



Editor-in-Chief

Dr. Sudhir K. Arora

Editor

Dr. Abnish Singh Chauhan

Creation and Criticism (CC) is a quarterly international peer-reviewed refereed English e-journal.

Creation and Criticism (ISSN: 2455-9687) publishes literary articles/ research papers/ book-reviews/ poems/ short-stories/ interviews and other contents **FREE of COST**.

For Submission

Email your submission to <creationandcriticism@gmail.com> as a single MS-Word File attachment.

For General Purpose

For all general enquiries on the e-journal, membership, sponsorship of issues, forthcoming issues and submissions, please contact the Publisher at abnishsinghchauhan@gmail.com.

Postal Address

Postal address for sending books/documents:

Dr Abnish Singh Chauhan

Publisher: *Creation and Criticism*

Plot No. 36, Gaudhuli Puram, Phase-2

Vrindaban Bangar, Vrindaban

Mathura-281121 (UP) India

Mob.: (+91) 9456011560

Home Back Issues Reviews Videos News Honour E-books Authors

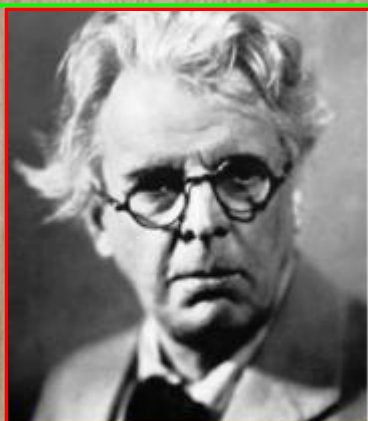
Your Space About CC Blog

April 2016

Creation and Criticism







23. May 2022

14:25:18



W B Yeats

About CC

-  [Know Your CC](#)
-  [Editorial Board](#)
-  [Editors](#)
-  [Call for Papers](#)
-  [Submission](#)
-  [Disclaimer](#)
-  [Indexing](#)
-  [Publisher](#)

Creation and Criticism

ISSN: 2455-9687

(A Quarterly International Peer-reviewed Refereed e-Journal
Devoted to English Language and Literature)

*Vol. 02, Joint Issue 06 & 07 : July-Oct
2017*

Editorial : July-Oct 2017

Literature has had a major impact on the development of society. It has shaped civilisations, changed political systems and exposed injustice. It gives us a detailed preview of human experiences, allowing us to connect on basic levels of desire and emotion. But just as it has constructed societies, it is also observed that the writings and works of certain authors have degraded societies to their most primitive form.

The potential impact of literature is not in doubt. It is educated youth which holds the future of the nation in their hands and has the power to influence change. Hence, youth should be educated not only in their own culture but in other cultures also. Literature is most important for young people and society today, yet when I asked my older grandchildren to tell me about a book they had recently read, they were unable to name one!



Web Portals

- **IJHER (e-Journal)**
- **Poorvabhas (Hindi Magazine)**
- **Bhakt Kosh (Spiritual)**
- **Tukda Kagaz Ka (Hindi Lyrics)**
- **Burns Within (Trans.)**

CC Blog: Tag List

Author (110)
 Poetry (70)
 Poet (65)
 Critic (27)
 Research Article (19)
 Interview (14)
 Review (14)
 Abnish Singh Chauhan (13)
 News (11)
 Criticism (7)

Total Visitors

584802



@abnishsc folgen

271 Follower

Literature furthers our education, presents us with a cornucopia of ideas to inspire us, and gives an insight into the mind of the author and the minds of the characters which he/she brings to live in their literature. We learn based on its appearance because literature openly acknowledges the unreliable nature of appearances. Literature also allows us to question some of our most prominent beliefs and examine our lives, giving them deeper meaning.

To me the purpose of life is to grow so that we become better people, better listeners, and connect better with people whom we come into contact with. I believe that no other area can teach us better than literature.

The magazine is the brain child of our beloved poet Abnish Singh Chauhan. Abnish is like a mariner sailing on the creative sea. He is the wonderful captain of the metaphoric ship 'Creation and Criticism' and we are all his loving helpers who are along with him for the creative cruise.

As creative writers we are influenced by many things. By experiences in life, by Mother Nature, by love and Abnish is someone who has influenced me with many years when it comes to writing. He has many books to his credit, about thirty reviews, articles and interviews with eminent authors and writes in both Hindi and English.

All the best!
 Happy reading...

Marie Shine
 Editor

Home Back Issues Reviews Videos News Honour E-books Authors

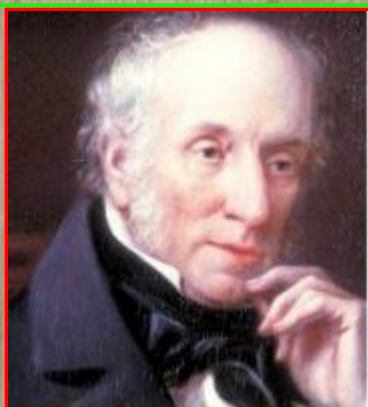
Your Space About CC Blog

April 2016

Creation and Criticism

22. May 2022

20:25:25



W Wordsworth

About CC

- Know Your CC
- Editorial Board
- Editors
- Call for Papers
- Submission
- Disclaimer
- Indexing
- Publisher

Creation and Criticism

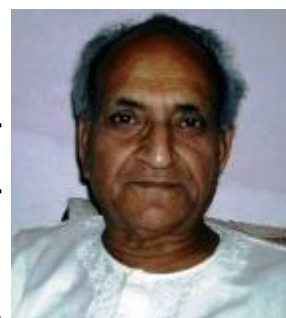
ISSN: 2455-9687

(A Quarterly International Peer-reviewed Refereed e-Journal
Devoted to English Language and Literature)

*Vol. 02, Joint Issue 06 & 07 : July-Oct
2017*

Navgeet- The New Lyric Poetry of Hindi

Kumar Ravindra



Hindi lyric poetry came of age with the advent of 'Navgeet', the neo-lyrical movement, starting with the lyrical poetry of Suryakant Tripathi 'Nirala'. It was he who gave a new dimension to modern Hindi poetry by insisting on liberalising the control of *chhandshastra* or strict classical prosody. His very famous poetic line '*Nav gati nav lay taal chhand nav*' i.e. new movement, new rhythm, new sound and metrical pattern became a kind of prescription for the upcoming generation of the post-*Chhayavaad* poets. Some among them took to a totally liberated poetry, completely departing from the earlier tradition of poetry, observing all the rules of and within the framework of *Chhandshastra* as enunciated by the *Ritikaleen Acharyas* and carried over with elan by the *Dvivediyugeen* poets like Rashtrakavi Maithilisharan Gupt, Makhanlal Chaturvedi and the *Chhayavadi* poets like Prasad, Pant and Mahadevi and their other contemporaries.

