to take Telugu poetry at one bound "from the medieval age to the modern, from the pedantic coterie to the common people, from what is stale to something that is fresh and fragrant."8

"Muthyala Saralu", was first published in "Andhra Sharathi" under the title "Thoka Chukka" (Comet) in July 1910. For two years the magazine published a number of contributions on the model of "Muthyala Saralu". Gurajada was approached by the magazine

6 Emwright and Chicheria : Critical texts , p.7
7 Gurajada Commemorative Volume p. 23 (Articles by Appalaammay. R.,)
8 Narla, V.R., "Gurajada", p.63
for more and more contributions. Very soon he became
the magazine's frequent and most sought after contributor.
He took immense care not to use literary dialect in his
works. He took the day to day incidents as the subject
matter of his works and showed a new path to tread. He
was slowly being recognised as an originator of a movement
in Telugu poetry. Sri. esha ri wrote under the title
"New currents in Telugu song" in the "Education Review,
July 1913" that Kurajada's poetry had great scope and
significance as it "has the genuine ring of poetry as applied
itself to the treatment of primary emotions of humanity
in a commendable spirit of high seriousness".9

Kurajada wanted to prove that the spoken dialect
was the fit medium not only for the "day but also for
the serious poems. The spoken dialect was used for the
first time in "Nilaviri patalu" (songs of blue mountains)
and thus he practised what he had preached in the preface
to the second edition of 'Kanyakulam'. Kurajada had
stated that he had used the maximum possible words from
spoken dialect and sounds that were not used by the ancient
poets. In "cornanam", the number of sounds unacceptable
to literary grammar was high and it was more so in "Kanyakam".10

9 cited in "Mahodayam", by nanama reddy, K.V., p179
10 Mahabvisalakhna, pp.201-202
Gurajada was committed to bring about changes in the social order and hence tried to use poetry as the means of effecting such a change. There cannot be a nobler ideal for poetry than this. He did not quite understand why when the society in which he lived could supply one with dignified and diverse plots, the writers delved into the past for the same. He asserted that he wrote "Kanyakulcan" to prove to such orthodox writers that modern day problems and situations to such could be used as plots and expressed in the simple spoken dialect. Gurajada wanted to prove that virtue did not reside in kings and royal personages, and it could be found in lowly untouchable and the innocent village folk too. In "Lavaranaraju Kala" (The dream of King Lavana), it is the Harijan girl, in "Kanyakula" (The bride), it is the daughter of Vaishya and in "Poomamma" it is the daughter of a temple priest who serve him as leading ladies. He endowed them with immaculate character and virtue. Having been associated with the princes and aware of the immoral activities of the rich, he felt that a lowly placed virtuous man is better than highly placed man of vice. He also felt that one might be powerful and popular by virtue of the position and rank he occupied and we should not over-estimate him, for such power and rank was like an imprint on a coin, instead Gurajada felt that by nature "man is god".

In "Lavaranaraju Kala", the subject is old. Gurajada looked at the division of society from the angle of a twentieth century modern progressive thinker and tried to expose the hollowness of the

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12 Gurajada Lekhaka, p.15
divisions in society. He tried to prove in this poem that being born in a poor and lowly family did not preclude absence of virtue. How the reformist in Gurajada made use of the poet in him for achieving a social purpose,

The first poem written in spoken dialect completely was "Manishi" (Man). This poem shows his free-thinking nature devoid of influence by Brahmanas andDigyagnasamaj. It also shows that humanism was his religion and his concern was for the man and not for religious faiths. The incomplete kavya "Sahadhra" seemed to have been written only to counter the arguments of the scholars that spoken dialect was not suited for "Vrutha Chandasam". Gurajada transgressed the grammar and used sounds that were considered traditionally unacceptable in poetry.

Gurajada followed the illustrious tradition set up by Tikkam and Vemana. Like them, he proved that simple language was not a bar to express great thoughts. Even for the description of nature, he used the simplest of words and yet the description was complete to the minutest detail. Let us look at the description of the coming of day at the departure of night.

