CHAPTER IV

HYBRIDIZATION - A COMPARISON OF TECHNIQUES

In the present Chapter the technical aspects of the essays which invite a comparison are taken for study. To begin with let us note that our authors, all the three of them, Addison and Steele and Panuganti, have used some strikingly similar techniques to secure credibility for the existence of the club. To convince the reader they effectively mixed fact and fiction. Let us divide this Chapter into two sections: the first one describing and discussing the club, and the second, looking at the techniques that the authors have made use of to suit their audience level and the various strategies they have employed to express their feelings in the best way possible. One can observe a polyphonous use of the techniques in the essays. By polyphonous is meant variety of voices. The many devices employed in a given essay (for eg., the use of story in a letter, dream within a dream) highlight two or more versions of a particular subject, or are helpful to discuss two different things. We hear the voice of more than one person. In short.
The Club and its Fictional Reality

Taking up the first section then, we find similarities and variations in the art of securing credibility for their fictions. We must here note that Addison and Steele, and Panuganti have tried their best to fuse fact and fiction to give credibility to the existence of their respective imaginary clubs and the activities of their members as also to the participation of the audience, which is equally fictitious.

Taking the model first, we shall see how Addison and Steele convince the readers about their club and its activities. The Spectator club was designed like any other social organization in eighteenth-century England. Its objective was to provide recreation and entertain its members in various ways, while at the same time aiming at educating them. Thus, a club was a nourishing centre of social interaction, and the Spectator club is an imaginative recreation of one such club. This club comprised five members who typified the interests of the public. In the words of Alexandra Beljame, 

SECTION A
Every class of society is represented in this Club over which the Spectator presides as detached and impartial arbiter: landed interests, commerce, the Army, the Church, the Law. Literature and Art are represented in some degree by all the members who are all men of taste and culture. (Men of Letters in the 18th Century 271)

He adds, "every type of reader will therefore find some one in whom to take an interest..." (272). As W.J. Courthope further notes, "Addison and Steele have managed to fuse in the choice of characters, the social and political interests of their times". "The features of surviving Feudalism have been inimitably preserved for us in the character of Sir Roger de Coverley", who stands for the Tory interest of the landed gentry, whereas it is the "commercial and professional classes, from whom the Whigs derived their chief support..." (Addison 8 and 9). These members formed fitting instructors or characters, and entered the great company of characters found in English literature. The initial tentative attempt to introduce the club motif, as Angus Ross points out, is one of the links between The Tatler and The Spectator enterprises. But as Robert Allen, another editor of the papers notes, "the recurring characters in The Spectator became a sustained device for linking the papers together.... Besides giving an artificial unity to the varied satire,
these characters supplied a kind of narrative interest which gives a structure to the periodical as a whole" (Vide his Introduction to *The Tatler* and *The Spectator*). The readers are carefully informed about what happened to each member of the club. This technique of narrative and character continuity anticipates the emergence of the English novel later in the century.

Sakshi club, as is obvious, was modelled on the Spectator club. Sakshi club comprised five members, each representing a segment of the contemporary society, a cross-section of the complex Indian society. It is here difficult to polarize, as in *The Spectator*, the class interests as represented by the members. However, we can discern some prominent traits, which an Indian reader will quickly recognize. Kalacharya, for example, is an orthodox Brahmin, well versed in scriptures and commentaries of the Vaishnavite tradition. Janghala Sastrī, the most prominent member of the club, could be a Brahmin but standing for the liberal, intellectual section of that community. He is a scholarly member. He has researched in the history of temples and is interested in music. He is a fearless orator. Vanidasa is a Non-brahmin and a poet who is highly critical of the tradition of Telugu poetry from Nannaya to Nana Sahib. He is an experimental poet, using the modern modes. Borraiah Setty may be said to represent the merchant class, the Vaisyas
among the traditional Hindu social organization (In Andhra they are known by the name 'Komati'). Although he is a merchant and has earned a lot, he is different from the typical Vaisya because he has not amassed any wealth. Finally we have Sakshi, who introduces himself as an "araṇa Dravida" ('Dravida' is a term commonly used by historians to denote people living in the southern part of India) (1.1:4-5).

Panuganti employs some interesting strategies to give an air of reality to his club and its activities. In India, in the past and during his times particularly, not many people frequented such recreation clubs which offered entertainment; the few aristocrats who did so were an exception and they were generally part of the political establishment. As quite a few of the middle class and the lower middle class were drawn into the freedom movement, they did not have much time to go to clubs. Another striking reason could be the joint family system, which had a built-in potential for offering entertainments for young and old alike. In such a society the author had to take efforts to give credibility to his club and its activities. Panuganti uses various devices to achieve this. From the first few Sakshi essays we learn that the room of the club was small and would not accommodate even the five members at a time. Giving this excuse and using the opportunity the author
mentions that one of the members, Borraiah Setti, is constantly ill, and is therefore absent most of the time. Another excuse, a light-hearted one, that Panuganti contrives for Setti's absence is that the latter is too fat to enter the club room. Yet another interesting feature regarding the existence of the club is the mention of the rent of one rupee per month paid for the venue of the club. We are also told that they had temporarily to shift the venue from Satyapuram to Madras as they were asked to vacate the room for not having paid the rent for five months. These details certainly give an air of reality to the form and function of the club.

Regarding the presence of an audience, it must be mentioned once again that there is a basic difference between the English and the Telugu societies of eighteenth-century England and early twentieth-century India respectively. Panuganti has deftly evoked the presence of an audience, but if one takes into account the area of the club, and the functioning of it with only four members, then the question of the accommodation for the audience comes to mind. Since this is left unanswered, it is for the reader to make his own inference. The vital presence of an audience is important for the tradition of Upanyasa and so it may be concluded that Panuganti aimed his essays at an imaginary audience.
We must note that Panuganti has, in the process of absorbing an alien form and reshaping it to suit the Indian context, created a hybrid product, *Sakshi*, fusing the English essay and the native Upanyasa. This is amply borne out by the strategies he uses to suit the demands of his audience and to give credibility to the whole affair. To make the reader believe in the existence of the club, he plans his essays in such a way that they may be released at intervals. *The Spectator*, we recall, came out continuously in six weekly issues from 1 March 1711 to 6 Dec 1712. We find the closure of the Sakshi club at intervals of five to seven years and its subsequent revival, with Panuganti giving convincing reasons for the lapses.

In one of the essays, No.56 on "Sri Krishna Lila" Panuganti cleverly refers to the demand of the audience for his lectures (II: 317). From this essay we learn that the people of his age preferred *Sakshi* lectures to tea, coffee or any other drinks. His readers, we are told, waited anxiously for Saturdays, for the next *Sakshi* issue to arrive. By getting such requests and comments from the audience, Panuganti could, perhaps, revive the activities of the club, without much embarrassment over the gaps in the publication.

The first *Sakshi* number appeared on a Thursday, on the 11th of March in the year 1913, a period of renaissance in
the Telugu literary field. This set comprised thirty one essays, which later constituted the first volume. After a gap of seven years, on 27 August 1920 the series was revived.

Looking at the second set of essays revived in 1920, one must remember that it was in 1920 that the revival of political activity in India gained momentum under the leadership of Mahatma Gandhi. The next set of essays appeared in 1927, after another gap of seven years. The fourth set of essays came in 1933 and the last set came in the year 1937. We are told that the gaps in between were due to the problem of accommodation which the club faced. Another reason given for the termination of the essays was the sudden death of one of the members of the club, Borraiah Setty who had been ailing for some time. All these factors give the impression that the club was a real one and inextricably connected with the on-going events in contemporary society.

The Indian struggle for freedom may be taken as an important cause for the discontinuance in publication and the discontinuity in discourse. Panuganti's career as a writer reached its peak during the freedom struggle. We therefore find some strong political echoes in his essays, although politics was a taboo. He was a colonial citizen, writing during the Imperial regime and had to impress his patron, the local political ruler, who was a vassal, in turn, to the
British. It was thus not an easy task for the writer to articulate his convictions. But as an Indian, his heart would not allow him to contain his feelings on the issue of nationalism. At this juncture he had to employ certain strategies to ventilate his growing distrust of the Imperial rule, and to highlight the glory of the sacrifice of the Indian leaders.

SECTION B

Techniques of Distancing

Continuity and discontinuity in the affairs of the club as described above may be seen as part of the techniques used for 'distancing' presently to be discussed. To know precisely what "distancing" is all about, let us take M.H. Abrams' definition which runs thus:

In literary criticism the term 'psychical distance' - more commonly 'aesthetic distance' or simply 'distance' - is frequently used not only to define a quality of literary experience in general, but also to distinguish the 'distancing' effects of various literary techniques, and to analyze the way in which the reader's experience of distance varies in the course of a literary work. (A Glossary of Literary Terms 41)
Let us now move to the second section of the Chapter. The staple features of our periodical essays are graphic descriptions of idiosyncratic characters, evocation, of specific locales, and the use of allegorical narratives, employment of stories, dreams, and of letters from imaginary correspondents. By such means it was possible to vary the form and the contents of the papers. We shall now examine the treatment of techniques that are found in the model and the receiver essays. One must not forget that the social, cultural and political backgrounds of the two ages have had a definite role in shaping the form and content of the two works respectively. In Sakshi essays, given the oral tradition, we find the same strategies as are employed in The Spectator but with a different resonance. The context has definitely shaped the content and the form of the Telugu essays. M.H. Abrams defines an essay as follows:

Any brief composition in prose that undertakes to discuss a matter, express a point of view,... the essay discusses its subject in non-technical fashion, and often with a liberal use of such devices as anecdote, striking illustration, and humor to augment its appeal. (54)

In the case of Sakshi essays, we find more than one subject being discussed under a given title. A scholarly
historian of eighteenth century - literature, John Butt, defines the use of subjects in an essay:

The Matter of an Essay is supposed to consist principally of sudden, occasional Reflexions, which are to be wrote much at the Rate, and in the Manner a Man thinks; sometimes leaving the Subject, and then returning again, as the Thoughts happen to arise in the Mind.