Web Portals

- **IJHER (e-Journal)**
- **Poorvabhas (Hindi Magazine)**
- **Bhakt Kosh (Spiritual)**
- **Tukda Kagaz Ka (Hindi Lyrics)**
- **Burns Within (Trans.)**

CC Blog: Tag List

Author (110)
 Poetry (70)
 Poet (65)
 Critic (27)
 Research Article (19)
 Interview (14)
 Review (14)
 Abnish Singh Chauhan (13)
 News (11)
 Criticism (7)

Total Visitors

584490



@abnishsc folgen

271 Follower


Sachchidanand Hiranand Vatsyayan 'Agyey' started *Pryogvadi* or experimental poetry in Hindi. This genre of poetry was later known as 'Nai Kavita' or new poetry. He insisted that new poetry need not observe any rules of prosody. Actually this kind of poetry was inspired by the *Verse libre* movement of France and England and took Hindi poetry to a direction which, in a way, was un-Indian. Nirala, who had been the source of inspiration and who had experimented with the liberated genre of poetry by his poems like 'Voh totti patthar' or 'Voh aata / do took kaleje ke karta / pachhtata path par aata' etc., returned to the lyrical form in the later part of his poetic career and gave impetus to a new experimental kind of lyric poetry, which later acquired the nomenclature 'Navgeet'. In the beginning, there was no contradiction between these two parallel movements of Hindi poetry, both trying to enrich the fabric of modern Hindi poetry with their experimental approach. But at a later stage, there started a kind of rivalry between the two genres, which resulted in a most unfortunate twisted approach to the study of contemporary Hindi poetry. 'Agyey's followers tried to reject all poetry written in lyrical form and thus obstructing the normal growth of Hindi poetry. Unfortunately, the schism has continued for over half a century and still vitiates and besets the global vision of Hindi poetry.

The term 'Navgeet' came into official circulation with its written and printed use for the first time in '*Gitangini*', a collection of Hindi lyric poems, edited by Rajendra Prasad Singh of Bihar. The collection came in the year 1958. Eversince the new kind of lyric poetry has been known as 'Navgeet'. The collection was not a representative one and contained a lot of fallacious statements, but it must be given credit for giving an identity to a new trend in Hindi lyric poetry. In 1964 came '*Kavita-64*' edited by Om Prabhakar, a rising Neo-lyricist. This gave further impetus to the new voice in lyric poetry. And then came in 1969 another good collection of modern Hindi lyrics titled '*Paanch Jod Bansuri*' edited by Chandradev Singh. Divided into five sections, this collection covered the growth of modern Hindi lyric poetry with special focus on contemporary Hindi lyric. Many of the contemporary Navgeet poets were present in that historical collection. From 1969 to 1982 it was a period of silent but rightful and rich growth of 'Navgeet'. It continued to vibrate and grow in the various remote corners of the Hindi heartland despite the stiff opposition from the 'Nai Kavita' clan. It was, in a way, good for it as it got wide-spread and deep-rooted in the poetic psyche of the whole Hindi-speaking area and thus becoming truly representative. It emerged from the limbo as a powerful genre with the publication of the three-part collection of 'Navgeet' edited by Dr. Shambhunath Singh. The three parts of this collection, titled '*Navgeet Dashak*' Part-I, II and III, came in the years 1982, 1983 and 1984 respectively. This mega-collection contained ten lyrics each of thirty Navgeet poets plus their statements and bio-data. All these thirty poets, according to the Editor Dr. Shambhunath Singh, truly and faithfully represented the contemporary trends in Hindi lyric poetry. The writer of this article was also among them.

In 1984 came another anthology of Navgeet, titled '*Yaatra men Saath-Saath*', in which ten Navgeet poets were included, some of them from the *Dashak* collection and some not from there. And then in the year 1986 Dr. Shambhunath Singh brought out a mega-anthology of Navgeet titled '*Navgeet Ardhshati*'. This was an anthology of fifty years of Hindi lyrics demonstrating the new trends as they started and as they emerged and came to fruition till date. It was certainly a historical collection. With the arrival of significant anthologies, books of criticism on Navgeet and web publications by Dr. Dr Suresh Gautam, Dinesh Singh, Nachiketa, Virendra Astik, Rajendra Gautam, Nirmal Shukla, Radheshyam Bandhu, Dr Ranjeet Patel, Dr Omprakash Singh, Dr Mahesh Diwaker, Madhukar Asthana, Dhananjay Singh, Poornima Verman, Anil Janvijay, Jagdish Vyom, Abnish Singh Chauhan, Ramkishore Dahiya, Saurabh Pandey and Rahul Shivay created a positive atmosphere for a rapid growth and recognition of Navgeet. Simultaneously came individual collections of Navgeet by a large number of poets of India establishing 'Navgeet' as an independent genre. It also proved that the charge of Agyey and his ilk that lyric was incompetent to give expression to the modern sensibilities and thus has no relevance in modern and contemporary situations also become futile. In fact, it has been proved by 'Navgeet' of today that owing to the prosodic discipline it is more suited to the expression of today's realities. It has been found that the experiments of language and diction and poetic expression, introduced and adhered to by the prose-poetry of the middle of the last century, can be more effectively conveyed through the new lyrical poetry or 'Navgeet'. As far as the changing emotional concerns of mankind in modern times are concerned, they are also better expressed through the discipline of verse i.e. rhyme and rhythm.

Rhythm is a very natural and normal phenomenon in all the biological i.e. physical as well as mental activity of man. All our actions are bound by an unnoticed and unrecognised rhythm. In different emotional and mental states it acquires separate forms and images. Verse is more suitable and nearer to this ever-flowing current of rhythm in man's responses to the outside world. As far as the expression of thought in poetry is concerned, it is always expressed in emotional images, through which the complicated process of thinking acquires 'a local habitation and a name'. The logical shape of arguments in thinking is converted into emotional images. The surface value of thinking is changed into a deeper emotional experience. The element of surprise, which has been one chief characteristic of all poetic expression in all times, is better served by the discipline of versification. 'Navgeet' is thus more in tune with the poetic expression of ideas and thoughts.

The contemporary poetry, thus, is a rich tapestry of a variety of poetic genres, woven around the complex existence of today. It includes both the verse-poetry and the prose-poetry. Actually these two varieties of modern poetry are not in contradiction of each other. In a way, they fulfil each other. Their concerns and understanding of life and their world-view are the same and even their style and presentation are not much in variance with each other. The only difference is that of prosody.



Social responsibility has been one main concern of poetry all along the ages. Navgeet also adheres to it. Social situations today, specifically in India, are in a state of disarray. Today we face a world beset by a mad meaningless race for merely personal advancement and that too in the material field. The other aspects of human personality, which made him a socially responsible citizen of the world, have been set aside in the new programme of today's civilization. The demonic mad rush for material advancement has reduced man to the level of a mere cog in the gigantic juggernaut of capitalism. Supra-advanced market-oriented economic structure of today's world has created an inhuman social structure in which the sense of social responsibility has been severely damaged. Wide-rampant corruption in the body politic of every country and the world as a whole has destroyed the very foundation of human society. Navgeet stands in opposition to this situation. The individualistic tendencies require to be made complementary to the social values; literature has to play a sheet-anchor role in this sphere. Navgeet is deeply concerned with all these issues of today. It has tried to re-establish a rapport between man and man, which seems to have been lost in the past half a century, by emphasising on the basic life-giving values of manhood i.e. charity, goodwill, companionship, social responses, etc. .

