Ramesh Chandra Dhussa

Images of Delhi

A Literary and Humanistic Geography of Post-independence India

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Very respectfully, I dedicate this work to the revered memory of my father shri Sardari lall Dhussa and my mother shrimati Lajwanti Dhussa

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No matter how much one tries, it is inevitable to skip and miss some important names. Please forgive me if I have inadvertently missed some such names. Nevertheless, their contribution toward the completion of this work is profoundly acknowledged and appreciated.

Contents

About the Author

Ramesh Chandra Dhussa, Professor Emeritus geography, taught geography for more than 30 years at the Drake University, Des Moines, Iowa, the USA. He completed his Ph.D. in geography from the Kent State University, Kent, Ohio, in the year 1986. His M.A., also in geography, is from the University of Akron, Ohio, USA, in the year 1976. In India, he completed his M.A. in geography in the year 1961, from Patna Uuniversity, Patna, Bihar. His research in graduate studies focused on humanistic and literary geography. He is among the pioneer to use the term 'literary geography' in the literature. He published a couple of books, one in geography on South Asia (*Global Studies: India and South Asia*) and another a story collection book of his short stories (*Bahut Accha Aadmi*, in Hindi). His stories are published in various prestigious Hindi short story journals. He has published more than a dozen geography research papers in various national and international journals and anthologies. He is a member of the editorial board of the *Literary Geography Journal*. He is planning to write literary geography papers based on the writings of Indian writers of various times. In addition, he also devotes time in short story writing.

Chapter 1
Humanistic Study of Urban Images

Abstract This chapter outlines and elaborates the concept, definitions, and methodology of essential elements of humanistic and literary geography. One of the aims of the approach used in this book is to throw light on how the relationship between literature and geography leads toward an enriched understanding of the environment. Literary images provide an emotional and experiential dimension of geographic landscape. This approach is part of the broader scope of humanistic geography in which the experience and emotional aspect of a place are of central importance. One of the ways of bringing out the experiential aspect of "place" is through analyzing and interpreting the imaginative literature. Specifically for example, the perceptions of authors and poets and that of the characters of various novels and short stories have been examined as the resource materials for studying urban images of Delhi. Reading a geography text provides initial level of the understanding of a place. Visiting the place enhances the understanding of the landscape. Reading literature and sharing writer's and character's emotional interaction further escalate one's comprehensive knowledge and understanding of a place.

Keyword Geography · Humanistic geography · Literary geography · Understanding of place · Concept

The main focus of this book is to evoke the urban images of Delhi, India, in selected writings mainly of Indo-Anglian and Hindi authors. Although a few research works on Delhi have been completed, the present work differs in nature from them.[1] While other texts are not mainly studies of humanistic geography and are not wholly based on literary writings, this study extracts its information entirely from imaginative literature. The rationale for selecting Delhi as an urban center for this research study is as follows.

After the independence of India in 1947, the urban morphology and landscape of Delhi changed considerably. When Delhi became the capital of India in 1912 (after the British moved India's capital from Calcutta to Delhi), the construction of New Delhi as the administrative center led to some changes in Delhi's urban features and its way of life. However, the single most important factor contributing to the physical and spiritual changes which Delhi experienced after 1947 can be

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attributed to the partition of India and the resulting mass migration of people from West Pakistan (now Pakistan) to Delhi. Suddenly, Delhi was dotted with refugee camps. Colonies of varying sizes and magnitude started appearing in Delhi and its environs. Consequently, Delhi's way of life also began to change. Anyone who periodically visited the city could not help but notice that it was changing at a faster pace than other cities in India, and of course, people perceived the changes differently. Some considered the changes as a positive development; others took it as a normal growth of an urban area, and thus their feelings toward the changes were neutral.

Yet others had negative impressions of the crowded, post-independence Delhi. Evidence of such varied views can be found among the writings of scholars in post-independence India.

In order to achieve the goal of evoking a "humanistic" landscape of Delhi primarily during the years 1947–1984 from the imaginative literature, a survey of relevant and selected writings of some well known, as well as some relatively less well-known writers, were conducted. Effort was centered on the values, meaning, perceptions, and attitudes of the selected writers.