(The Mid - Eighteenth Century 310)

This is more often found to be true of Sakshi series, where the speaker or the author is reminded that he must discuss the proposed subject. In this way the author could smuggle in many controversial subjects and discuss them comprehensively. John Butt quotes Viccasimus Knox from Essays Moral and Literary (1778) to support his view that

many subjects of morality and learning have been concisely discussed in a few pages, with a depth, solidity, and originality of thought, rarely exceeded in any formal dissertation. (Ibid 312)

Let us examine the use of narration in an essay. Roger Fowler defines narration, which is also a technique, as follows:
Narrative is the recounting of a series of facts or events and the establishing of some connection between them.... In imaginative literature the nature of the link between the reader and the text is crucial, and here the 'narrator' becomes important. This may be the author speaking in his 'own voice', the author adopting some role towards the reader such as an honest friend, a joking companion or a contemptuous enemy; or a 'character' or 'characters' introduced to 'tell the story'. (A Dictionary of Modern Critical Terms 122)

In both The Spectator and Sakshi, narration is maintained in the first person. The authors seem to be talking to the readers directly. The definition given by Fowler fits in accurately with the plan of the authors: they address themselves as friend, companion etc. This kind of narration helps in the use of those techniques found in the essays that would be discussed now. We may then be able to assess what Panuganti has attempted and accomplished and how far his essays are related or not related to the model essays.

In the previous Chapter, as our aim was to determine the level of influence, we had to take Sakshi first and
study it for parallels with its model. In this Chapter, as we are concerned with the form, we shall first take the model essays since they came first and constituted the base for the form in the receiver, and then look for similarities or dissimilarities at the technical level in the receiver.

Use of Stories:

Let us begin with the use of stories in The Spectator series. The intention of the authors was to check and correct any irregularity in contemporary society. They felt that their objective could be more effectively and easily achieved by oblique means of advising than by any direct exhortation or sermon. So they often used a story to drive home their point.

It is common for people everywhere to listen to stories, especially when narrated by the elders to children. The elders believed that the young thus learnt best the consequences of good and evil, and behaved accordingly in their lives. One interesting psychological reason for this willingness to listen is that, in stories, the good and bad characters are fictitious and through them the folly is made clear and exposed. The individual is not attacked and put to discomfiture. Story-telling has therefore been very effective be it in Western society or Eastern.
This easy way of correcting foibles naturally appealed to our writers and they conveniently adopted this technique of distancing while exposing the social evils and aiming at reforms through the medium of stories.

M.H. Abrams observes that "Historically the short narrative [story] in both verse and prose, is one of the oldest and most widespread of literary forms" (159). He earlier defines a short story as "a work of prose fiction, and most of the terms for analyzing the component parts, the types, and the various techniques of the 'novel' are applicable to the short story as well..." (157).

The types of stories used in the periodical essays effect an objectivity and impersonality. They are further intended to be parables offering paradigms of life situations. They carry with them a moral, implied or stated as in legends and fables.

We have examples of the use of fables in The Spectator Nos.11, 110, 198 and 426. The first of these numbers by Steele highlights the meanness in men and sincerity in women as in the story of Inkle and Yarico from 'Ligon's Account of Barbadoes'. These two characters are drawn to depict false and true love respectively. Yarico, a young West Indian tribal girl, saves Inkle from her tribesmen. But in the end Inkle leaves her when he sights a vessel in the nearby sea.
through this story, the author reveals the folly and the meanness of men and hopes for a better behaviour from his contemporaries. Steele's objective in this essay is to affirm his faith in "Constancy in Love". He makes a woman, Arietta, narrate the story to rebut the prevailing stories on "the Perjuries of the Fair, and the general Levity of Women" (I: 34). The technique of story here is meant to counter the long tradition of fables which are in reality "Invectives against the whole Sex" (35).

In essay number 110 Addison makes a woman narrate a dream which has the moral implication that wives should be constant to their husbands. The purpose of using the story is the opposite of Steele's. The story revolves around a woman, who marries for the third time, and dreams of her first husband reproaching her for her disloyalty toward him (I: 336). Through this story the author impresses upon his readers that loyalty to the husband is very important for a woman even after his death.

Addison's story in essay No.198 has for its theme "the unkind Usage" of a husband by his "unfaithful Wife" (II: 91). He professes to address himself to such" Females only as are made of Flesh and Blood and find themselves subject to Human Frailties" (88). Typically the story is told by a Spanish Officer and hence the motif of gallantry and its dangerous
attractiveness is prominent. It is about a middle-aged husband who is deceived by his young wife when she comes under the spell of a "French Renegade" (89). The story is so designed as to cause pity for the gullible husband and condemn the wife and the dashing young Frenchman who cuckolded the poor fellow. The warning against the charm of the French is obvious, especially in the post-Restoration context in England. Further the story reflects Addison's rather patronising view of women as opposed to Steele's. Addison gives a moral and religious touch to it by declaring in his preamble that he means to help the 'Fair Sex' to "avoid as much as possible what Religion calls Temptations, and the World opportunities" (88).

We have, for a change, a different type of story which may be put in the tradition of pagan and medieval Christian parables on the inordinate human desires and vices like avarice. Steele has several moral points to score through this story. At one level it is a story about filial relationship, and can be read as an exhortation to uphold filial piety. For we have here fathers and sons of two generations, the fathers wanting to prolong their lives after death through the use of a magic potion with this difference: the father Basilius confesses his desire to perpetuate his life while his son Alexandrinus wants to perpetuate his life so that he may continue to lead a
pleasure-filled existence. While Basilius confesses his desire to his son frankly, Alexandrinus gives a false reason to his son Renates that if the potion is administered after his death at the stated time, his body will turn into gold. Renates begins to apply the potion but starts in horror when the carcass begins to turn with animation. In sheer fright he breaks the 'phial' and spills the potion (III: 324). If Alexandrinus deliberately did not fulfill his father's desire, when the turn comes for him to die, fate deceives him. The violation of filial piety is thus thrown into relief at one level. At another level, the story highlights how any inordinate desire undoes a man. Steele exploits the potential of parable in this story to exhort his readers to be human and moral.

In essay No.512 we have a Turkish tale in which a Vizier (a Humourist) teaches a telling lesson to Sultan Mahmoud, who was a tyrannical leader and a merciless destroyer. The Vizier passed for one who knew the language of the birds. On a particular occasion he pretends to translate the language of two owls on request from Sultan. He uses the chance to indirectly hit at the latter's habit of casting his dominions in ruin and desolation, leaving them uninhabitable for human beings. This makes the king feel guilty for his sins and mend his ways.
Addison states at the beginning of the essay his purpose in choosing the Fable rather than any other device to appeal to his readers because the Fable "pleases most universally" and what is more, upon "the Reading of a Fable we are made to believe we advise ourselves" (IV: 114). "This oblique Manner of giving Advice is so inoffensive..." (115) that it is far more easily accepted than a direct sermon. Further, we may note that apparently it is a Turkish tale, but being a fable it appeals to all times and people. In fact characters like a despotic ruler and a witty intelligent visier are stock characters in fable tradition and Addison exploits its potential fully.

The stories we have selected here reveal how Addison and Steele have brought into focus practically all types of human relationships, domestic and public (husband and wife, father and son, lady and lover, ruler and adviser) and dealt with them in a clever way through different types of narrative. Addison and Steele have made full use of the device, drawing stories from different cultures to reveal certain ills in contemporary society and to persuade their fellowmen to correct themselves.

If we look into Sakshi series for a parallel in the use of this technique of distancing, we find Panuganti has employed a double technique i.e., there is often a technique
within another technique. We find stories through letters, dreams etc. In the indigenous Upanyasa tradition, story telling is natural, in fact Upanyasa is story-telling. Therefore, we may not find stories distinctly told or narrated in Sakshi essays as frequently and conspicuously as in The Spectator, comparatively speaking. To avoid any exaggeration of an issue and to make it easy and natural, Panuganti conveniently mentions stories as through secondary sources i.e. letters, dreams etc., and achieves even a better effect than the English authors. We shall therefore have to examine Panuganti's use of stories in Sakshi essays when we take up his other techniques.

Use of Dreams:

The next device of distancing can be seen in the occurrence of 'dream' in the essays. In a dream, delicate matters can be told in a diplomatic way, to extend the point intended to be conveyed to the reader and at the same time maintain objectivity. A writer can thus deal with any sensitive issue concerning man and his immediate society through this strategy, which would insulate the writer from disputes. Here the writer as an intellectual and an observer manages to create the necessary latitude for achieving the reforms aimed at.
In both the model and the receiver essays we find instances of dreams while discussing some subjects which needed to be articulated thus. We may classify this technique into two types for our convenience. They are the partly realistic and the bizarre. Under the former we have instances of the use of epics, fables, stories etc., and under the latter we have the weird tales, a telling pair of examples being Addison's essays on the dissection of a beau's head and a coquette's heart. Before going into details, let us see if M.H. Abrams's definition serves to place the authors as essayists in their use of certain techniques. Abrams defines dream-vision as follows:

A conventional narrative form widely employed by medieval poets: the narrator falls asleep, usually in a spring landscape, and dreams the events he goes on to relate; often he is led by a guide, human or animal and the events which he dreams are at least in part an allegory. (44)

This definition fits Sakshi essays more than The Spectator as Panuganti makes his chief spokesman Sastri invariably fall asleep and go into a dream which is later narrated to the audience. Here he differs from Addison and Steele, proving that his essays are not a product of imitation alone. It also strengthens our case for hybridization.
Let us look at the model essay for this technique. We can relate the above definition to Addison's dreams which are 'at least in part an allegory'. He uses personification of certain subjects in order to have better effect. For example, he has shown in essay No.63 'the Several Schemes of Wit, whether False or Mixed or True' (I: 194). He dexterously employs a variety of personifications. In a dream he is transported into a country named as the Region of False Wit. He comes upon a kind of Heathen Temple consecrated to the God of Dullness. Addison takes this opportunity to ridicule verbal ingenuities in writers through personifying Anagrams, Acrostics, Chronograms etc (195).