Thurum balabala tellavaram
thoka chukkayu vegu sukkayu;
cadala eekatii kadala harem;
yekadano oka cetumatsu
nekha kokila pulokasagenu
melu koluplu kodi kusenu
veera kannulu vicci eusenu,
vundii, vadigiu, nakuladage
kadarveyaya gali veeccenu.

In the above, we get a vivid description of the disappearance of darkness along with the comet and Pole star. Then we have the song

13. Munyalasamud, H. 9-18
of koyila from its hide-out, the cock’s warning to man that dawn has arrived, the budding of flowers and finally the movement of leaves due to the gentle breeze. This poem is a typical example of how the common man can be made to show interest in poetry, for hitherto, poetry was considered to be difficult and needed the assistance of a scholar to interpret and decode it. Telugu poetry had remained a nightmare for the common reader and it was left to Gurajada not only to bring it to the reach of the common folk but at the same time elevate the spoken dialect to the highest level possible by using it as the medium for poetry.

Simplicity, gravity, clarity and effectiveness are the hallmarks of Gurajada’s style. There is no room for doubt and misinterpretation in his language. He achieved a complete synthesis of thought and language. The language is simple yet impregnated with high and serious thoughts.

In his writings, he adopted the popular style in preference to the classical. As his purpose was social reforms, he wanted to put across his view in a language that was popular and spoken by the common people. He avoided the bombastic style, use of literary dialect and high sounding compounds (samaasam). He could change the ghastly cremation ground found in the original of ‘Lavangaraju Kala’ into an abode of peace and tranquility. It is difficult word and also a word that is redundant in his writing. His lucid exposition sustains the reader’s interest till the end. There is his magic touch in every word, a touch borne out of his love of humanity. In this respect, he is akin to Goldsmith whose generous humanity pervades all the pages of his works.
Gurajada completely abjured vulgarity in his writings. There is no excess of vulgarity in the description of women characters. In both "Lavamaraju Kala" and "Poornar-a", he did not lose sight of the main purpose and theme while describing the young virgin. King Lavana's meeting with the Harijan girl would have offered an opportunity for a prabandha poet free rein to indulge in romantic description bordering on vulgarity. But Gurajada was too cultured to misuse the opportunity. Even Sadhuravani, a match-girl, becomes in his hand a cultured and refined person worthy of emulation.

Effectiveness is another dominant characteristic of his poetry. His beautiful verses "Amathyala Saralu" are examples in this regard. "Inspired by a commonplace incident, Gurajada composed his poem (Amathyala Saralu) packing it with all his experience of men and matters." 14 He wrote what he knew about men and matters in a style that was simple, pure and yet noble. The main interest in "Kaneesulkam" is lyrical in style. The audience's interest is sustained by the use of simple style that is graceful direct and effective. An example of this style is the conversation between Sirescama and Manappa Tantulu in the house of Sadhuravani in Kali Golu. They are hiding under the cot, one fearing the wrath of footakalamma, the other fearing iruntha.

"Yamula: Mannondhalu Kanaesindhira, babu (she has taken two hundred)

Sirescama: Yuvvulek jagrathu chaamke? (Have you taken care of Cinemy?

Sirescama: Manthama? (Is that all)

Sirescama: Saralithi (what else it could be).

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"Nuvvules jagraththa cheesara" means "Your money is taken for granted as lost". Immediately Nammappu Pantulu is upset and asks "Anthana". It means that "My money's fate is that and Madhuravani won't be faithful. What can I do now?" The above stands testimony to Gurajada's shrewdness of touch, and simplicity. His style remained pure, simple and free-flowing till the end.\(^{15}\)

Gurajada abjured extravagant use of words. Like Tikkana, he used simple words which are free and independent of meaning; and couplets that are also independent. He did not use compound words. He proved that spoken dialect could express all thoughts and it was the fit medium for poetry.