There are certain norms which define the Navgeet of today. In a conference held in Varanasi, Uttar Pradesh, India in the year 1986 the defining features of Navgeet were discussed and then certain norms were set. They are – (i) Rhythm and adherence to the elements and norms of prosody with freedom to experiment (ii) Sensitivity– an emotional approach to experience (iii) Communicability and simplicity (iv) Imagery-based expression (v) Adherence to the commonplace, factual and real experience of life (vi) Adherence to the cultural ethos of India and Indianness (vii) Acceptance of a humanistic approach to life and human emotions as life-giving energy. (viii) Acceptance of modernity and universality with a strictly Indian ethos. Now these are the very qualifications by which we can sustain life in our contemporary world. The Indianness, which is being endangered by the onslaught of a crass materialistic international market economy, can be sustained by adherence to these values only. The crisis which we are facing today is the crisis of identity. We are fast becoming a clone of the western culture. The cultural invasion of the east by the powers of the west is destroying the cultural identity of India. This has to be countered by a revival of our cultural milieu. 'Navgeet' is indirectly resuscitating the cultural ethos of India.

It is more than fifty years now that the term 'Navgeet' has been in official circulation. During its long lone journey of three generations now it has acquired the status of an independent poetic genre. Thanks to its rejection by the 'Nai Kavita' movement, it has acquired a tone of surety and confidence, which speaks of its maturity. The poets who took to 'Navgeet' and made it an instrument of modern sensibilities are in hundreds, but the main among them are – Shambh Nath Singh, Thakurprasad Singh, Ravindra 'Bhramar', Umakant Malviya,

Virendra Mishra, Devendra Kumar, Ramesh Ranjak, Bhagvan Svaroop 'Saras', Naeem, Neelam Srivastava, Shivbahadur Singh Bhadauriya, Ramchandra Chandrabhushan, Devendra Sharma 'Indra', Shrikrishna Sharma, Shrikrishna Tivari, Mukut Saksena, Vidyanandan Rajiv, Kishore Kabra, Umashanker Tivari, Amarnath Srivastava, Satyanarayan, Gulab Singh, Anoop Ashesh, Ram Sengar, Maheshvar Tivari, Kumar Ravindra, Nachiketa, Shanti Suman, Virendra 'Astik', Kunvar Bechain, Mayank Srivastava, Vishnu Virat, Rajendra Gautam, Buddhinath Mishra, Dinesh Singh, Shyam Nirmam, Radheshyam Shukla, Isaq Ashq, Mahesh Anagh, Vijaykishore Manav, Shatdal, Udbhrant, Brijnath Srivastava, Yogendra Dutta Sharma, Vinod Nigam, Ashvaghosh, Harish Nigam, Madhukar Asthana, Nirmal Shukla, Radheshyam Bandhu, Vinod Srivastava, Ramnarayan Raman, Kumar Shiv, Dr. Suresh, Madhukar Gaur, Shachindra Bhatnagar, Dhananjay Singh, Sheelendra Kumar Singh, Shyam Narayan Mishra, Shiv kumar 'Archan', Yash Malviya, Ramkishore Dahiya, Shailendra Sharma, Vinay Bhadauriya, Ramakant, etc. Barring a few, some of whom died and some others who took to other genres of writing, almost all these poets are still actively involved in the growth of 'Navgeet' as a representative poetic genre of contemporary poetry scene. Besides these, a whole new generation of young 'Navgeet' poets has come up in recent times who have been making significant contribution to its growth and enrichment. Among them Manohar Abhay, Purnima Verman, Dinesh Prabhat, Jagdish Vyom, Jagdish Pankaj, Sanjay Pankaj, Manoj Madhur, Pankaj Parimal, Bhuvaneshwar Upadhyay, Yogendra Verma 'Vyom', Abnish Singh Chauhan, Avnish Tripathi, Ravishankar Mishra, Rahul Shivay, Shubham Srivastava, Chitransh Baghmare, etc. have come of age and require special attention for their contribution to Navgeet, both as its creator and critic. The prolific use of internet media by this generation of Navgeet poets for sharing and discussing the virtues and problems of the contemporary Hindi neo-lyric, has inspired a whole horde of its readers and admirers. A large number of websites and internet magazines, among which Anubhuti, KavitaKosh, Hindi Samay, Hindikunj, Pratilip and Poorvabhas call for special mention, have also come up in the last one decade. This makes the current Navgeet scenario very rich and interesting as also elaborately challenging too. All this augurs well for the future of this powerful and expressive genre of modern Hindi poetry. It has slowly but surely gained momentum and has been introduced in the syllabi of M.A. Hindi teaching in many universities. In the UPSC examination also it has been given a place.

Thus, we find that Hindi Navgeet has come of age. It has carried over the tradition of Kabir and Nirala to new horizons and has re-discovered the magical and mystic connotations of the 'word' without divorcing it from the common-place significance of day-to-day usage. It has certainly given a new dimension to contemporary Hindi poetry.

About the Author:



Kumar Ravindra is a well-known bilingual poet and critic of modern India. He resides at Kshitij, 310, Urban Estate-II, Hissar-125005 and can also be contacted through e-mail : kumarravindra310@gmail.com.

Created with [page4](#), copyright © 2021 by page4 Corp., USA. All rights reserved.
[Report this site as abusive](#) [Login](#)

[Home](#)[Back Issues](#)[Reviews](#)[Videos](#)[News](#)[Honour](#)[E-books](#)[Authors](#)[Your Space](#)[About CC](#)[Blog](#)

April 2016

Creation and Criticism

22. May 2022

20:26:04



About CC

- [Know Your CC](#)
- [Editorial Board](#)
- [Editors](#)
- [Call for Papers](#)
- [Submission](#)
- [Disclaimer](#)
- [Indexing](#)
- [Publisher](#)

Creation and Criticism

ISSN: 2455-9687

(A Quarterly International Peer-reviewed Refereed e-Journal
Devoted to English Language and Literature)

*Vol. 02, Joint Issue 06 & 07 : July-Oct
2017*

Colourful Paradigms of Values in Arun Joshi's Novels

Abnish Singh Chauhan



A writer writes in response to the socio-cultural milieu of his times and advertently or inadvertently presents various colours of values in his work of art. This paper reveals different colours of values in the novels of Arun Joshi (1939-1993), whose output in the domain of Indian English Fiction is limited to five novels, namely: *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), *The Last Labyrinth* (1981) and *The City and The River* (1990) along with a collection of short stories, *The Survivor and Other Stories* (1975).

Derived from Greek '*paradeigma*', the term paradigm was first introduced in English in the 15th century, meaning 'an example, perception or assumption' or "a set of all the different forms" (Hornby 1101) and it still bears the same meaning. In literature, the term is used to describe a set of experiences, beliefs and values that affect the way an individual perceives reality and

Web Portals

- **IJHER (e-Journal)**
- **Poorvabhas (Hindi Magazine)**
- **Bhakt Kosh (Spiritual)**
- **Tukda Kagaz Ka (Hindi Lyrics)**
- **Burns Within (Trans.)**

CC Blog: Tag List

Author (110)
 Poetry (70)
 Poet (65)
 Critic (27)
 Research Article (19)
 Interview (14)
 Review (14)
 Abnish Singh Chauhan (13)
 News (11)
 Criticism (7)

Total Visitors

584491




@abnishsc folgen

271 Follower

responds to that perception. The word 'values' denotes "principles or standards of behaviour" (oxforddictionaries.com). In another words, values are the evaluative standards of judgement of "what is right and wrong and what is important in life" (Hornby 1708). They are of different colours— moral, social, cultural, spiritual, material and human values, and are reflected through the way in which one behaves in response to a particular situation or stimulus. Another term colourful is an adjective, meaning 'varied colours' or 'full of interest, lively and exciting.'