In essay No.275 Addison discusses in an interesting way the peculiarities of the beau's head with the help of a fine glass to look through the head. The influence and impact of the French upon the English in fashion, dress etc., was profound during the eighteenth century. A beau and a coquette were often regarded as objects of satire. In this essay, Addison uses a dream to discuss the intricate structures of the human brain when dissected. The details are given in an apparently factual but really farcical way. The pictorial description is made vivid here. For eg., "a large Antrum or Cavity in the Sinciput that was filled with Ribbons, Lace and Embroidery.... Another of these Antrums or Cavities was stuffed with invisible Billet-doux, Love-Letters, Pricked
Dances, and other Trumpery of the same Nature" (II: 319). Obviously Addison is having good fun at the folly of the gentlemen of his times. The threat to morality is depicted equally fantastically in the following description: "There was a large cavity on each side of the Head.... That on the right side was filled with Fictions, Flatteries and Falsehoods, Vows, Promises and Protestations; That on the left with Oaths and Imprecations" (Ibid). In short the brain which ought to be the seat of reason is the seat of fickle fancy and "the Brain of Beau is not real Brain but only something like it" (Ibid).

The same vein is extended in his essay No. 281 where through a dream he goes into the heart of a coquette by the same method of dissection and thereby exposes the peculiarities that he sees in it. The description is outrageously farcical. The satire upon the proverbial inscrutability of the female heart is obvious. For the operator tells the author that "there was Nothing in his Art more difficult, than to lay open the Heart of a Coquet, by reason of the many Labyrinths and Recesses which are to be found in it, and which do not appear in the Heart of any other Animal (II: 337). The process involves proceeding from the pericardium or "Case of the Heart" to the Heart. In it there is a peculiar 'liquor' which enables a coquet to decide whether a man who approaches her is "a Man of Sense or a
Coxcomb" as it rises and falls (Ibid). The heart itself is described as "so very cold withal", "extremely slippery" (338). The implication is that a woman's heart is cold to professions of genuine love. The "whole Heart was wound up together like a Gordian Knot". Addison further suggests that there is no connection between the heart and the tongue. Physically it is "extremely light, and consequently very hollow" (Ibid). The suggestion is once again obvious. Finally there is a bizarre happening when the heart gives "a most prodigious Sigh" and goes up in the air in Smoke and Vapour" (339). It is significant that Addison chooses to dissect the brain of a beau and the heart of a coquette, for in chauvinist thinking, man is marked by reason and woman by emotion. However Addison's satire of the foibles of both the sexes is unmistakable.

In essay No.524 we have a dream as set in a letter. The tone and spirit of the dream are different from the one in those that we have so far examined. The setting is moral and Christian. The letter is written by a Scotsman and Addison adds significantly that it has something of the "Spirit of John Bunyan" (IV: 151). Naturally we expect the dream to be allegorical, pregnant with Christian doctrinal suggestions. It is important that the letter writer says, he got into a dream while listening to an excellent sermon in a Parish church. The dream exploits the archetypal myth of
sleep and awakening. The landscape in religious allegories is always symbolic. We have here a great Fountain called self-Love and the two rivulets which flow East and West are named Heavenly Wisdom and Worldly Wisdom respectively (152). The dreamer gets lost in the crooked path of Worldly Wisdom. There is a black Tower surrounded by mis-shaped ugly monsters who have nets trying to catch the passers-by. There is on the other side a high Pillar, all of Diamond (153). The dreamer is however rescued by a man who brings him water from the river of Heavenly Wisdom which restores this poor traveller's sight. The latter ('Benefactor') tells him that because he drank the water which is of a bewitching nature, he lost sight of the light of wisdom and shows him the way to 'the right Paths' (154-155). This dream would have been well understood by Addison's readers because of their familiarity with Bunyan and the Christian allegorical tradition. Toward the end of the dream, there is a pointed denigration of people who are subject to superstition rather than genuine faith. Addison has set the dream at a lofty moral pitch and aimed at converting his readers to a life of rational piety and humility.

Let us look at Sakshi series to see how they resemble the model in the employment of this technique by Panuganti. A dream is one of the best and safest methods of distancing, especially in a lecture form. The less literate, if not
coarser Indian society during Panuganti's time, needed more than a polite way of admonishing. Panuganti has made use of similar devices of instructing but with a somewhat harsh tone that best suited his readers. Given the Upanyasa tradition within which he was functioning as a writer, he could escape the immediate reaction of the audience by using this dream technique. We see the occurrence of this technique more frequently in the receiver than in the model. The subjects discussed through this technique in Sakshi essays are of social and cultural significance to Indians. We may conclude that the context has played a vital role in the manner of exposition of the matter or the content.

Serious issues concerning man and some of the cardinal principles of the Hindu view of life are expounded through a dream. This is exactly why we find dreams so often in Sakshi series. In these instances Panuganti talks more often on the Hindu religion and its view of human conduct. As the society would not spare any direct attack on its pet habits, the author had to resort to this technique, to project his views. In the essays it is the reporter Janghala Sastri who often goes into a reverie and narrates it to his audience. Occasionally we have guest speakers who give an account of their dreams. Very rarely does Sakshi himself dream. We find Panuganti using this technique in different ways, accordingly as the subject deserved. He has thus used, dream
within a dream, a speaker and a dream, a letter and a dream etc. This demonstrates the process of hybridization.

Let us next see how and what topics he has discussed through this technique, keeping in mind the contemporary background, which was quite troubled. (See Chapter II). In essay No.24 in a very diplomatic way and with foresight he discusses a serious and sensitive subject. The topic here is the inter-religious feuds between Hindus and Muslims while going on processions. However conservative the author is in general, his rationalist temperament reveals itself when he ridicules certain unwanted customs or practices, which result in communal disharmony and unrest, leading to hostility. He blames it all on want of human understanding. Given the communal situation in India today, after nearly eight decades, Panuganti's views are valid and ironically man has not improved himself, in fact the situation seems to be worse. The author discusses the observance of Ramzan (a Muslim festival) and Vinayaka chaturthi (a Hindu festival) by Muslims and Hindus respectively. He graphically presents the communal clashes during the so-called sacred days when processions are taken by each group. The processions and the consequent clashes are depicted as in a dream, making the reader feel shameful about an act apparently pious and peaceful but leading to impiety and violence. As the subject was quite a sensitive, even an explosive one, Panuganti had
to use the dream technique to escape the wrath of the audience, because he was engaged in pungent satire.

The context in the essay is that of Sastri going to Hyderabad along with Sakshi. On the train, in their compartment an orthodox Brahmin and a Muslim are engaged in a serious conversation. As Sastri listens to them he slides into a dream. In it he sees a big town and is not sure that it is Hyderabad. In keeping with the dream technique the identity of the place is deliberately kept vague. Nor does Sastri know why he is there. In the dream he has a vision of the religious festival and is drawn to it. Panuganti uses Sastri's dream to castigate religious intolerance. The conversation between the Hindu and the Muslim touches upon the difference between white and black in the Vedas. The Hindu affirms the supremacy of the white over the black. The Muslim further questions the prevalence of polytheism among the Hindus. The Brahmin is somewhat disturbed by this remark and considers it sacrilege to question the Hindu system of worship. Panuganti highlights the lack of comprehension at two levels - one harmless in a conversation, the other violent in a street clash. The Hindu-Muslim encounter is thus safely distanced in a dream.

In this essay we also find the author using a dream within a dream, to show effectively the consequences of
violence. The description of the processions together with the quarrels between the two groups are shown in one dream, from within which the author takes off dreaming of being in a hospital bed, perhaps to suggest the amount of violence during these processions.

The tone of essay No.59 "Strange Dream" is different as befits the subject, namely, the national independence movement. The title seems to give Pauganti room for employing a method by which he could appease his patron even while rousing his readers. Sastri narrates his dream to the audience in the club. The setting is an unspecified place as is often the case in a dream. There is a huge open space in which he sees a small lake. There is a traditional hall ('mandapam') with a small bell at the centre. The bell rings vibrating the sound 'Om' (II:335). Sastri finds in the open space a large crowd gathered in groups. Apparently they are each engaged in folk singing. The themes of each of their songs touch upon the need for devotion to God, brotherhood, virtues of patriotism, essence of Brahman, condemnation of adopting Western ways, and the virtue of non-violence (336-339). Sastri moves further and finds a man speaking on the greatness of the spinning wheel and the glory of native industries (339-40). Yet another vignette has women offering their jewels to the woman speaker extolling the spinning wheel (340). The camera-like vision now moves on to show a
huge bonfire into which people are throwing liquor bottles, coffee, tea, cigarettes etc. (341). Sastri at the end is left wondering at the prolonged ringing of the bell and its power to enchant people in distant lands.