One finds similar noble thoughts in every line of "Deasakhakthi" though he had spoken dialect, he never let himself down.\(^{17}\)

Characterisation

Gurajada's characters are drawn from real life. As a creative writer, he achieved a perfect merging of life with literature. On the originality and freedom in the creation of characters, Gurajada stated in his Notebook: "An author does not draw all his characters

\(^{15}\) "Kanyasulkam", preface by Gopala Reddy, S., p.13

\(^{16}\) Rathyallaramula 11.5-6

from life, but unconsciously indents on the traits of imaginary
production of previous poets." 18

Sri Muni Subramanyam of Ongole, a disciple of Gurajada
states that one can guess after whom Banganathar Ayyar, Sarala
and Matilda in short stories are drawn. Giriseeham is not drawn
after any individual in mind. People like Ramappa Pantulu are
very much alive in our midst. It is said that a few individuals
have represented to Maharaja Anandagajapathy that some characters
were drawn after them. It is a compliment to Gurajada's skill in
characterisation that he made many to shrug their shoulders. In
fact, even today, we can find Girisehha, Ramappa Pantulus and
others in our midst. They have become household names and personifi-
cations for scheming, nature and avaricious. These characters will
live as long as Telugu literature survives.

As Dr. G. R. Reddy has observed in his preface to the "Annada
Translation of ""Anyasulham", "...the characters of Annada are
human to the full. They live and stir the life in you, if you have
any." The greatest merit of Gurajada, according Dr. G. R. Reddy is
that "his characters are less types than individuals, and in this
marks aloin with many of his Amraba contemporaries and distinct
improvement over the "jejune" creatures of the medieval poets and
the bloodless categories of the "Alankara" Sastras."

The characters in "Komi Shatttoyam" and "Balbansuryam" are also
drawn from life. One finds the men of the poet's time with their

18 Rachayitha: Kavyashruti: Gurajada Mata Manthis p. 155
clearly drawn behaviour pattern. Gurajada has drawn the characters after the people whom he knew. A reading of his dairy makes it explicit.

Madhuravani is one of the greatest creations of Gurajada. She underwent a sea change in her character. On this change Gurajada said, "In the first edition, Madhuravani was colourless inequity. Now she is fully drawn. I am myself fascinated by Madhuravani." 19 She stands head and shoulders above the rest in the play "Kanyasulkam".

Born in a family which practised prostitution, she cheerfully takes to the family profession as fish takes to water. Yet she develops a moral outlook that stuns a moral philosopher. Born out of her experience, deep thinking and practice, she achieves a great moral stature. Being dependent on other's mercy, she strives to help within her means to bail out the less fortunate.

She is a departure from the common soft-spoken Indian woman. Madhuravani possesses strength of character, wisdom and practical knowledge in an abundant measure. She does not hesic words to express her free and frank thoughts. She prevents the marriage of the aged Lubhodavadanlu with the young daughter of the avaricious aghori pethavdanlu by arranging the marriage of the old man with the disciple of Kurakata Jastri, teaches a good lesson on to Ramappa Pantu, the cheat, exposes the hypocrisy of Gireesham and finally subjugates Saujanya Jaa with her practical wisdom.

19 Quoted in, Narla, V. R., "Gurajada", p.49
She is an example of how one could raise morally if one had the will. She proves that immoral surroundings are not a bar to practise morally good life. Gurajada has achieved perfection in his caricature of Madhuravani. She wins our sympathy, respect, approbation and a permanent place in our hearts. Madhuravani is often compared with Vasanthasena and Chinthamani with little success. All the three are born in prostitutes' families.

While Vasanthasena never practises prostitution, and wins the hand of Charudatta by her sheer beauty and good qualities; Chinthamani gets dejected at the lowly profession that she practises. But Madhuravani is of a different type. She practises the family profession and yet possesses samobility of character. She learns to be good to all and follows the dictum "Love they neighbour as themselves"); she is full of life with bubbling enthusiasm to make this world a better place to live in. One cannot but be moved by her pleadings with her paramour, Ramappa Pentulu, to learn to set right his family affairs and lead an honourable life. She says that it is a disgrace to her family if she is responsible for the ruin of another family. Madhuravani proves that she is selfless and cultured and is concerned with others' problems. She tries to extend her helping hand to alleviate the sufferings of others. No doubt she remains the darling of all Andhras.