Arun Joshi presented the same through the unique themes— "the subject or main idea in a piece of writing" (Hornby 1603), of his five novels. His first novel *The Foreigner* has the vast intercontinental territory for its geographical expansion. The formative part of the novel develops in the West and the later part takes place in India. The theme of the novel revolves around Sindi— the narrator hero, born of a Kenyan-Indian father and English mother. Sindi is orphaned at the age of four when his parents meet the tragic end in an air-crash, and therefore, is brought up by his uncle. He grows and develops in a highly materialistic, industrialized, self-centered and luxurious environment of England and America, which, in the words of Sindi, has "no system of morality" (*The Foreigner* 18). "It is this lack of a definite frame of reference and a system of values that is responsible for Sindi's problems" (Pathak 50). Hence, his life at Nairobi, London, a village in Scotland, Boston or New York could not teach him "how to live" (*The Foreigner* 132), how "to escape pain" (*The Foreigner* 120) and what is the meaning and purpose of life. The experiences of his past life create in him the sense of guilt and alienation. He keeps himself alienated, thinking himself to be a stranger wherever he goes— "a foreigner anywhere" (*The Foreigner* 29), and redresses in the long run of his life when his guilty conscience chides him.

The Foreigner opens with the uncovering of a dead body in the city of Boston. The officials ask Sindi Oberoi to recognize it. Sindi tells that it is the dead body of Babu Rao Khemka who died in car wreck on mass turnpike. Being a very sensitive fellow and knowing the importance of human values, Sindi takes "a sigh" (*The Foreigner* 7) of pain and feels nervousness due to the "tiredness crept up" (*The Foreigner* 7) his legs on seeing the tragic scene. Now Sindi recollects his past life. His recollection of his past life at London and his relations with Anna and Kathy shocks him now and then. He accepts it thus: "At a later stage all pleasure drained out and only pain remained" (*The Foreigner* 72). This experience and his own disease lead him to alienation and guilt. He decides not to involve in any such affairs in America. But, his meeting with June leads him to another involvement. He and June become lovers and enjoy their lives fully, living "like animals" (*The Foreigner* 74) and losing moral values. However, the entry of Babu in their lives creates havoc. Consequently, June leaves Sindi and goes to Babu to fulfill her marriage dream. Sindi realizes with dismay that he has put the train of their lives "on the wrong track" (*The Foreigner* 102). He realizes this when he leaves Boston for New York, where he works on a project. His absence at Boston leads June to Babu,




the sad-silly son of Mr Khemka. Later Babu decides to marry her but the feeling that she is carrying on with another man leads him to his tragic death, thinking about the chastity of June as the compulsory moral values of traditional Hindu society. Sindi finds logic in this sad happening and, in this way, comes out his understanding of practical values. As he states: "My falling in love with June because she was what I was not; her leaving me for Babu for a dream; because I had lost the capacity to dream; and now, finally, the end of her dream" (*The Foreigner* 39). When Sindi was in love with June, he knew that June would leave him one day. It happens with the passage of time— June realized her becoming to be of use to him and his feeling to want her without possessing or his being possessed compels her to leave Sindi and find a better option in Babu. Her escape to Babu is a track that is signaled by Sindi's indecision and irresponsible action that takes Babu and then June to their graves. Their tragic deaths create the sense of guilt in Sindi and it haunts him all the times in his labyrinths of life. He always hums about his loneliness and despair due to the ghost of his past memory and his disinterest in the present, which becomes the cause of his alienation. Sometimes he feels alienated from the society and other times from his own self that may be called a cynical approach of a sane man. He is a cynic because he always buzzes about his detachment and despair, whereas throughout the story there is not a single example of his detachment. He wants to be detached, but remains involved in one affair after the other. Then the question arises why he buzzes about these things? Is he half-mad and half-sane? Perhaps he is not. He is totally sane because he has the power to discriminate things, the wisdom to contemplate upon and the philosophy to think rationally and practically. Then it might be the outcome of the individualism and narcissism of the materialistic Western world, where anxiety, boredom, loneliness, illusion, dread, hypocrisy, betrayal, and lust prevail. This impact upon him has made his mind hallucinated by the past, diverged in the present and hopeless for the future. His coming to India and his touch with Indian society and its socio-cultural values— the society in which people like Muthu live with his joint family, make a healing impact upon him. And in the company of optimists and mystics like Muthu, whose teaching— "sometimes detachment lies in actually getting involved" (*The Foreigner* 188), leads him to perfect sanity and he realizes the random absurdity of all those notions with which he has been haunted and confused before. Through his repentance he gets his redemption and through shunning his theory of escapism, he relieves his alienation and starts believing in attachment. Satish Kumar aptly remarks: "Sindi, the protagonist, in the course of his journey from innocence to experience learns that it is better to be a committed individual than a detached person" (Satish Kumar 218). Therefore, Sindi takes over and saves the business of Mr Khemka— who is booked and penalized by the income tax department for tax fraud, which is in the brink of collapse, and also the employees from starvation at the persuasion of Muthu. Now the personal well being of Sindi is embedded in the collective well being of the society— a paradigm shift in values from self-fulfillment to social welfare. Good results come out of this. Sheila— the daughter of Mr Khemka, comes to the office and finds a change in the business. Their friendship grows and

they go to have tea at Wrengers. Thus, the novelist "has, in *The Foreigner*, very dexterously handled some thought-provoking, grave issues... highlighting our glorious cultural heritage and imperishable moral values" (Shivani Vatsa and Rashmi Gaur 28).


The Strange Case of Billy Biswas (1971) is chronologically the second novel of Arun Joshi, which carries his study a step further of the gloomy aspect of faith and values in the materialistic, self-centered and phony modern world. The novel presents three different levels of life— the mediocre slum life in Harlem of New York, the highly advanced life in Delhi and the subsistence level of life in the Maikala Hills in Satpura region. The depiction of these three levels of life reveals three different worlds created by the novelist through the strange case of Billy Biswas. The novel unfolds a kind of biography of Billy Biswas by his collector-friend Romi alias Romesh Sahai, "the witness narrator" (Raizada 82) with whom he first meets as a student in New York. Romi performs the task of an involved friend and detached narrator. Both the friends become more and more involved as the story progresses and fantastically move it to the end.

The novel contains two parts. The first part describes Billy's life at New York and Delhi and the second part consists of his escape to the Maikala Hills and his life in the company of the primitives till his death. Billy Biswas, "engineer, anthropologist, anarchist... and thoroughly crazy, even by Indian standards" (*The Strange Case of Billy Biswas* 8), from the "upper upper crust of Indian society" (*The Strange Case of Billy Biswas* 9) and the only son of a Supreme Court Judge, with a "soft cultivated voice" (10) and "British accent" (*The Strange Case of Billy Biswas* 10) learnt from a public school of England, is sent to New York, America to study Engineering. But, he opts for Anthropology going against the will of his father. Being a man of extraordinary obsessions, Billy lives in Harlem, one of "the worst slums of New York" (*The Strange Case of Billy Biswas* 9) because he thinks white America is too civilized for him. It is his love for socio-cultural and human values that he decides to dwell in the cheapest locality of America. Though he could easily afford to dwell in any furnished flat in Manhattan, his faith in the primitive life and its values carries him to a black ghetto in Harlem, which seems the most human place to him. That's why his Swedish friend Tuula Lindgren, who has come to New York for advanced training in psychiatric social work, also considers him "an exceptional person", and "a great force, *urkraft*" (*The Strange Case of Billy Biswas* 18) is working inside in him. Here he meets Romi. They become fast friends. Meantime, Romi gets the sad news of his father's death. Hence, his sojourn in America comes to end. He becomes conscious of family values, as being the only son he has now to look after his family. He decides to leave America for India. Billy also tells him about his coming there very soon. His restlessness in America reflects when he tells Romi: "I am itching to be back" (21) in India. Hence, Romi comes back to India and sits for the competitive examination of the Indian Civil Service. He is selected as an I.A.S. and later on is married with Situ. On the other hand, Billy comes back to India after completing his doctoral degree and starts teaching Anthropology in Delhi University. He gets married to Meena Chatterjee. But, his life at