This dream is a typical example of the process of hybridization of the Western essay form and the native genre of Upanyasa. It has a main theme - namely the rising force of Nationalism. It is also rather loosely strung. However the exposition of the theme becomes effective and thoroughly Indianized in keeping with the oral folk tradition because there is song, narration, dramatization, pictorial description, all constituting a veritable collage. It captures the contemporary spirit of Panuganti's time with tremendous economy. The dream technique enables him to avoid overt commentary and work by implication. The songs, for example, all project the various facets of the changing India under the spell of Nationalism. Again there is a conflation of the political and the spiritual which marked Gandhiji's politics and that is deftly invoked through the symbols of the spinning wheel and the burning of foreign goods. The sound of 'OM' which is so sacred from time immemorial to the Hindus, continuously haunts the dreamer Sastri, beckoning him to a world of higher, transcendent reality. He is led to adore the basic truth about his country and its culture - namely its spirituality.
This essay was written in 1921, the time which witnessed the awakening of the Indians out of torpor and urged them to fight against the Imperialists. Panuganti makes use of dream to voice his feeling of identity with the national movement, which he could not directly articulate, for he was still under royal patronage.

In essay No. 78 a rational Hindu view of life is offered, as Panuganti discusses 'Janma Parampara' or series of births. The rationalist in him did not accept all customs and rituals in his religion. He puts to ridicule certain outmoded customs and would like people to give up such practices for the betterment of both the individual and the society. But one might be surprised to find our author ridiculing the belief in rebirth widely held among the Hindus. It is interesting to see how he works at his technique. He uses a dream to put through it the story of a 'Kshatriya' or a member of the warrior community of the ancient Indian society who believes in the words of a hen which he eats, that it was his father in its earlier birth. After this the man vowed never to eat any meat.

The interesting feature of this dream is that it is set within a lecture by Sastri. Sastri reports to the audience at the Sakshi club about the rather fantastical dream which the Kshatriya had, and narrated in his club where Sastri was
among the audience. The Kshatriya exalts the Hindu doctrines of transmigration of the soul, the Karma theory and distinguishes the customs relating to death in Aryan—Hindu culture as compared with Semitic culture like the Christian or Islamic. He reiterates that for the Aryan the soul is more important than the body (III: 437–38). The Kshatriya piously accepts the message of the hen because of his belief in the transmigration of the soul. Sastri wishes to speak up but the audience forbid him from speaking fearing that he might desecrate sanctified beliefs. Sastri however vows to speak in his own club condemning the Kshatriya's talk (440). We note in this essay how Panuganti has created a dialogic situation by evoking two sets of audience—one that of the Kshatriya speaker representing an orthodox view point, and the other listening to Sastri, but not participating. In fact, in this instance, we have a talk within a talk and a dream within a talk and all of these within an essay. Panuganti has set the subject of the orthodox beliefs of the Hindus in a structure of circle within circle. With these techniques Panuganti makes a secure circle around him to avoid the attacks of his audience, keeping in mind the need to instruct and create an awareness among his contemporaries, which was his prime task.

As another example of the dream within a dream, let us take up essay No.96, which is entitled "Train Accident and
the Region of the Himalayas". As the title denotes we have two different subjects discussed through two dreams. In this essay we have even three dreams. We may not find any parallel for the subject and the manner of application of the technique in the model essays.

Sastri goes on a train journey from Madras to Eluru and on the way the train meets with an accident. Remaining inside the train while the other passengers are running helter skelter, he falls into a dream. He finds himself lying on top of the Himalayas and is soon carried over the mountains by a man (IV: 535). During this aerial voyage he again falls asleep and consequently has a dream. In this second dream he travels on an aeroplane and here we find the author exploiting the non-rational aspect of dreams and making illogical connections between things and events. However on a deeper plane we can discern the author's satirical purposes in organizing the details of the dreams. For, in the second dream Sastri is cast out by the fellow travellers for two reasons: one for being the only Brahmin in the group and, for being a Nationalist participating in the Non-Co-operation movement as symbolized by his 'Khadi' (hand spun) dress. After the fall from the plane he again finds himself in the scene of the first dream and is being carried over the Himalayas. The focus shifts in the third dream that occurs at this point. Sastri overlooks from the Himalayas the
freedom fighters struggling against the tyranny of the ruling British and some of them being beaten (538). He perceives the determination of the Nationalists who are strong as a rock.

In this essay the function of the second dream is to throw into relief the ugly antipathy between Brahmins and Non-brahmins of the Hindu community. This problem prevails even today. The conservative in Panuganti felt the need to expose its consequences and towards this purpose he used a dream; also perhaps because he was himself a Brahmin and his opinion was likely to be viewed with hostility by his Non-brahmin readers. He certainly needed to maintain a safe distance while endeavouring to reach his message across. The other dream within this dream focusses on the permanence and changelessness of the Himalayas, which the author uses as the symbol of the spirit of tolerance of the Indians, towards the ill usage meted out to them by the British. Lest his patron understand the intention of Panuganti, we see him using these devices to convey his feelings.

As regards the use of a dream through a guest speaker illustrating the employment of two techniques in one essay, we can take essay No. 116 where he brings in a speaker (who happens to be a painter), appropriate to the native oral tradition. Sastri introduces the speaker who goes on to
address the audience on the degenerate state of the art of painting and sculpture in his time. He is unhappy that the painters have resorted to obscenity and vulgarity, degrading feminine dignity and honour, in a commercial deal (V: 664). The guest speaker narrates his dream in which he listens to a woman with a whip in hand, trenchantly attacking painters for their cheap and low quality works. She goes about physically attacking the men on the stage and among the gathering. The speaker says he was woken up by all this noise (670). Panuganti has brought in three speakers and planted them between reality and dream. They are Saatri, the guest speaker and the outraged woman. And of course we have the dream of the speaker. The employment of a variety of techniques in one essay may also be related to the possible heterogeneity of his audience. He uses a woman’s voice to attack the vulgarity in contemporary paintings, and this must have gratified his female audience.

As mentioned earlier, we may not find parallels for the subjects and treatment of some Sakshi essays in the model, for we must remember that there are certain dominant values found in one culture with its own unique qualities which may not be found in another culture. In essay No.128 Panuganti once again employs a dream, this time to talk on the significance of ‘Kurukshetra’, in historical times and in his day.
Sakshi enters the club while Sastri is lecturing on his visit to Kurukshetra. Sastri experienced a profound feeling of transport when he was in the legendary town. On his way to the historic battleground perpetuated in Indian memory by the epic Mahabharata, Sastri recalled how the innumerable sages and saints of India had endowed the subcontinent with the light of transcendent wisdom which till today has remained with us (V: 745). However Sastri was disappointed when a local man could not direct him to the battleground. For he said he did not care to know what happened a minute ago, leave alone what happened centuries ago. Sastri managed to reach Kurukshetra. He describes the horrible silence of the place, and its wilderness. There was a 'Hindustani' inscription on a piece of stone reading "If there is heaven on earth, it is this, it is this, it is this" (748). Feeling exhausted, Sastri nevertheless prostrated paying homage to Lord Krishna and lay down. While sleeping he had a dream. He found a sage whom he thought must be the great Veda Vyasa (749). For Sastri, this could be a strange eschatological encounter with the author of Mahabharata, to whom he put a series of questions regarding the neglect of or the lack of interest in the Vedas and The Bhagawad Gita among modern men. They showed no reverence for old customs and values, nor did they show any originality. At Kurukshetra a great battle between dharma and adharma, justice and injustice was fought resulting in the victory of dharma. God (Lord Krishna)
preached his Gita here to Arjuna and hence this ancient place is of profound significance to Hindus. To Sastri's questions the seer did not seem to give any answer. Instead he laughed when Sastri wanted to know the real meaning of the Bhagavad Gita. Panuganti deliberately leaves the dream open-ended.

The dream technique employed in this essay moves to the plane of the fantastic as it involves a spectral encounter with a sage who could be Veda Vyasa. The author subtly suggests that the silence of the sage, perhaps, implies that the state of the modern man was not worth indignation, or else it implies that even the inspired poet and 'rishi' (seer) could not salvage our contemporary situation. In terms of technique this particular dream with its non-realistic mode recalls Addison's dreams on the beau and the coquette. The difference lies at the level of their arguments and how they operate. Addison was interested in castigating false refinement and immorality, whereas Panuganti was concerned about the values of Sanatanadharma or the eternal truths of the Hindu religion cast into oblivion by his country men. The author's own deep involvement in the spiritual culture of his country as reflected in his essays, marks the process of the hybridization of the form.

The function of this strategy of distancing in the treatment of the topics ranging from everyday life to
philosophy and religion, helps the Telugu author to ventilate his feeling of discontent with his society without being mistaken for a radical or an iconoclast.

In essays 16 and 17 Panuganti very finely contrives a series of situations which offer a telling commentary on religious 'zeal' of the wrong kind prevailing among some Hindus (Addison, we recall, was critical of the 'zealots of religion'). In the first essay Sakshi talks of how there is a special prayer arranged for the recovery of one of the members of the club, Borraiah Setty. There is a dream (and the dreamer is not identified) in which two pontiffs belonging to the Madhwa sect among the Hindus are engaged in a wordy duel over the supremacy of each other's rituals (I: 96-98). The pettiness of the so-called religious heads is scoffed at through the dream. He narrates all this to his wife. She being more enlightened than the pontiffs, affirms that Brahman or reality is within every one and hence it is meaningless or futile to quarrel over religious sanctity. In essay No.17 Panuganti uses the dream technique to highlight "religious intolerance" (which is incidentally the title of the essay). Here Sastri sees in a dream a double religious procession involving the two mutually incompatible sects among the Hindu Brahmin community, the 'Salvites' and the 'Vaishnavites'. There is veritable manhandling when tempers run high (I: 103-104). The ending of the dream is at once
bizarre and fantastic. For the idols of Lord Siva and Lord Vishnu burn off in the air producing a strange light (104). The blinding light wakes up Sastri who finds himself in another strange situation of floating in water. He feels choked. The implication could be that the Gods themselves find their devotees' zeal impossible. Panuganti could not have been more effective in his censure of religious bigotry and fanaticism.