The most unforgettable character, next only to Madhuravani, is Girisshan. When one says that Gurajada's characterisation is superb, one has the inimitable Girisshan in mind. Gurajada, the consummate artist, thought carefully and deeply about this character. Girisshan is not introduced into the play to provide humour only. Girisshan
represents the newly emerging class of young men with English education. These young men aspire for power and position. Being cut off from the rural background, he also failed in finding new surroundings in the town. Restless, he is afloat on the turbulent waves. Unscrupulous and scheming, he is naturally attracted towards the young widow, Dutta as she has landed property through her deceased husband. He believes that the end justifies the means. He appears as an enthusiast of the Congress, a "Napoleon of anti-national" and a local Surendranath Bannerjee. He uses these masks to come up in life. He thrives for a while on the gullibility of Dutta, slopes with her and lands himself in trouble. When Saujanya -no removes his mask, he says more in frustration than in repentance "Don’t, things have gone away."

Girish is a perverted intelligent. He is a jack of all trades. He can recite poetry extempore, invent a story on the spur of the moment, speak on anti-national or national movement with the fervour and gusto of a reformer or a patriot.

Gurajada has given a free reign to his thoughts in the character of Girish. All the humour is brought out by means of his daring remarks on every idea connected with Hinduism. He cannot say that the author meant them seriously as they are placed in the mouth of a perverted man." 20

Even the minor characters—Saujanya -no, Labdhaveshnu, Duchamma, Ramappa Pantulu etc., are full of life and enthusiasm.

20 Gurajada Commemorative Volume, p.63 (article by Lukasala Venkata Rama Narasimhan)
They are all drawn after the poet's acquaintance in Visisamagaram and the greatness lies in the fact that they are found in all places. But Madhuravadi and Girisha are ageless and timeless and they will linger long in the memory of Andhras. They stand testimony to the prowess of the poet in characterization.

CONTRIBUTION TO TELUGU LITERATURE

Language

Gurajada was a poet hardly for ten years and his contribution was minimal. Yet, that short period was sufficient and the few poems are of great quality that make up for the insufficient production. Today he is recognised as a great poet not because of the popularisation of a new metre in poetry and introduction of new sounds in poetry that are free from Sanskrit. He is a great poet as he elevated the Telugu Poetry, disproved the notion that spoken dialect was not the fit medium by using it in his poems, took the day to day incidents as plots for his writings. He is a great poet as he showed the way to us to march forward, by his progressive thinking and writings.

Gurajada's greatest contribution to Telugu Literature and Andhras is the spoken dialect. Till his death, he was engaged in the crusade to establish an honourable place for the living language in literature and elevated it to a level that was not dreamt of before.
Gurajada was not alone in this crusade. He had the support of his friend Siddulu Ramamurthy in this field. They were like Krishna and Arjuna in their fight against the conservatives and blind supporters of highly Sanskritized literary dialect. His "Minute of dissent to the Telugu Composition Sub-Committee" stands testimony to the religious fervour with which he fought against literary dialect.

As a man of original ideas in literary matters, he discarded the unnatural, stilted, pedantic literary dialect and employed instead of the simple ordinary language of common people.

The literary tendencies of the present time running, as they do in such a narrow groove, and being of so stereotyped a character, it speaks very highly we think, for our author's literary courage, a courage bordering on naivety, that he has been able to set at naught the absurd literary canons of this degenerate age and risen above the prevalent grammatical and literary superstitions in regard to Telugu Composition. But, not only has he thus boldly used a new literary diction, which, though unsanctified by existing usage among authors, bears the stamp and seal of popular approval and universal use...

AS AN INNOVATOR

Gurajada was an innovator. He tread new paths. He was conscious of it and indeed, proud of the achievement. He confessed "I am the first poet to introduce new ways in Telugu Poetry and reach new heights. The plot is Indian. I intended nobler ideals in poetry. I looked at life with new outlook and tried to realize its philosophy in poetry."