Delhi is not easy. He feels disgusted with "the bloody old phony" (*The Strange Case of Billy Biswas* 35) society of Delhi. For this reason, he leaves Delhi for the Satpura Hills. In the Maikala Hills, he is fascinated by Bilasia who is "pretty in a crude sort of a way" (*The Strange Case of Billy Biswas* 85) and by the simple living of the primitives. Bilasia symbolizes the primitive force— "Bilasia... was the essence of that primitive force that had called me night after night, year after year" (*The Strange Case of Billy Biswas* 103). She enlivens Billy's soul, which has been deadened by Meena and his girl friend Reema, and this is made possible only by a perfect union of the two. Bilasia is his '*Shakti*' and from her he gets some spiritual power to look after the primitives. Billy finds similar human values in Bilasia, as he has studied in the books of Anthropology and hoped for the same. Now he is happy in spite of meager resources. As S. K. Sharma observes: "Reaching there, Billy feels quite at peace with himself" (Sharma 164). He lives a simple life, have calm desires and small wishes in the midst of Nature. Billy's sojourn in the Maikala Hills is not only the call of Nature— the Black Rock, but also the call of the self, and which are answered properly. Moreover, Billy is a rebel against the modern materialistic, corrupt, shallow and pretentious society. He left it because he could not make compromise with this social-system, which was morally, ethically and spiritually barren and debased. He has self-esteem, self-control, self-confidence and vision to choose his own ways of life making shift from one level of life to another, leaving one society for another and adopting one paradigm of values for another in search of meaning and purpose of life. He improves his bonds with the self, society and God, Creation or Nature. It creates a new sense of meaning in him, resulting in reawakening of hope and peace of mind till his death. As Thakur Guruprasad thinks: "*The Strange Case of Billy Biswas* is yet another variation on the paradigmatic pattern of the doomed existential quest for values in a mad, bad, absurd world" (Guruprasad 99).


Arun Joshi's third novel *The Apprentice* explores the perturbed and atoning predicament of its protagonist, Ratan Rathore who is debased by corrupt, hypocrite and materialistic modern society. The novel displays the three phases of the story denoting three different paradigms of values— the pre-Independence period is the first phase indicating human dignity and idealism, the post-Independence period is the second phase reflecting dehumanizing factors, and the third phase reveals the reawakening of human soul and ethos through the metamorphosis of the protagonist. The novel is presented in the form of dramatic monologue, in which the protagonist, Ratan Rathore narrates everything of his life-career before a silent listener, an N.C.C. Cadet from the Panjab. His story covers the time period from the Quit India Movement to the Chinese Invasion in the NEFA in the year 1962. His confession comes out at the time when he has become the victim of the corrupt and money-oriented society. This is due to the shift in Indian panorama after Independence in regard to norms, values and ethos. He remembers the days of his childhood when his father donated his all wealth and left his career of a successful lawyer for the freedom of mother India. And for this noble cause he has to lose his life, setting a great example of patriotism, sacrifice



and selfless-service to humanity. His father is no more, but his advice always echoes in his heart: "To be of good! Respected! To be of use!" (*The Apprentice* 18). But, this moral could not change his mind, which was polished by his materialistic but practical mother, who used to say— "Man without money was a man without worth. Many thing were great in life, but the greatest of them all was money" (*The Apprentice* 19). Therefore, the influence of his father's paradigms of values weakens in due course of time and the impact of his mother's paradigms of values grows stronger in him in the company of materialistic and corrupt people like the Superintendent, Himmat Singh, the Minister and the Secretary. Consequently, Ratan stoops to the point where he succeeds to get a good job and gets married the niece of his boss, the Superintendent. His apprentice with the world makes him a postmaster in his work. Further, before the beginning of the war between India and China, he takes an enormous bribe for clearing a big pile of useless military material lying in the city of Bombay. The whole machinery is involved in this misdeed. This chain corruption has a perfect system to send the war material to the army stores, and for their personal gains people like Ratan, the Minister, the Secretary, Himmat Singh, etc. betray their motherland. It leads to the death of Ratan's Brigadier friend and several others in the war with China. Their sacrifice has no value and regards in the eyes of these corrupt people as they have no such patriotic feelings as the freedom fighters used to have in their hearts. This is the emerging paradigms of values in Post-independence India.

Ratan Rathore finds worthlessness of the materialistic madness at the later phase of his life and, therefore, confesses his guilt before an N.C.C Cadet. He realizes his blunder and tries to redress himself through his apprentice of shoe-shining and honest confession. In this regard, Dr. R. A. Singh remarks: "He tries to expiate his sin and he undergoes the strongest apprenticeship in the world" (Singh 58). His atonement becomes the way to his redemption. He realizes the worth and importance of values and ethos, and rejects the dehumanizing influence of the corrupt society of the modern times. The novel ends at the dawn that is symbolic of Ratan's metamorphosis and the novelist's hopeful attitude towards life and the world.

Arun Joshi again presents colourful paradigms of values in his fourth novel *The Last Labyrinth*, for which he was honoured with the Sahitya Akademi Award, the highest literary honour of India, in 1982. In this novel, the protagonist Som Bhaskar tells his story to Dr Kashyap, who is playing the roles of the listener and narrator at the same time. Since most of the part of the novel is narrated by Som himself, Dr Kashyap gets a few chances to tell about Som's surviving heart-attack and spiritual performances of Gargi for saving his life among others. The novel begins with the statement of Som: "Above all, I have a score to settle. I forget nothing, forgive no one" (*The Last Labyrinth* 9). This intention of the protagonist for taking revenge upon someone hints towards some significant events of his life— separation from his beloved Anuradha due to her disappearance and his threatening experiences of the labyrinths of life and death. And this is the major cause of his existential struggle and despair, which sprung



from his paradigm shift from morality to immorality, from virtue to vice, from belief to disbelief and from spirituality to skepticism during his journey in the cities of Bombay and Benaras. As the novel communicates, Som Bhaskar is a business man having a huge plastic manufacturing industry. He is a millionaire industrialist. He is highly educated in one of the world's finest universities where from he learnt Western thought and ideologies, mammon-worship and a faith in reason. He is married to Geeta— a well bred, beautiful, loyal and extraordinary woman, who has begotten two children for him and is "all that a wife could be" (*The Last Labyrinth* 40). Yet, he suffers from insatiable hunger— "hunger of the body" and "hunger of the spirit" (*The Last Labyrinth* 11). He tries to fulfill his objects of wants— "I want. I want. I want. I want" (*The Last Labyrinth* 11) through material and carnal resources. For carnal pleasures, he runs after several women like Leela Sabnis, a philosopher from Bombay and Anuradha, a concubine of Aftab Rai of Benaras and develops sexual bonds with them. But, his hunger remains insatiable as ever. For material pursuits, his initial step is to grab the shares of the failing industries. And it is seen in his pursuit to grab the shares of Aftab's business. He meets Aftab, who is not organized enough to survive in business at an Intercontinental Hotel in Delhi. His meeting with Aftab for the material pursuit helps him in developing friendship with Anuradha. It is in his attempts to win her wildly and insanely that she becomes the pivot of his life in both carnal and spiritual terms. Gargi's epistle to Som telling him that "she (Anuradha) is your *Shakti*" (*The Last Labyrinth* 121) unravels that it is she who is his real *Shakti* who seems to have the capacity to transform his hunger of the body into the hunger of the spirit. And in this way, his moral debasement leads him to the spiritual realization through sacrifice and love. Finally, the last labyrinth— his life long search that he believes he will complete through carnal pleasures, turns out to be the realization of the existence of the Almighty or the death of the flesh and blood and consequent freedom of the soul.