Another variation in the use of this technique can be seen in essay No 47 "Cattle Fair - a dream". The dream is used here to attack the self-centredness in man who is seen appropriating and exploiting other creatures below him. Here we find the use of a beast fable, where the point of view is apparently that of a beast, but through the voice of a man. It is thus a sensitive man's thought articulated through the words of the beast. The situation is somewhat similar to George Orwell's famous novel of political allegory, Animal Farm.

Here the fable is Indianized with the introduction of Bhadadhama, the Lord of Death, on the scene. Sastri in his dream listens to cattle criticizing man. The Lord of Death arrives on the scene (II: 265) and orders that men who are ill and propagate caste division must be punished. As in a past fable the moral is evident in the sharp contrast between animals and human beings.
Panuganti uses the dream technique more often than Addison and Steele, for his social background demanded it of him. In the use of this technique, therefore we can conclude that Panuganti has created his own style, perhaps taking the idea from the model, but developing it in a different milieu treating different subjects, thus meeting the need for hybridization of an alien form.

Use of Personae/Speakers:

The next technique of distancing discussed is the use of 'personae' to depict the various colours or characters of men through imaginary persons. Roger Fowler defines a persona as the term that was originally used to denote masks of classic Greek theatre, the term 'persona' has developed extensive critical connotations.... This persona or 'second self' of the author has to be distinguished from the narrator even in first-person narration. (141)

M.H. Abrams observes that "by calling these speakers 'personae' (some critics call them 'masks') we stress the fact that they are all part of the fiction, characters invented for a particular artistic purpose" (124). Instead of the author talking to his listener/reader, it is an
effective way of having speakers to discuss a variety of subjects, to have first-hand information.

We may include 'speakers' in this category. In this case, Panuganti uses many 'speakers' for variety, for obtaining direct information on certain subjects, and most of all, to maintain the aesthetic distance. Sastri in essay No.86 "Lecture by a Pundit" in good humour explains the reason for inviting guest speakers to the Sakshi club. The audience could be spared of the monotony of listening to the same person day in and day out. Hence the arrangement to bring speakers from outside. It will also give them an opportunity to get to know many things (III: 471). We do not find the use of a 'speaker' in The Spectator essays which were meant to be read and so there was no necessity for the writers to employ speakers. This device fits the Upanyasa tradition more naturally and so we find it being used quite extensively in Sakshi series. The difference in the form explains the presence or absence of some of these strategies, although the aim and idea may be similar. It also proves that Sakshi essays are largely original. Let us take a look at some of the Sakshi essays which introduce a variety of speakers while dealing with certain interesting topics.

In Sakshi No 29 on "A Lecture by a South Indian", the author uses a speaker outside of the Andhra region to speak
Sastri listens to him in another club. He uses a lot of English words. Besides, his Telugu betrays the influence of Tamil. There is an exchange between Sastri and the speaker. Sastri attacks those who in the name of fashion, try to imitate the high standards of other languages and are contemptuous of their mother tongue. Panuganti makes the audience participate and call upon Sastri to speak. Sastri tells the speaker that one need not use English words but rely on the chaste power of Telugu alone to communicate (I: 174).

In essay No. 67 he employs a speaker, this time a yogi, to speak on the philosophy of life and joys of renunciation. However this speaker, like the speaker in essay No. 29, is an object of Panuganti's satire. For this yogi praises Sanyasa (renunciation) and devalues the world of desire by ostentatiously quoting Buddha's words: "Everything is full of sadness, sadness" (III: 369). But he turns out to be a false yogi when at the end of the meeting a woman from the gathering comes up and identifies him as her husband who had deserted her (373). Panuganti uses this situation and advises his audience to be aware of such pseudo-sanyasins. Here we see our Telugu author using an apparently appropriate speaker to highlight something only to attack him and turn it into an act of folly to be shunned.
As for the instances of the use of 'stories' in examining this device of 'speaker', we can take essays 86 and 90 as examples. In the first of the two, we have an 'Upanyasa' by a Pundit introduced by Sastri. Hence this is a good illustration of Panuganti's assimilation of the native oral tradition. In keeping with the tradition of the religious discourse which Upanyasa represents, the speaker takes up the story of Tirumangai Alwar, a famous Vaishnavite saint who was a thief by profession (III: 475). By the grace of God he turns into a devotee of Lord Vishnu at Srirangam, in Tamil Nadu. Being a highwayman he amasses a lot of money and builds the temple which has become so very famous in South India (476). The discourse of the speaker is marked by fervent piety interspersed with song and dramatization. This is typical of an Upanyasa in the tradition of Hindu religious exposition. Panuganti's aim here is to extol the virtue of true Bhakti (or surrender to the Lord) and the need for transcending our finite notions of ethics and morality. This essay is a very good example of Panuganti's mode of nativizing the essay form.

In the next number, 90, a speaker, this time belonging to a lower strata or class of the Hindu community i.e. a Sudra, is employed to highlight the "Self-sacrifice of Dhanurdasa". Sastri introduces the speaker as a devotee of Lord Vishnu also called Hari. As in the case of essay No. 86,
the speaker's discourse is called "The Discourse of a Devotee of Hari". This time the story is about Dhanurdasa who was mainly proud of the beauty of his wife's eyes. Saint Ramanuja, the founder of the Vaishnavite sect, visits him one day and offers to show him the most enchanting eyes in the world. Dhanurdasa refuses to grant that anything could be more lustrous than his wife's eyes. However, the Acharya takes him to the Srirangam temple and shows him the eyes of the reclining idol of the Lord. Quite natural to the Upanyasa tradition, at this point the speaker breaks into a song in praise of the Lord's eyes (IV: 503). Dhanurdasa was so totally converted to the path of devotion, that saint Ramanuja used to cite his example to his later disciples as a supreme instance of the 'Saranagati tatva' or the doctrine of total surrender, cardinal to Vaishnavite tradition. There is no doubt that Panuganti fully identifies himself with the speaker in this essay. For the story upholds the best spiritual values in the Hindu religion. This essay can also be read as an implied attack on the prevailing caste divisions among the Hindus, although the author himself belonged to the Brahmin community, the top rung of the Hindu society.

In the Telugu essays we come across a unique technique employed by Panuganti to articulate his feelings on certain delicate and sensitive subjects. This is the use of the 'mad
man', who in the Indian context is looked upon as a seer or 'gnani'. (a realized soul) who is in and yet is not of the world. Any uncommon proposition is put through a mad man in some of these essays.

There are two ways of attaining knowledge of the ultimate. One is by performing the duties of the present birth enjoined upon the individual as a member of the group, living in the world of relativity. The other is the knowledge of truth attained after renouncing the world and its objects. To this second category belongs the so-called 'mad man' or 'Brahmagnani'. The Hindu society accepted such men and believed them to be god's chosen few, intoxicated with a divine madness. The articulation in many essays through a mad man characteristic of the native tradition, shows the strength and depth of the Indian culture. Through this device the author comments upon those problems of life that do not generally occur in the life of sane persons. The design of creation, the question of the meaning of life and the mystery of creation are some of the topics raised by or through the mad man by Panuganti. In conveying his views on such a serious subject as the relationship of man and god, this device best suited Panuganti's plan. We thus see that the mad man was used conveniently to admonish his fellowmen and help them reach the hieratic truth concerning man's life on earth. For it is generally agreed that a mad man does not care for propriety. This helps our author all the more.
The first appearance of this technique can be seen in essay No. 49, "Mystic's Discourse" ("Unmattuni Upanyasamu" or discourse of a mystic who is mistaken for a mad man). The word 'unmatta' in Sanskrit refers to mystics who are mad in the sense they do not conform to the ways of the world, and of common sense. Sastri looks for a particular mad man in a temple town in South India, and finds him. Sastri pays obeisance to him as is customary among the Hindus and briefs him about the activities of the Sakshi club (II: 273). At once the mad man retorts ridiculing the vanity of running a social club and discussing useless topics when man ought to ponder over the very meaning of existence. We must note that Sastri silently listens to the long discourse of the mad man. The latter reiterates one line of thinking in Hindu philosophy that life is full of sorrow. In fact there is nothing more painful than being born on earth and nothing happier than death. Therefore the mad man tells Sastri in a chastising tone that he should think of discoursing on the fundamental truth of life rather than wasting people's time on frivolous things (278). In the use of the mad man here we note that Panuganti employs him to project one aspect of Hindu spiritual thought and we need not identify his own position with that of the mad man. For the mad man inquires into the mystery of God's very intention in making human existence one endless misery (Ibid). However Panuganti
boldly allows the mad man to subvert the very goal of the club only to raise the level of intellectual enquiry of his club.

In essay No. 99 the author uses another type of mad man. The context is Sastri’s visit to a mental hospital at Madras. He enters in the middle of a mad man’s lecture which is on a rather curious topic “Beauty in Male and Female”. The mad man makes fun of female vanity and stresses that in the lower order of nature all male creatures and entities are more attractive than the female (III: 556-558). As for human beings, the mad man is convinced that it is the same with them though he is aware that his enemies will contest it (559).

Technically speaking this essay is literally a ‘loose sally’ of a deranged mind, for the mad man tends to lose track of his thought and Sastri has to bring him back to the topic every now and then. Further this mad man represents an embittered misogynist mind whereas the previous one is a mystic, one of those itinerant or wandering sadhus common in India. Panuganti uses both to enrich the range of his personas.