21 Unili, p. 115 ("The peoples friend, Jan 21st, 1957 on 'Kanyamalka')
22 Gurajada lekhana, p. 203
Gurajada's "Nothyala Saralu" heralded a new age in Telugu poetry. There is in this poet "an absolute disregard of rhetorical artificiality and poetic convention, which have always been the bane of Indian literature." He was also the first to make use of literature for effecting social reform. He was aware that this pioneering work in literature had no parallel in Indian literature.  

"Nothyala Saralu" took "Telugu poetry at a bound from the medieval age to the modern, from the pedantic coteries to the common people, from what is stale to something that is fresh and fragrant."

Gurajada declared at the beginning of "Nothyala Saralu" the innovative nature of his work thus:

Here, I string a garland of pearls
in words of transparent lucidity
happily combining all that is best
in the old and the new.

(Tr. Narla, V.R.)

With that declaration, a new metre and a new school of poetry took birth. He foresees opposition to his innovative work and flings his defiance at it.

Perhaps you will look on my verses with disdain
but, little care I for your lack of praising;
ye that worship wooden images
scarcely can perceive the beauty
of living damsels.

(Tr. Narla, V.R.)

The poet himself described "Nothyala Saralu" as the glint of the old intermingling with the gleam of the new, lending colour to language and novelty to rhyme and metre.

See "Gurajada Loka", p.205
Like Yamana who made "Atavalam" metre his own, Gurajada made "Uthyalu Saralu" metre his own. What was hitherto confined to folkloric poetry was brought into limelight by Gurajada. In three and half feet, Gurajada presented a poem depicting the happiness and sorrows of Andhras. He conveyed a message to the entire humanity too.

manghi ceddualu manujulanduna
yenca cudaga rende kulamulu
manci yammadi malayainte
malane maundum.

In the above quoted triplet and a half all words belong to simple and pure Telugu. Both "Yati" and "Prasa" regulations are maintained. In each line of the triplet part, the poet has used fourteen laghus in all, including the gurus converted into laghus. In the fourth, he used seven to fourteen laghus as the occasion demanded. Here Gurajada took freedom art allowed for he felt that any rigid rule in this respect would make the art stale. Further his intention was to reach the masses. The use of simple language is also due to the same reason. Gurajada was not dispirited at the opposition to his new metre. He cited Wordsworth who gave up the end rhyme of the neo-classical school and was confident that the cultured opinion would be with him. He was right, for within two years the young writers of the day started imitating him.
STORY TELLING

"With Gurajada, the story teller was born in Telugu literature. Of course, we had the fable, the parable, the legend and the tale earlier, but not the short story."25

Gurajada’s diaries and note-books have entries that can serve as raw material for more than one hundred stories. But he could write only five short stories—four in Telugu and one in English. The four stories in Telugu are "Diddé Bati" (A lesson) "Pedda Maséedu" (Big Mosque) "Matílda" and "Nee Piremiti" (What’s your name). The lone story in English is "Stopping to rise".

In all these, he tried to present as briefly and vividly as possible, a slice of life. They have an arresting opening, and a surprising ending. He scrupulously avoided deviating into lanes and by lanes. These short stories also fall into his general scheme of conveying a message to the public. "Stopping to rise" deals with a simple and dedicated social reformer, professor Santhan Ayyar. His predicament and helplessness to resume Salar, a mauch-girl from disgusting profession forms the plot of the story. Gurajada showed, apart from an amazing mastery of technique, consummate skill in the choice of his subjects. "Pedda Maséedu" (Big Mosque) deals with the inter-religious hatred and "Nee Piremiti’s (What is your name) deals with inter-
necrotarian feuds. Out of the remaining two, "Diddé Beta" (A lesson) is about a resourceful wife who by a clever ruse checks her erring husband. And Finally, "Matílda" is about a young and beautiful wife’s fidelity to her old husband. Though these stories were

25 Murî, V.L., "Gurajada", p.60
written in nine-teeth century, Gurajada dealt in these stories, problems that have great relevance to modern times. In addition, the characters are bubbling with life and enthusiasm and leave an indelible impression on the readers. No doubt, Gurajada rises in our estimation as a great innovator and visionary.