Though Som is the replica of modern man, he has lost his soul in pursuit of wealth and carnal pleasures. His life-struggle leads him to an existential dilemma, one of the most threatening problems of today. His existential struggle displays paradigm shift in moral, ethical and spiritual values of modern society as he shows a dual code of behaviour, and harbours vices like opportunism, treachery, corruption, cowardice, hypocrisy, lust and greed. But, ultimately it seems that he is restored to the world due to his inner power, his curiosity to know Truth, sacrifices of Anuradha and Gargi and perhaps the love, care and worship of his loyal wife Geeta, who stops him from committing suicide and shakes him "gently as though rousing a man from sleep" (*The Last Labyrinth* 224). It also seems that his good wife will help him in restoring peace and harmony in his future life.

Arun Joshi's *The City and the River*, the fifth and last novel, opens with Prologue and ends with Epilogue and in between the two, there are nine chapters reciting the reign of the Grand Master, his dream of becoming a king and the prophecy, his becoming the king, the continuation of the rule of tyranny and terror, inhuman practices of the Council and the Councilors, the

festival of the river and the proclamation of the era of Ultimate Greatness— that reminds the Emergency period in free India, the rebellion of the public, the restraining tactics and killings adopted by the king through the Supreme Council, the sacrifice of the Hermit, and finally, the overthrow of the city with the great deluge.

The Epilogue unravels the story of the city in which the Grand Master— “the father and the mother of the city” (*The City and the River* 17), is reigning. The Grand Master has a big ambition to become the king of the city and to pave the way to his son as his successor. But, he is doubtful about the simple and value-loving boatmen as they always hold their allegiance to the divine mother— the River, and therefore, “the conflict that shall come will also be the same: a matter of allegiance, to God or to man” (*The City and the River* 262). Accordingly, the Grand Master makes his crooked plans with the help of the Astrologer to win the favour of the boatmen and the misled brick people. The Astrologer is appointed to transmit the message of “the Triple Way or the Way of the Three Beatitudes” (*The City and the River* 17) to the people. Moreover, “the Era of Ultimate Greatness” (*The City and the River* 23) is also declared by the ruler of the city. In spite of that the boatmen are unwilling to pledge their allegiance to any human being as they believe in their socio-cultural and spiritual values and, therefore, are staunch followers of the river— “Time’s consort and Time itself” (*The City and the River* 61). Consequently, many boatmen are transported to the Gold Mine, the dark prison and are tortured so that they could forget their individuality, identity and age-old values. When in the Gold Mine, the Headman, who is a woman from the boatmen’s community, is tortured and blinded by the prison authorities for her refusal of the offer of the Grand Master, the Professor undertakes fast-unto-death and sacrifices himself for the cause of Truth. While all this is going on the Grand Master do not show any kindness and sympathy to the sufferers. Instead, he holds a secret meeting and declares himself the King and the Minister for Trade as the new Grand Master of the city. Meanwhile, a combined operation of infantry, navy and air force mercilessly kill Master Bhoma, Grandfather, Shani, Dharma, Shailaja, Mother, Vasu, and many boatmen and brick people. At this, the Hermit, the disciple of Great Yogeshwara, performs the last *Yajna* of the immortal Time and his consort, the river to abolish the sins committed by the Astrologer and the King. The river turns into sea and the deluge sweeps away the entire city with its Seven Hills. In this regard, K. M. Pandey aptly remarks: “The novel offers a kind of moral judgement that the city cannot exist apart from, or in opposition to, the river for it is the city that has emerged out of the river and not *vice versa*” (Pandey 129). Only an illegal child, the Nameless One, of the boatmen escapes and is taught by the Great Yogeshwara. Although the city is destroyed, the cyclic march of humanity continues.

The Prologue relates the final day of the Nameless-One, who has spent long thirty years under his master’s feet, with the great Yogeshwara, his teacher. On the day of his initiation, the Great Yogeshwara narrates a tale with the express aim to teach his pupil, who he (the Nameless-One) is, the events of the city and

the river and finally the city's flood. And this story runs between the Prologue and the Epilogue. In the Epilogue, the ageless teacher commands his pupil, who is celebrating his thirty-first birthday, to depart and "prevent this endless repetition, this periodic disintegration" (*The City and the River* 262) of the city and its citizens. For the fulfillment of this great task, the teacher tells him the mantra of purity which comes only through sacrifice. Learning all this, the disciple decides to leave the *Gurukul* for the city at midnight of the same day. In this way, the Prologue and the Epilogue unite the beginning and the end of the novel and reflect continuity and life on earth through destruction and regeneration— the Divine law and justice. Thus, the novel rationally presents lifelike characters, veracious situations and illustrative social-milieu in order to relate a particular account of social disparity and conflicting paradigms of values in its fictional world.

On the whole, Joshi presents transition in the value-systems of the present times. He knows it well that traditional values and modern values are face to face in the modern Indian culture and this culture is also face to face with the post-modern culture of highly advanced people of Indian, American and European societies. This change from tradition to modernity and from modernity to post-modernity makes a great impact on the value-system of the present day world. Consequently, there is a fusion of colourful paradigms of values in his works, which reveals his synergistic approach towards the changes in the value-system of the modern world, but simultaneously his novels also reveals his pang for the loss of faith and true values in this transition. Thus, the novelist inculcates colourful paradigms of values in an impartial, rational and discreet way and expects that the readers would explore and absorb universal lessons from them according to their real life situations.

Works Cited:

Hornby, A S. Oxford Advanced Learner's Dictionary. Oxford: Oxford University Press, 2010. Print.

<http://www.oxforddictionaries.com/definition/english/value?q=values#value__4>. Web.

Joshi, Arun. *The Foreigner* (1968). New Delhi: Orient Paperbacks, 2002. Print.

Pathak, R. S. "Quest for Meaning in Arun Joshi's Novel." *The Novels of Arun Joshi*. Ed. R. K. Dhawan. New Delhi: Prestige Book, 1992. Print.

Kumar, Satish. *A Survey of Indian English Novel*. Bareilly: Prakash Book Depot, 1996. Print.

Vatsa, Shivani, and Rashmi Gaur. "The Concept of Humane Technology in Arun Joshi's *The Foreigner*." *The Novels of Arun Joshi: A Critical Study*. Ed. M.K. Bhatnagar. New Delhi: Atlantic Publishers and Distributors, 2001. Print.