When we turn to essay No. 106 we have an ambiguity about the speaker or persona. For in essay No. 99 we have the impression of the mad man as one who is rather cynical. At
the end of that essay he offers to talk on the topic of evolution some other time (561). In No. 106 Sastri says that after listening to the mad man's disquisition on male-female beauty, he felt impelled to listen to him again. However it is not clear from the essay whether the locale is the same i.e. the mental hospital nor is it clear whether the speaker is the same mad man (IV: 614). Further the mad man here talks cogently on the Hindu doctrine of 'Dasavatara' (the ten incarnations of Lord Vishnu). He expatiates on the characteristic quality of each avatar and the principle of evolution of the spirit from the sub-human to the super-human which underlies the Dasavatara tradition (619-624). The mad man recites a sacred verse and then abruptly goes inside his cell. There are some curious features in this essay apart from the ambiguity of the speaker. Sastri reports verbatim the discourse of the mad man to his club. Further he tells the audience that although they are quite familiar with the Vishnupurana legends concerning the ten avatars, they are advised not to ignore the mad man's discourse. Panuganti captures both visually and aurally an idiosyncratic personality familiar in Indian society like the mad man.

In essay No 141 "Mad man's Death-will", the author puts an end to this character, after making full use of him. Sastri once again goes to see the mad man when he hears that he is taken ill. It is clear in this essay that the locale
is the mental hospital for we learn of the presence of the doctor and the warden (VI: 820). The mad man wants Sastri to bear witness to his will and he puns on the word 'Sakshi' (meaning 'witness') (816). Curiously enough, he does not pronounce his will at once but meanders and talks on apparently irrelevant topics like the relation of the pot and clay and Sastri has to pull him up. We have a nicely dramatized picture of the mad man. Eventually he obliges Sastri and proclaims the three testaments of his will, which he says, will have a permanent value although he himself is mortal. He uses the language of paradox, typical of a mystic: He who is called mad is really wise; the asylum is in fact a refuge (818). Before giving the third truth, the mad man again deviates and recalls meeting a prostitute when young. However he saw in her the image of the universal mother and he now breaks into an ecstatic song recalling the episode (819). Finally he declares the third truth reciting a verse from sage Veda Vyasa and one from the Telugu poet Potana: when one is most alone one is never alone (820). The mad man here emerges as a vivid character so familiar to Indians, at once wise, learned and crazed. The metaphor of pot and clay he uses is a symbol of the recurrent motif of transience and permanence. The irony about the title is that only those who have property, bequeath it in the form of a will to their progeny. Here the mad man has nothing to leave behind except his wisdom and that consists in his
urging upon men the truth of existence. Further, Panuganti foregrounds socially marginalized characters like the mad man and the prostitute as deserving of homage. And fittingly enough the essay ends with the words of Vyasa and Potana, two inspired poets.

There is apparently no parallel for a character like the mad man in The Spectator essays. However Panuganti's deliberate reference to the mad man's death will must recall Addison's putting an end to the sustained character of Sir Roger de Coverley. Panuganti's mad man is as unmistakable a cultural entity as Sir Roger. While Panuganti has drawn from the Indian folk and apocryphal tradition on mystics and mad men, the English authors have drawn the Tory squire from recorded feudal social history. By his supreme creative talent, Panuganti could give a superb native stamp to derivative literary material.

Use of Letters

The next technique is the use of letters in both the sets of essays. The occurrence of letters is however very frequent in the model and comparatively less in the receiver. Addison in his essay No 542, which is almost at the end of the series, describes the use of letters in achieving their task as he gives the following reasons:
First, out of the Policy of those who try their
jest upon another, before they own it themselves.
Secondly, because I would extort a little Praise
from such who will never applaud any thing whose
Author is known and certain. Thirdly, because it
gave me an Opportunity of introducing a great
variety of Characters into my Work, which could
not have been done, had I always written in the
Person of the Spectator. Fourthly, because the
Dignity Spectatorial would have suffered, had I
published as from my self those several
ludicrous Compositions which I have ascribed to
fictitious Names and Characters. And Lastly,
because they often serve to bring in, more
naturally, such additional Reflections as have
been placed at the End of them. (IV: 208-209)

Letters supplied the essayists with fresh material for
fresh speculations. Ward and Waller bring out the pioneering
importance of the use of letters by Addison and Steele.
Besides giving "glimpses of life, the epistle could become a
picturesque type of character-sketch". Further, "letters
were admirably adapted to disclose the secrets of private
life. In the guise of a correspondent, Steele found new
scope for the gift of story-telling which he had developed in
The Tatler" (56 and 57). As they note, "Steele was on the
edge of inventing the epistolary novel" (57).
The very first instance of the employment of letters is in *The Spectator* No. 8 by Addison. The first correspondent is "one of the Directors of the Society for the Reformation of Manners" (I: 25). It is significant that Addison uses him as a mouthpiece to describe the state of religion in England, the "Impieties prevailing in every Parish" (26). The Director also condemns the popularity of the "Midnight Masque" which is a threat to morality. In the second letter a lady acknowledges how the periodical has had a telling effect on women like her who were "giddy with vanity" (27-28). Addison thus accomplishes his purpose: to proclaim to the Augustan reading public the twin aims of the periodical papers, the reform of religion and of social manners, in particular that of the fair sex.

If we turn to Steele's essay No. 314, we come to admire his skill in hitting at many points at one stroke. For example we have two letters from young men who are courting girls. Bob Harmless expresses his disappointment at being evaded by the girl whom he is courting [Incidentally such letters have earned Steele the name "the courier of love"]). On the other hand we have a rake like young man called John Trott who in the second letter expresses his wrath at the girl's father whom he calls "the old Dragon" and seeks Steele's advice to overcome the obstacles to his love (II: 445-446). Such letters are not only amusing but also
intended to be educative. For Steele means to refine young lovers through the publication of such crude sentiments which the letters betray. The fourth letter in the essay is by a woman who professes to be not young and yet desires to benefit by the programme of "the Education of Young Gentlewomen" put forth by The Spectator (447). She says that she would not be content with "the usual Accomplishments of the Needle, Dancing and the French Tongue..." (Ibid). If all these three letters are on the need for proper education of the youth, the third letter by Toby Rentfree is on another popular contemporary topic— the music on the stage. This correspondent expresses his outrage as a man of reason at the inane introduction of music in the opera 'Nicolini'. This letter expresses the Englishman's resentment of the then popular Italian opera (446-447).

Steele throws up another facet of his society through a couple of letters written by two young boys in essay No.330. The first, we learn, is the son of a merchant who was orphaned at a very early age. The letter gives a brief, pathetic account of his travails in society until he was taken over by a kindly father-like gentleman and rescued. The correspondent reflects upon the plight of such orphans in society (29-30). The other young person who describes himself as "a Lad of about Fourteen" (30), regrets that his father does not deem it necessary to provide for his
education. The boy expresses a burning love for books. Through these two letters Steele focuses on the lack of awareness on the part of the older generation of the needs of the younger.

Steele can occasionally turn his essay into a matrimonial column for honest men and women. We have a curious letter in essay No. 332 signed by Martha Busie, Deborah Thrifty and Alice Early (III: 35). The surnames are suggestive of women who have the required virtues for running a household on prudent lines and taking care of the husband with devotion. The letter indeed makes a humorous reading although the women mean to be solemn. Witness what they profess: "We rise by seven, and pass the Beginning of each Day in Devotion..., we take particular Care never to be sick of a Sunday" (35). They go on to appeal to Mr Spectator.

We are all very good Maids, but are ambitious of Characters which we think more laudable, than of being very good wives. If any of your correspondents enquire for a spouse for an honest Country Gentleman, whose Estate is not dipped, and wants a wife that can save half his Revenue, and yet make a better Figure than any of his neighbours of the same Estate with finer bred women; you shall have further Notice from.... (35-36)
For a change we turn to a letter in one of Addison's essays. We can see a perceptible difference in tone and language. Whereas Steele's is marked by a warmth and even an occasional touch of sentimentality, Addison's is somewhat distant and prim. The letter writer in essay No. 500 is a proud son, and an equally proud husband and father. We learn that contrary to the contempt with which marriage was held by "the Wittlings of the Town", this correspondent declares that he was born of wedlock (IV: 79). He tells Mr Spectator of the two important 'Pleasures' of the state of matrimony not highlighted in The Spectator papers. They are "Power or Dominion" and "a Multitude of Children". As the "Father of a Family", the man regards his family "as a patriarchal Sovereignty, in which I am myself both King and Priest" (Ibid). We can discern, as modern readers, the solemn sense of patriarchal power in the tone of the father. We also feel a little tickled about his pride in his large family [Matthew Arnold later in the Victorian age, ridicules the Englishman's silly vanity in having a large number of children, in his Culture and Anarchy].

Turning to the topic of fashion, particularly among the females, we have seen several instances of instruction in Chapter III. Most of Addison and Steele's comments that are cited in that Chapter are in the form of letters by women and men. The hilarious ones on hoops and petticoats are
memorable as well as chauvinistic. Here in essay No. 127
Addison publishes a letter at the request of Sir Roger. The
 correspondent who describes himself "Your humble servant",
calls upon Mr. Spectator "to Unhoop the fair sex, and cure
this fashionable Tyranny that is got among them". He adds,

I am apt to think that the Petticoat will shrink
of its own Accord at your first coming to Town;
at least a Touch of your Pen will make it contract
itself, like the Sensitive Plant, and by that
means oblige several who are either terrified or
astonished at this portentous Noveltv, and among
the rest. (I: 388)

Here Addison has made a conservative man express his outrage
at female fashion and we are sure Addison shares his
sentiments.