As a dramatist

Though there were plays in Telugu in Gurajada's time, they were run-of-the-mill stuff with gaudy costumes tinsel material and never to end verses set to music. Vedam Venkatarama Sastri's "Pratapa Pradriyam" which preceded "Kanyasulkam" by a year or two, "lost itself in romanticization, a euphemism for falsification, of a "historical" event not withstanding its highly selective employment of colloquial idiom with an eye on "humour"

The Telugu social drama really begins with Gurajada. He wrote it with a social purpose of high lighting the miseries wrought by bride-money and the need for widow marriage. Both in conception and execution, "Kanyasulkam" is an original drama.

Gurajada imitated all that was good in Sanskrit, Telugu English with the heart of a true reformer, he wrote the play to clear the society of the cobwebs in the name of Superstition, traditions and sentiments. To enable his message to reach the masses, he wrote the play in spoken dialect and thus proved the traditionalists wrong.
On the merits and demerits of the play, it may be worthwhile to quote Dr.G.A. Reddy who said in the preface to Kannada translation of "Kvayasulakam".

Still with all its defects of technique "Kvayasulakam" remains a master piece in the difficult realm of social satire. It is aglow with life and humanity, its men and women move about with the graces and kindnesses oddities and absurdities, cruelties and chicaneries, sanctities and hypocrisies of real life—life in which nature and custom, reason and tradition, sentiment and superstition are in immeasurable conflict. Lastly, this is the greatest merit of our author, his characters are types...

Gurajada was thus an innovator in the field of language, plot, poetry, short story and drama. He showed consummate skill in characterisation and treatment. Like Goldsmith he was a genuine and humanist with a rare sensibility.

GURAJADA'S INFLUENCE ON OTHER WRITERS

Gurajada's multifaceted personality and outstanding achievements in the realm of Telugu literature cannot but find worthy disciples. But, like all geniuses he had to wait for quite some before recognition was accorded to him.

Gurajada's influence was felt only after his death. "Initially a tenuous trickle, it has grown slowly at first, and rapidly later on, into a mighty stream in its flood tide."

26 Umilit, p.98
Barring a few freaks and fossils, there is no Telugu writer since the thirties who has not come, consciously or unconsciously under its magic spell. Of all the Telugu writers, he is the most prized, the most discussed and the most emulated. 27

The most notable of his disciples are Nayaprola, Akhuri, Durvuri, Krishna Sastri, Vedula Basavaraju, Mallavaram, Sri Sri and Puripanda. Had Surajada lived a little longer and written a few more works, he would undoubtedly have become Tagore of Andhra.

Sri Sri was hardly five when Surajada died. In the initial stage, Sri Sri did not emulate him. It was only after twenty, Sri Sri came under the spell of Surajada and realised the relationship between literature and life and favoured the master.

In Nayaprola Debba was's "Chilka", "Ye Desha megima" etc., Viswanatha Sathyanarayana's "Hinnerasani Riti", "Kokilasvr Pelli, "Paa " Pesta" Durvuri "am Reddy's "Yelapeata", one finds the influence of Surajada. Bhramipati Amswara Rao inherited the language and humour of ""Aanyaalakam" Allakuri Narayana Rao wrote ""Varanikrayam" under the influence of the same play. It may not be possible to give here all the names of the authors and their works, which have the influence of Surajada. But it may not be an exaggeration to say that few writers in modern times escaped the magic spell cast by Surajada in the field of poetry, drama and short story.
ESTIMATE

Gurajada belongs to the entire world and not to Andhra alone. He was a path-finder, innovator, social reformer, sage and writer. What T.S. Eliot says of Seetha may be applied to Gurajada as well.

The true sage is rarer than the true poet, and when the two gifts, that of wisdom and that of poetic speech, are found in the same man, you have the great poet. It is poets of this kind who belong, not merely to their own people but to the world. 28

As a cultured man, he had the greatest respect for his opponents but had the confidence that his opponents would also veer round to his point of view.