Raizada, Harish. "Double Vision of Fantasy and Reality in Arun Joshi's Novels." *The Fictional World of Arun Joshi*. Ed. R.K. Dhawan. New Delhi: Classical Publishing Company, 1986. Print.

Joshi, Arun. *The Strange Case of Billy Biswas* (1971). New Delhi: Orient Paperbacks, 2004.

Gurprasad, Thakur. "The Lost Lonely Questers of Arun Joshi's Fiction." *The Novels of Arun Joshi*. Ed. R.K. Dhawan. New Delhi: Prestige Books, 1999. Print.

Sharma, Sushil Kumar. "The Strange Case of Billy Biswas: A Psychograph of an Alienated Hero." *The Novels of Arun Joshi*. New Delhi: Prestige Books, 1992. Print.

Joshi, Arun. *The Apprentice* (1974). New Delhi: Orient Paperbacks, 2004.

Singh, Dr. R. A. *Existential Characters of Arun Joshi and Anita Desai*. Bareilly: Prakash Book Depot, 1991. Print.

Joshi, Arun. *The Last Labyrinth* (1981). New Delhi: Orient Paperbacks, 2003. Print

Joshi, Arun. *The City and The River* (1990). New Delhi: Vision Books, 2002. Print.

Pandey, K. M. "Symbol as Structure: Arun Joshi's The City and The River." *The Novels of Arun Joshi: A Critical Study*. Ed. M. K. Bhatnagar. New Delhi: Atlantic Publishers and Distributors, 2001. Print.

Chauhan, Abnish Singh. *The Fictional World of Arun Joshi: Paradigm Shift in Values*. New Delhi: Authorspress, 2016. Print.

About the Author:

Dr Abnish Singh Chauhan (1979) is a bilingual poet, critic, translator and editor (Hindi and English). His significant books include *Swami Vivekananda: Select Speeches*, *Speeches of Swami Vivekananda and Subhash Chandra Bose: A Comparative Study*, *King Lear : A Crtical Study*, *Functional English*, *The Fictional World of Arun Joshi: Paradigm Shift in Values*, *Burns Within* (Poems of B.S. Gautam 'Anurag' translated from Hindi into English) and *Tukada Kagaz Ka* (Hindi Lyrics). He can be contacted through his email: abnishsinghchauhan@gmail.com.

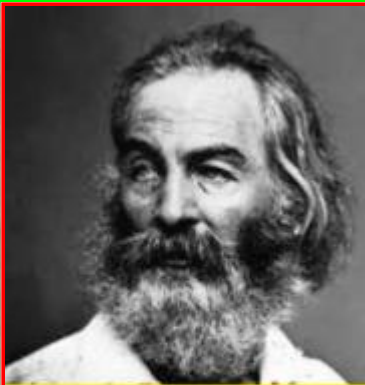
[Home](#)[Back Issues](#)[Reviews](#)[Videos](#)[News](#)[Honour](#)[E-books](#)[Authors](#)[Your Space](#)[About CC](#)[Blog](#)

April 2016

Creation and Criticism

23. May 2022

09:48:47



Walt Whitman

About CC

- [Know Your CC](#)
- [Editorial Board](#)
- [Editors](#)
- [Call for Papers](#)
- [Submission](#)
- [Disclaimer](#)
- [Indexing](#)
- [Publisher](#)

Creation and Criticism

ISSN: 2455-9687

(A Quarterly International Peer-reviewed Refereed e-Journal
Devoted to English Language and Literature)

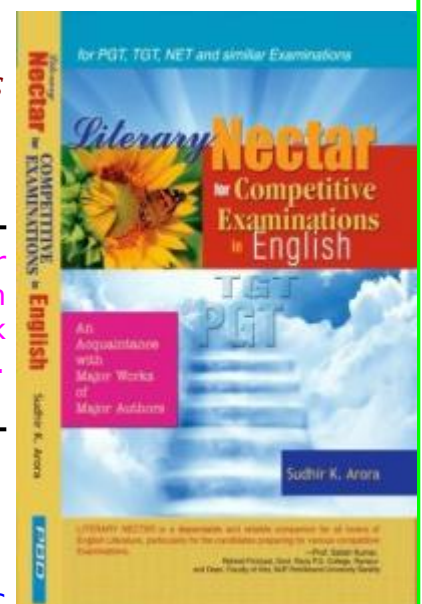
*Vol. 02, Joint Issue 06 & 07 : July-Oct
2017*

Literary NECTAR for Competitive Examinations in English by Sudhir K Arora

Sudhir K Arora. Literary NECTAR for
Competitive Examinations in
English. Bareilly: Prakash Book
Depot, 2017. Pp. 346. Price: Rs.
298/-. ISBN: 978-81-7977-616-2.

Reviewed by Abnish Singh Chauhan

Dr Sudhir K Arora, an eminent critic and writer, is a popular figure in Indian Writing in English. His latest book titled 'Literary NECTAR for Competitive Examinations in English' (An Acquaintance with Major Works of Major Authors) is methodologically designed for PGT, TGT, NET and similar Examinations conducted in India. But, this is not the limit of the book and, therefore, it works beyond



Web Portals

- **IJHER (e-Journal)**
- **Poorvabhas (Hindi Magazine)**
- **Bhakt Kosh (Spiritual)**
- **Tukda Kagaz Ka (Hindi Lyrics)**
- **Burns Within (Trans.)**

CC Blog: Tag List

Author (110)
 Poetry (70)
 Poet (65)
 Critic (27)
 Research Article (19)
 Interview (14)
 Review (14)
 Abnish Singh Chauhan (13)
 News (11)
 Criticism (7)

Total Visitors

584728



@abnishsc folgen

271 Follower

the limit of aforesaid competitions as the author himself remarks in his preface— "Competition is competition— competition with your own self to make yourself better day by day, and competition with others to prove yourself better in the competitive field for making your claim for success."

One may think. Competition is nowhere if one believes in the philosophy of love and learning; competition is everywhere if one wants to strive for a goal which cannot be shared. In both the cases, some authentic source of information along with productive interpretation of the material is necessarily required for developing proper understanding of the subject. Knowing this, the author has produced a consistent and reliable book— 'Literary NECTAR' worth passing along to the lovers of English literature with the specific aim to make a difference in this competitive world.

The book is a magnificent gem that brings to light a complete study (in brief) of life and works of popular authors and critics of English literature, such as— William Shakespeare, John Milton, William Wordsworth, John Keats, P B Shelley, Matthew Arnold, Alfred Lord Tennyson, T S Eliot, Robert Lee Frost, Walt Whitman, John Milton, Charles Lamb, Charles Dickens, Thomas Hardy, Ernest Miller Hemingway, William Faulkner, John Galsworthy, Kamala Das, Mulk Raj Anand, Nissim Ezekiel, etc. It also introduces noteworthy popular quotes of these authors along with critical insights on their life and works as penned by distinguished critics of the literary field. The book also realistically and cautiously covers pen names of English authors, history of English literature (A screenshot of ages), periods of English literature, authors in history of English literature (ages/century/period wise), events (important years at a glance), popular authors and their works (with years), popular commonwealth writers, popular post-colonial writers, some British dramatists (1955 onwards), popular British dramatists and their dramas (1945-1990), some British poets (1955 onwards), some Irish poets, some Scottish poets, popular contemporary poets, popular English poets (1945-1990), some popular post-war novelists, popular contemporary novelists, popular contemporary British novelists (since 1980), popular British novels of twenty first century, popular recent novels, novelists from other literatures (around 1990) along with literary awards and winners of Nobel Prize, the Booker Prize, the Sahitya Akademi Prize, Poet Laureate, the Pulitzer Prize, etc.