However in essay No. 319 by Budgell, we have a letter
from one Dorinda who acknowledges that Mr. Spectator has
been fair to both men and women in his criticism of foppery
and fashion. The reference is to Addison’s two essays on the
dissection of the Beau’s head and the coquette’s heart (which
we have discussed at the beginning of this Chapter). Dorinda
in this letter says, "we must... acknowledge, with all due
Gratitude, that in some Cases you have given us our Revenge
on the Men and done us Justice" (II: 463). However she is
not quite satisfied with this seeming Justice. For she goes on to chastise the whimsical fashion among men of wearing different forms of wigs with a "variety of cocks" and ends sarcastically: "We hope, therefore, that these may, with as much Justice, be called Indian Princes, as you have stiled a woman in a coloured Hood an Indian Queen; and that you will, in due Time, take these airy Gentlemen into consideration" (464).

The letters on the subject of religion are interesting for the reason that their focus is on propriety and decorum. In essay No.460, Steele publishes a letter wherein the writer is critical of "the Ceremonies, Bows, Curtseys, Whisperings, Smiles, Winks, Nods, with other familiar Arts of Salutation, which take up in our churches so much time that might be better employed..." (III: 423). The writer compares the Roman Catholic Churches and Mohammedan mosques with the English Protestant Churches in this regard. He also censures people's habit of diverting attention during "two poor Hours of Divine Service" in the church to other people's dresses (424).

Yet another essay, (No.380), has a letter which censures the dilettantish behaviour of a friend of Will Honeycomb's (one of the members of the Spectator Club) while in Church. The correspondent laces his observations with superb irony:
He seldom comes in till the prayers are about half over, and when he has entered his seat (instead of joyning with the Congregation) he devoutly holds his Hat before his Face for three or four moments, then bows to all his Acquaintance, sits down, takes a Pinch of Snuff (if it be Evening Service perhaps a Nap) and spends the remaining Time in surveying the congregation. (III: 190)

Essay No. 503 by Steele is in a similar vein, this time admonishing improper behaviour of women in Church. The correspondent Ralph Wonder dramatically presents the unbecoming elegance of a particular beautiful lady. She "suspended the Devotion of everyone around her;..." (IV: 89). The departure of the lady is most interestingly described, capturing the social nuance with facility: "As soon as Church was done, she immediately steped out of her Pew, and Fell into the finest pritty-pat Air..." (90). She held up her fan to a hackney coach and "whipp'd into it with great Nimbleness...." He mocks at the congregation for its frivolity, for it was all at the door and some said, "A very fine Lady; other I'll warrant ye, she's no better than she shou'd be and one very wise old lady said, she ought to have been taken up" (Ibid).

Another letter in Steele's essay No. 147 is in a solemn vein. The letter writer is complaining about the poor
rendering of the Common Prayer in Church. Through this letter Steele focuses on the contemporary snobbery of attaining proficiency in Latin to the neglect of English at schools. This resulted in boys reading "without any due observations made to them of the proper Accent and manner of Reading; by this means they have acquired such ill Habits as won't easily remov'd" (I: 443). The correspondent proposes remedies for it. The letter ends in sarcasm citing "what Caesar said upon the Irregularity of Tone in one who read before him. Do you read or sing? If you sing, you sing very ill" (445).

Although one cannot hope to exhaust all the topics and all the kinds of letters in The Spectator series, the discussion above makes the following points clear: Steele has a tendency to resort to the technique of letters more often than Addison. The reason may be that Steele has a greater interest in the variety of human beings. The letters create for us a range of men and women familiar in contemporary society and what is more, project a whole gamut of attitudes to social issues. Some of them are, no doubt, contrived to voice the author's opinions on them. There is indeed 'God's plenty' as far as letters are concerned in The Spectator. Steele publishes a letter from one George Trusty in essay No.134 who says: "The Variety of your subjects surprizes me as much as a Box of Pictures did formerly..." (I: 405). The
Second letter is from a parent characteristically called William Wiseacre who takes Steele into confidence and talks about the lack of social decorum and the need for proper manners on the part of his son and daughter (405-406). Through this device of letters, the authors set about their task, teaching their contemporaries what to do and what not to do, how to conduct themselves.

Let us now look at Sakshi essays for this device. Here letters are available, but not as extensively as in the model. There is also a variation due to the form. In a lecture or Upanyasa form, when the author is in direct contact with his audience whom he addresses, he speaks extempore. Letters here would be out of place and might even disturb the flow of ideas, disrupting the continuity of the discourse. However letters do occasionally help the speaker to monitor the reception to Sakshi papers.

In Sakshi series most of the letters are discussed only among the club members. On days when the letters are discussed, there would be no lecture and hence no audience. Such essays are entitled "Affairs of the Club". From these essays we learn that letters which are read, cover, as in the model essays, different subjects. These are few in number, and let us examine the usefulness of them to the Journal. Essay No 14 contains a letter which is a response to No.8 on superstitions and belief in ghosts. The
correspondent challenges Sakshi's denial of the existence of ghosts and apparitions. He cites as testimony the experiences of villagers, who have seen and heard these supernatural creatures (I: 84-85). The members of the club discuss the matter and decide to write to the man urging him to be rational in his attitude (86-89).

We thus find a dialogue and a controversy coming through the device. In essay No 22 we learn that there is an application to the club for the place of a Madhwa member as there is none representing the community (I: 136). This proves that the members were chosen as representatives of the respective communities. In the same essay we have another letter, a curious one, from a woman who says she is a virgin widow. She addresses Sakshi, expressing her interest in marrying Kalacharya, one of the members of the club (I: 138). When we recall the social context of the Hindu Reform Movement, particularly relating to widow remarriage (discussed in Chapter II), this letter becomes all the more significant. That Panuganti allows a widow to take the initiative herself for her remarriage, reflects on his intellectual openness. Kalacharya however, is reluctant to accept the proposal for the time being (139).

If we turn to essay No. 93, we have a letter from a man who is critical of Indian women dressing themselves in the
English manner. The correspondent is obviously an orthodox Indian to whom the popularity of English fashion among women is unwelcome. He believes that the traditional saree and the blouse reflect the glory of Indian womanhood (IV: 520). He therefore requests Sastri to admonish women on this matter. We cannot help recalling The Spectator papers on a similar subject.

The spectrum of letters on women is enriched by essay No.121. The context is the death of Borraiah Setty, one of the members of the club and the consequent vacancy arising from it. A woman writes a letter to Sakshi offering to serve the club (V: 701). It is interesting to watch the response of the members. The letter generates a variety of opinions leading to a polyphonous resonance. Vanidasa, for example, objects to it. Kalacharya is apparently neutral. Sastri says he is not against it. Finally Sakshi approves of the idea of having a woman member in the club. This letter brilliantly reflects upon the changing attitude of the Indian society to women.

The direct influence of The Spectator can be observed in Sakshi No.44 where through two letters Panuganti discusses the response of his society to a tragic ending of plays. Through these letters, two versions, one for and another against tragic ending, are given. (This is examined in
detail in Chapter III). The reasons are persuasively presented. This method gives a polyphonic texture to Sakshi essays.

Essay No.50 entitled "Internal Affairs" is an interesting piece because, like the one of Steele's that we discussed, it contains more than one letter, each having a criticism to offer on the function and value of the club. We note that the first of the four letters is addressed to Sastri, the chief spokesman of the club. The correspondent is apparently not highly educated and takes exceptions to Sastri's tendency to use English words in his discourses. He would like to have these words translated into Telugu (II: 279). Panuganti skilfully uses the letter to throw light on the audience level and their response to his endeavours. The second letter is addressed to Sakshi and is critical of Sastri's habit of leaving his lectures incomplete, promising to resume later but never doing it (280). The correspondent is an alert and critical reader. Panuganti once again indirectly pictures the audience level. The third letter is addressed to Sakshi and is adulatory in tone. The letter writer vividly describes the eager waiting of the villagers to receive the issues of the periodical. He earnestly requests Sastri to explain the deeper significance of his lectures (280-81). Panuganti is able to throw light on one segment of his audience who may not be erudite but eager to
educate themselves and raise their intellectual level. This spirit reminds us of similar letters received by Mr. Spectator. The fourth letter wonders why they never hear the poet member of the club Vanidasa. The correspondent calls upon Vanidasa to give the readers an opportunity to listen to his poetry (281). Being a typical poet, Vanidasa refuses to oblige him.

We turn now to two instances of the double use of the technique of letter, i.e. a story narrated through a letter. Essay No. 139 is significantly enough an anonymous letter. It tells the story of a pious Brahmin couple who have no issue. The husband is well versed in the Vedas and the wife is an absolutely obedient woman. Most remarkable characteristic about them is their hospitality. The letter graphically describes a particular stormy night when a Harijan ('chandala') is almost drowned in the swirling flood waters. The Brahmin rescues him with the help of his wife, unmindful of caste or creed in the awesome night. They bring him home and feed him. The poor untouchable blesses them in speechless gratitude (VI: 807-808). It is important in the Indian social context that the episode is narrated by the 'chandala' himself. We saw in Chapter III this topic of the treatment of the untouchables early in this century in India. Here we must note that Panuganti, himself a Brahmin, perhaps wants to counter the general allegation that it is Brahmins
who are against the lower castes. However as a writer he needs to keep a safe distance while dealing with this sensitive topic. Being an enlightened Brahmin, Panuganti is aware of the truth of Hindu scriptures which talk of the oneness of reality. The technically arresting feature is that there is no discussion or comment by any of the members after the letter is read out, unlike in the case of other letters. This silence perhaps suggests the complexity of the author's role, as a Brahmin, as a writer, as an editor, and as a reformer.