The discipline of geography is eclectic and not esoteric.[2] Geography "... is a way of looking at the world, not an inventory of its contents..." says Lukermann.[3]

In general, Lowenthal states that the geography of an area can be studied from three approaches[4]:

1. Study of the earth and its appearance, i.e., looks and features. This approach can be categorized as an "objective" study of the earth's surface; in essence, a study of the "real world."
2. A study of an area from human behavioral point of view. That is, how people behave, act, and function on a given space. Utilization of the earth's surface by people and the interaction between human beings and the land are included in this category.
3. The ways in which human beings view or think about landscape. What are its meanings to a particular individual or a group of people? This perspective explores how human beings perceive, think about, and view a particular space. It is this aspect which gives certain "meaning" to "space," turning an abstract "space" into a particular "place," as has been discussed by Tuan in his appropriately titled book *Space and Place*.[5] It is only after this coupling of "meaning" with a crude space that a "space" becomes the "place." Humanistically, nothing exists if it does not have certain "value" or "meaning." This facet of the geographic study may be categorized as the "subjective" approach or "subjective" study of space.[6] In recent times, several evolutionary movements have taken place in the field of geography. The goal, however, has remained the same: the study of highly varied earth space. Various minor and some major developments in the field of methodology and the philosophy of geography have emerged. A remarkable advancement has also been made toward the procurement of geographic information from various other disciplines, i.e., history, sociology, anthropology, and imaginative literature. Philosophies that have been accepted in the field of geographic research, in general, can be grouped into two broad categories: logical positivism and humanistic geography. Humanistic geography focuses upon the

> study of space and spatial environment as they are viewed, valued, and perceived by individuals or groups of people.[7]

Phenomenology is one of the philosophical underpinnings of humanistic geography. Regarding this philosophy, Harvey and Holly observe:

> In this philosophy the emphasis is on human experience in space, the concept of geographicality captures the bonds that bind people to their surroundings, it manifests itself 'in a sense of place and in sensitivity' to landscape.[8]

In other words, without the "sensitivity" toward landscape, the intrinsic meaning and value of geographic space cannot be revealed. Humanistic learning of spatial dimension makes geographic research richer.

The present study belongs to Lowenthal's third perspective, the way in which human beings view or think about a given landscape. Traditionally, there are several and varied sources for acquiring data and information for pursuing this kind of study. As previously indicated, one of the recent and unconventional resources is "imaginative literature." Literary creations are one of the viable, rich resources within which are sources of information and meaning associated with landscape and place.

Literary geography, as a subfield of human geography, started gaining recognition around the middle of the 1970s. This took off as a result of the emergence of the humanistic geography paradigm pioneered by scholars like Yi-Fu Tuan and a few other humanist geographers. Since the 1970s, literary geography studies started being practiced in the context of growing participation in human perception of the geographic environment. To date, a plethora of literary geographic studies is being done, and research papers are being written in various reputed geography journals, published almost in all continents around the world. The concept of personal meaning is the underpinning of the contribution of literary geography. The humanistic dimension of literary geography examines various genres of literature that are essential to learning human truths, human emotions, and human feelings toward geographic phenomenon and the environment.

Even in the past, scholars have suggested that literature is a viable resource for geographic studies. In recent times, researchers have started paying more serious attention to it. As a result, many new dimensions of research studies have emerged in this subfield. First, it was suggested that literary writings provide humanistic dimensions of the attributes of the surface of the earth, which enriches the understanding of the environment. It was also suggested by several scholars in theis field that the literary evocation of images portrays such elusive facets of the space that escape even well-trained geographers' eyes.

A Comprehensive Understanding of a Place

In order to have a comprehensive understanding of a place, a researcher should employ and investigate three sources of geographic understanding of said place. This may be called the 'three-pronged approach' to spatial understanding.