The book 'Literary NECTAR', written in Historical Present, is a result of author's close observations of literary world, useful communications with eminent scholars and extensive readings of significant books of English literature. It is intended for several groups— not only for students, research scholars, teachers, professors and other lovers of literature, but also for those who read merely for getting systematic information for self-learning and self-fulfillment through English literature.

Congrats!



The Reviewer:

Dr Abnish Singh Chauhan (1979) is a bilingual poet, critic, translator and editor (Hindi and English). His significant books include *Swami Vivekananda: Select Speeches*, *Speeches of Swami Vivekananda and Subhash Chandra Bose: A Comparative Study*, *King Lear: A Critical Study*, *Functional Skills in Language and Literature*, *Functional English*, *The Fictional World of Arun Joshi: Paradigm Shift in Values* and *Tukda Kagaz Ka* (Hindi Lyrics). His deep interest in translation prompted him to translate thirty poems of B S Gautam Anurag under the title ***Burns Within*** from Hindi into English and some poems of Paddy Martin from English into Hindi. He can be contacted at abnishsinghchauhan@gmail.com.



Created with [page4](#), copyright © 2021 by page4 Corp., USA. All rights reserved.
[Report this site as abusive](#) [Login](#)

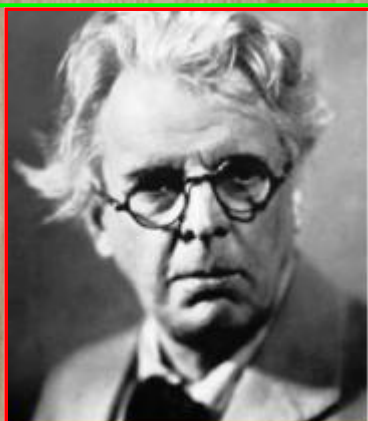
[Home](#)[Back Issues](#)[Reviews](#)[Videos](#)[News](#)[Honour](#)[E-books](#)[Authors](#)[Your Space](#)[About CC](#)[Blog](#)

April 2016

Creation and Criticism

23. May 2022

09:49:17



W B Yeats

About CC

- [Know Your CC](#)
- [Editorial Board](#)
- [Editors](#)
- [Call for Papers](#)
- [Submission](#)
- [Disclaimer](#)
- [Indexing](#)
- [Publisher](#)

Creation and Criticism

ISSN: 2455-9687

(A Quarterly International Peer-reviewed Refereed e-Journal
Devoted to English Language and Literature)

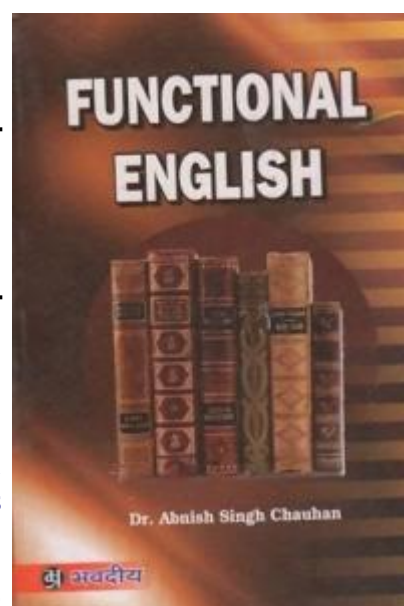
*Vol. 02, Joint Issue 06 & 07 : July-Oct
2017*

Functional English by Abnish Singh Chauhan

Chauhan, Abnish Singh. *Functional English*. Ayodhya: Bhavdiya Prakashan, 2012. Price: 95. Pp.194. ISBN 978-93-80969-64-0.

Reviewed by Manjusha Bhushan Tawase

In today's highly competitive era, the knowledge of English has become the most essential thing. In order to succeed in the technical and professional arena, one needs to be equipped with the skills of communication. In the new millennium, industrialization has acquired new dimensions which have brought drastic changes in the style of communication. To satisfy the job related needs, one is expected to be adept in communicative English. The book,



Web Portals

- **IJHER (e-Journal)**
- **Poorvabhas (Hindi Magazine)**
- **Bhakt Kosh (Spiritual)**
- **Tukda Kagaz Ka (Hindi Lyrics)**
- **Burns Within (Trans.)**

CC Blog: Tag List

Author (110)
 Poetry (70)
 Poet (65)
 Critic (27)
 Research Article (19)
 Interview (14)
 Review (14)
 Abnish Singh Chauhan (13)
 News (11)
 Criticism (7)

Total Visitors

584729



@abnishsc folgen

271 Follower

Functional English written by Dr Abnish Singh Chauhan, serves the purpose of enhancement of communicative English.

Unit one focuses on Précis Writing in which topics and subtopics are arranged in order to develop subject understanding of the reader. With the help of appropriate examples the author practically explains 7 Cs, the *soul* of technical writing. Unit 1, 2 and 3 cover writing skills and are divided into Précis writing, Paragraph writing, Essay writing and Dialogue writing. The units based on writing skills, systematically cover definition, objectives, significance, expected length of the written piece, preliminary steps and methods and also lay emphasis on importance of *unity and coherence* in technical writing. Similarly, Essay writing explains the fundamentals of understanding and reproducing English in written form. The elements of essay writing cover classification of the topic, structure and technique of writing an essay. Even Dialogue writing underlines the features of writing *dialogues* and also it is equipped with important tips for writing dialogues. Unit 4, Grammar is beautifully explained and made effective by using simple tables. Starting with Verb and Verb patterns, gradual focus on tenses, grammar rules and prominently the exceptions to grammar rules makes this book very informative and useful. The grammar contents like narration, voices, correction of sentences and vocabulary are well organized and presented in simple and lucid manner. Unit 5 lays emphasis on the practical approach towards literary criticism. It importantly covers general qualities of a critic, essentials of appreciating prose and poetry, examples and wonderful practice exercises. Overall, the salient features of the book can be listed as: Simple, clear and conversational language of the content; apt illustrations (tables) and examples for students to help them grasp English quickly; sufficient number of practice exercises; review questions at the end of every unit which are helpful for students in the preparation of the subject.

The book, which is very conducive for students as well as faculty members, is appreciable for the style of the author as he has successfully simplified Technical English and its usage. Significance of the book also lies in making the tougher task easy as well as interesting for the university students. Moreover, from the students' point of view, this book meets the requirements of learning Functional English and thus proves to be very helpful in the preparation of the subject. Undoubtedly, it is an integrated approach of the author to make learning of English very simple, yet long lasting task even for average students.

Congrats!

The Reviewer:

Young poet and critic **Manjusha Bhushan Tawase**, born at Akola, Maharashtra on April 27, 1972, was trained in Japanese martial arts (Karate) during her school days. At present, she is Assistant Professor in English and Communication Skills at



Oriental University, Indore, M.P. She resides at 31, Rambagh, Indore. M.P. and can also be contacted at manjusha.tawase@gmail.com.



Created with [page4](#), copyright © 2021 by page4 Corp., USA. All rights reserved.
[Report this site as abusive](#) [Login](#)