Another use of a story through a letter can be seen in \textit{Sakshi} No.143. The letter carrying the story is sent to Sakshi club by a poet. Sastri reads it out to his audience. The story revolves around an innocent Brahmin who served the king. Owing to his poverty the Brahmin was exploited by the king. He was ordered to be killed for no fault of his. The author gives a religious and a self-affirming turn, ending the story with the Brahmin prostrating before the sacred book of Bhagavatam. His breath leaves him as he cries out the name of Lord Rama (VI: 836). The king is shown as defeated in this climax. The letter and the story convey the author's own sentiments and feelings and the state of his relationship with his patron. He is seen indirectly breaking the shell of patronage and emerging as a self-respecting writer. There was always this conflict in Panuganti between
his impulse for freedom and his grinding poverty which left him helpless. This is the reason why at intervals he uses subversive techniques to voice at once his contempt for the egoism of the ruling class and his impotent chafing as a beneficiary of the feudal system.

When we compare the use of letters in the two series, in Panuganti the number of letters is less though we must recall that the total number of the Telugu essays is only 147 as against 555 in English. Panuganti uses more effectively the use of persona to create character sketches whereas Addison and Steele, the latter in particular, exploit the epistolary mode to project a variety of characters. Most importantly we must reiterate that the letter mode suits better the English essay form whereas the introduction of speakers serves the purpose of Upanyasa or discourse very well. Even so Panuganti has made a judicious use of the technique of letters to comment on the audience level and project intelligently the features of the club.

We have thus had an overview of the use of the various techniques of distancing by Addison and Steele and Panuganti in their essays. Although Panuganti may be said to have imitated the model, it is clear from the essays that he has experimented in his own way, producing an intricately altered product. This confirms our initial hypothesis on the process
of imitation, influence, assimilation, resulting in hybridization. The hybrid product has survived thereby entering the circle of classics among the native literature. As the authors took up matters of contemporary interest and value, we find variations at certain inner levels, demonstrating the indirect or deeper level of influence.

Let us finally juxtapose the 'style' of the authors. M.H. Abrams defines style as "the manner of linguistic expression in prose or verse - it is how a speaker or writer says whatever he says" (165).

Taking Addison and Steele first as they form the model, we must note that Addison's style is graceful as is repeatedly borne out by his treatment of various subjects. Cast in a plain, polite way, the style appealed to every one and was useful for the author in handling a great variety of subjects. Owing to his genuine good nature, his sense of moderation and reasonableness, Addison could admonish his fellow men in an easy tone. The mode adopted is a friendly one, winning the attention of the reader easily and seizing the reader's mind quickly.

It is characteristic of the prose of the age, as James Sutherland points out, that the "consciousness of a reader, real or imaginary, acted as a continual discipline to the writer" (On English Prose 75). We may even say, looking at
the essays, that by choice or circumstance, most part of the
work "took the form of the author addressing himself directly
to the reader". For e.g., we have Isaac Bickerstaff in *The
Tatler*, and Mr. Spectator in *The Spectator* writing in the
first person. Even so the art consisted "in writing
personally without thrusting his personality upon the reader"
(Ibid).

The emergence of lucid prose in English literary
history dates back to the seventeenth century. Matthew
Arnold in "The Study of Poetry" contrasted the tortuous style
of Milton's prose with the easy flow of Dryden's.
Sutherland makes a pertinent observation when he says that
the new prose was "simpler, less ornate, more colloquial,
more practical, and pitched at such a level that it could
make sense, and immediate sense, to the average man" (56-57,
emphasis added). It is this style which is most fruitfully
employed by Addison and Steele in their periodical essays.
In fact as A.R. Humphreys holds, "The periodical essay not
only benefited from, it was created by the new manner"
("The Literary Scene" 60). The achievement of Addison lies
in his 'simplifying' prose

even at the expense of dilution, so that the
reader need not retrace his steps or quary an
unfamiliar word, to organize his ideas and to
carry them forward on sentence - rhythms with an
onward undulation instead of momentary sparkles and never to vary from the tone of good manners.

(61)

Humphreys therefore concludes that the Augustan ideals of "propriety, perspicuity, elegance, cadence" are here attained infallibly" (Ibid).

Samuel Johnson memorably and as ever incisively, wrote of Addison's prose: "His prose is the model of the middle style; on grave subjects not formal, on light occasions not grovelling... always equable, and always easy, without glowing words or pointed sentences" ("Life of Addison" lxii). Johnson went so far as to advise: "whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison" (lxiii).

F.W. Bateson asks the question, "What is this middle style in which Addison excelled"? He recalls that there was the high or 'sublime' style (in epic, tragedy and ode) and the 'low' style (in comedy and satire), and "Addison's middle style must be presumed to have combined in the eyes of Johnson the virtues of both the high and the low styles" (120). Bateson answers the criticism of Addison's style by Hugh Blair, his contemporary, by saying that "It is precisely in the clash between colloquial speech and
'learned' English, by the exploitation of such verbal clashes, that Addison's stylistic brilliance seems to consist..." (121).

The contrast between Addison's style and that of Steele has been remarked upon by almost every literary historian and critic of the period. Moody and Lovett remark on Addison's "perfect confidence in his position", that "in his style sureness goes hand in hand with absolute lightness of touch. His sense of humour saves him from putting himself on the defensive by over emphasis" (A History of English Literature 197). Steele's style, they point out, has two manners: one "corresponds to his moods of elevation and didacticism; the other careless, flexible, free..." (198). The uneven tenor of his life is reflected to some extent in his essays. Bonamy Dobree compliments Steele on his politeness and confidence and says, "His prose has the colloquial run of the spoken phrase, the urbanity of the middle-class man of affairs who has been to a university;...". And his prose admirably illustrates the general Rule in The Tatler "That men should not talk to please themselves, but those that hear them" (English Literature 83).

The salient features of Panuganti's style are his subtle expression, his satirical humour which is his unique way of writing. His style is quite complex, although meant to be simple and easy. A Telugu critic Sri Venuri Venkateswara
Sarma observes that he "writes in a language that is neither purely 'Granthika (literary) nor 'Vyavaharika' (colloquial); it is a peculiar blend of both, exuding a strange pointedness and purposiveness" ("The 'Sakshi' Lectures" 39). He goes on to say, "Whatever subject he wants to discuss, he does with directness and clarity, supporting his arguments with appropriate illustrations and coruscating logic, without tiring the reader" (Ibid). The Telugu critics have commented on his power to create compounds ('Samasams') and similes. Rajabhushana Rao observes, "For his immense output of highly readable prose, piquant and forceful, if for nothing else, his lasting place in Telugu literature is assured" ("The Uniqueness of Sri Panuganti" 17).

The difference between the style of the English authors and that of the Telugu essayist lies in the immense variety of register in the latter. While Sastri's lectures are chaste in language, the diction and syntax vary with every guest speaker or persona like the madman. The same is the case with the style of the letters in Sakshi. They range from the formal to the spoken. The reason is not far to seek. Most of the Sakshi essays are in the form of Upanyasa - extempore discourse. He makes use of severe and pungent humour to add vigour to his style. His style was aimed to instruct, inform and amuse his audience. It puts the reader in a real fit of laughing madness.
Satire is used in both the works to augment their appeal. Roger Fowler defines satire as a genre in which the author attacks some object, using as his means wit or humour that is either fantastic or absurd.... What distinguishes satire from comedy is its lack of tolerance for folly or human imperfection" (167).

The English essayists no doubt belonged to a rich tradition of satire. The comparison is invariably with Swift. As Hugh Walkar says, "In Addison and Steele there is of ferocity and virulence not a trace, and lack of mercy is extremely rare" (English Satire and Satirists 203). Further, there is some difference between the satire of Addison and that of Steele. "Steele was the most genial and kind-hearted of men, and though there may have been some faint trace of malice in Addison, he was essentially good-natured" (Ibid). Hugh Walker points to the role played by Addison in the "moral cleansing of his age" (207).

Panuganti is more like Swift, unsparing in his critique. "His ideas were not woolly but crisp and clear-cut", says Rajabushana Rao, "while his likes and dislikes were deep and strong. Where he was willing to wound, he was not afraid to strike. His accents were naturally not soft and sophisticated in the name of false unity" (17). As Divakarla Venkatavadhani points out, Panuganti "magnifies
even a small defect with the help of the microscope of his language, exposes its detestable nature and ridicules it in thousand ways. At times his humour goes beyond the limits of propriety also" ("Panuganti as a Critic" 22). This feature is the opposite of the emphasis on urbanity and good manners in Addison and Steele. However as Rajabushana Rao justly observes, "Handled by a less competent writer, the essays would have easily degenerated into demagoguism or didacticism or at best would have risen to the level of intellectual criticism of men and matters" (17).

After the discussion on the various techniques adopted by the writers in their works, let us now see the readers' or the audiences' level. This is learnt from within the essays, as they carry feedback in the form of letters. The idiosyncracies of the cultivated English mind and that of the cultivated Indian, in this case the Hindu mind, can be seen in their respective essays. The writers were in good demand as we learn from the feedback. All the three writers had the greatest gift of persuading their readers to listen to them. The English audience was a fairly homogenous one, making the task of the English essayists relatively easier than Panuganti's. This is the reason for the polite way of admonishing, which proved fruitful in the case of Addison and Steele.
The Indian audience, unlike their English counterpart in the eighteenth century, was a heterogenous one. People had a knowledge of the customs, their traditions etc., but were not actually literate. To stimulate them and awaken them from slumber Panuganti and other contemporary writers resorted to harsher tones and modes as the situation demanded of them. In Panuganti's essays the purpose of using the lecture form is very effective as the village was a unit of social organization. The lectures were similar to lay sermons like Addison's. In India the form Upanyasa has been the most popular vehicle to educate large masses of people since the ancient times. This method suited Panuganti's plan best.

To conclude, a comparative study of these two works reveals the level of influence and the process of hybridization. This helps not only to study the similarities and differences in the techniques adopted by Addison, Steele and Panuganti, but also establish on firm theoretical principles how genres are generated by certain milieus and how they develop features which vary according to the cultural context.