Throughout his life he was busy taking active part in matters of public importance, and patronising literature, music and painting. He developed a realistic outlook on the things around him and thought deeply about the ideal path to be tread and followed the commonest and yet formidable ideals, goodness, friendship and love. He developed a comic spirit to problems human and retained a dignity that could not be undermined.

Gurajada showed the great potential of spoken dialect and the highest level to which Telugu Poetry could be raised. He is the first modern Andhra. If Veerasalingam is the pole star of Telugu literature, Gurajada is the const. 29
Gurajada was associated with the giants of his time—Veeresalingam Venkataratnam, "akshamana saro, Gidugu Ramaswothy. Yet he showed them their drawbacks and shortcomings and made their reform in society and language full fledged. He did it because he was a modern and nearer to us. Gidugu, Gurajada’s contemporary, friend and co-reformer rightly said on the death of Gurajada that "Gurajada would live long in the memory of Andhra. Gurajada lives inspite of death."

Gurajada had the advantage of scholarship in Telugu, Sanskrit and English and the rare gift of imagination and minute observation. He made use of his gifts judiciously in his writings in furtherance of his aim— to lead the society towards progress.

Gurajada was interested in historiography too. But for his ill-health and preoccupation he would have made his mark as a historian.

Like Goldsmith, Gurajada was a man of integrity and could not be lured by money, riches and fame. He was tempted once, to side against the Visianagaram palace in the case relating to the succession issue. Gurajada stood his ground and refused Rs.40,000/-.

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Rayana Reddy, K.V., "Mahodayam", p.2
Gurajada's entries in notebooks and diaries show the width and the depth of his keen observation and critical appreciation of the men and women who came his way and struck his eye. Added to it, he had originality in thought and courage in execution. "Living at a time when people were yet to pass from medieval age in beliefs, traditions and outlook on life, it required phenomenal courage to venture into unconventional fields in themes and language. A mention has to be made here of Gurajada's contribution in English. He was well read in English and endeavored to write in English too. Indeed, one of his earliest works was "Samvidhara" in English. In addition, he also wrote a short story "Stooping to rise" and his note on "Sanskrit and Vernacular studies and appropriation of the note on "Sanskrit and Vernacular studies and appropriation of the late of India grant to the "University and" minute of dissent" on the Telugu Composition controversy are worthy of a scholar in English.

As a poet, dramatist, short story writer and essayist, Gurajada's place is secure among the immortals. As long as Telugu language lives, he will be remembered. His contribution is meagre but they are artistic and abiding. He has set goals for us which are not easy to reach without his sense of dedication, purpose and zeal.
A brief account of life and works of Oliver Goldsmith and Gurajada Appa Rao is given in Chapter I. An attempt to bring out their common interest in various forms of literature is made. In addition an insight into the similarity of their circumstances is also given in this chapter.

Chapter II deals with the reaction of the two writers to the socio-economic, political and religious conditions of their times. The effort is to show that their works are the record of their experiences interpreted by their personalities for "behind every book which the race has preserved is a human being's eager effort to give life meaning, to create beauty, to express vivid emotions and ideas, to make men aware of themselves and the life they lead." ¹

The various definitions of humanism, a very brief survey of, leading humanists and how the humanistic tendencies of Goldsmith and Gurajada moulded their thinking and writings form Chapter III.

Chapter IV is an exercise to bring out the underlying humour in the works of Goldsmith and Gurajada, for humour has enabled them to put forth their philosophy and outlook on life in a convincing manner without the least offense to any.

The efforts of the two writers to clean the societies of

¹ Rasa, Philip Ralph, "The Study and appreciation of literature", Hartcourt Brace and Co., New York, p.4
their day of its ill fortune and to set up the highest moral and ethical values are stressed in Chapter V.

The last chapter briefly discusses their style, contribution to their literatures and their places in English and Telugu literatures respectively.

CONCLUSION

This is therefore a humble attempt to focus attention on the need for parallel or analogical studies in Comparative literature. It is felt such a study will throw open vast vistas of human knowledge. It will also bring out the underlying unity of world literature. In addition, a better appreciation and estimate of an Indian writer can be achieved by comparing him with a well-known and well-established foreign writer with similar outlook. Moreover, today, "Comparative literature is indispensable division to literary axiology." 2

Inspite of the fact that Goldsmith and Gurajada belonged to two different periods, nations and cultures, I am greatly struck by the similarities of their circumstances, responses to problems faced by the human anxiety, outlook on the world and finally their drive to unite mankind.

Both were born poor and by sheer dint of hard work earned respectable positions in the society. While Goldsmith became a writer by profession and had to write to live, Gurajada, though not a writer by profession had to write to pour forth his feelings to relieve himself.

2 Remark, Henry, H.L., "The Future of Comparative Literature" Published by Erich Bieber, Kansas and Midwest.
Their thoughts were progressive by any standard — whether it was on the faulty educational system or the corruption in religion or blind acceptance of customs and traditions or beliefs in superstition. Goldsmith as well as Gurajada exposed the pitfalls in society without fear or favour.

Their works show men and women in situations that bring the above values. "Every great work of art is profoundly moral because greatness in art depends on the artist's power to illumine life and to enrich experience without flattering human weakness or blackening human excellence." Goldsmith and Gurajada conformed to this standard and hence great.

They were essentially humanists and felt that most of the problems confronting man are of his own making and it is in his hands to stop the rot and make this world a better place to live in. Goldsmith merely expressed regret over the many indignities man was subjected to by his fellow men and at times became almost sentimental and cried out "why have I been introduced into this mortal apartment, to be a spectator of my misfortunes and misfortunes of my fellow creatures.... Reason cannot resolve. It leads a ray to show the horrors of my prison, but not a light to guide me to escape them?" He was a humanist with a great concern for humanity but without any clear cut idea as to how to mitigate

3 Doss, Philip Ralph. "The Study and appreciation of Literature" P.9
4 GUCG. Vol II pp.95-96 (Chinames Letter XXIII)
the sufferings of the poor. On the other hand, Surajkund was a progressive humanitarian for he not only took Oudgols against those perpetuating human miseries but took active part in social reforms like opposing child marriages, bride-money, arranging widow marriages etc.

Their philosophy and outlook transcend their respective nations. While Goldsmith lamented that the mankind was divided by petty national prejudices and each thought great of his own country to the detriment of unity amongst all people, Surajkund went a step forward and emphasised that not only the artificial dividers of mankind on the basis of nationhood, but also race, colour, caste, creed, language, religion and sex would disappear and the world would become one nation. Surajkund set an example by his disapproval of the freedom struggle in India degenerating into hatred of the British.

There is a wide gulf between the two as far as output is concerned and it may even be accused of inappropriate comparison. But, it should not be forgotten that Goldsmith was a writer by profession had to turn out "pot-boilers" and all that he turned out are not of great literary merit. On the other hand, Surajkund was an adviser to the royal family of Mysore, was always hard pressed for time and yet contributed a few poems, plays, essays and short stories which have intrinsic merit. When one goes through Surajkund's diary, one is convinced that the writer
had great ambition to write and meticulously stored in it the plots for his future literary works. But death snatched him before he could give shape to his thoughts.

Their relevance is greater today than ever before for the world is torn asunder and seems to be heading towards a point of no return. Since politicians cannot redeem the situation as they are short-sighted and prejudiced, we need poets like Goldsmith and Gurajda to instil in us the spirit of optimism, an awareness of our duty in life and lead us out of the morass into which mankind has fallen.

The highest goal of man is to unite mankind and make this world a better place to live in. The Comparative Literature will play, it is fondly hoped, a significant part in realising this ambition and goal of man.

I realise that my effort may not have risen to the task set before me. But I will have fulfilled my aim if this thesis sets in motion greater efforts by budding scholars and lead to the establishment of "Comparative Literature" as a rigid academic discipline in the Universities of India. I am sure that if such a patronage is accorded to it, the right methodology will be evolved to suit our needs and Indian literatures will secure, before long, their rightful place in "World Literature".