They are:

1. Reading academic (that is geographic) and traditional literature about the place, region, or phenomenon.

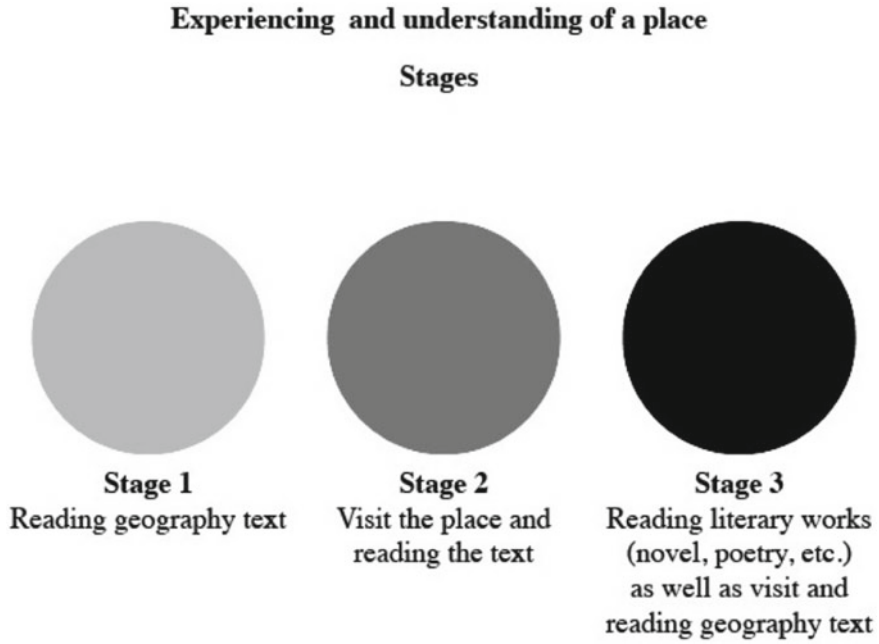

Fig. 1.1 Successive stages of environmental understanding is courtesy of Ramesh Dhussa

2. Visit and experience the relevant milieu and place.
3. Explore and probe relevant novels, short stories, poems, or other forms of literary creations that evoke emotional and subjective dimensions of that place, space, and environment.

This comprehensive approach will provide a deeper understanding of any geographic space and entity.

Successive Stages of Environmental Understanding

The diagram (Fig. 1.1) explains how the knowledge and understanding of a place gradually becomes richer, more meaningful, comprehensive, and profound by employing three successive and sequential approaches of geographic enquiry, which in turn gradually intensify stages of gaining knowledge of a place in a successive manner.

To give an example of the power of literary writings in invoking the humanistic dimension of a geographic image, Sarita Bambha's story 'Main phir Aaoongi' (I Will Come Back Again) can be cited. Sarita Bambha's story 'Main phir Aaoongi' (I Will Come Back Again) is a good example to understand how a piece of literature can evoke powerful humanistic images of a place. The story 'Main Phir Aaoongi' paints a vivid image of a Punjab village. With this image, a person who has not been into Punjab village can experience the nuances of the village just by reading this

story. This is an example of the humanistic contribution to the geographic study in a non-traditional way.[9]

Literary Contributions to Geography

As early as 1898, Archibald Geikie made what, in retrospect, seems to be a prophetic statement:

> The bond between landscape and literature will thus be drawn closer than ever. Men will be taught that beneath and behind all the outward beauty of our lowlands, our uplands, and our highlands there lies an inner history which, when revealed, will give to that beauty a fuller significance and a new charm.[10]

Geographers have increasingly begun to explore literary works to understand the hidden meaning of the natural and spatial aspects which up until recently had remained unnoticed, at least from the point of view of studying space.

A creative writer as an observer may see those aspects of nature and the environment which might escape others' attention. Each author writes about his environment in a unique way because he views those aspects of the environment from his own perspective. In other words, an imaginative writer creates and portrays a "terra incognita" for his readers, in his own words, which he sees through the eyes of his mind.[11] In his works, a writer articulates his experiences and also those of others. Thus, through reading a literary work, we also undergo, or at least share, the experiences of others. In essence, a reader gets a "sense of place" in his or her mind. Of course, it is true that the "sense of place" evoked in a literary work is the writer's own "sense of place," his own "emotional realm." Yet, a serious and receptive reader will be familiarly strolling through gazing at all the landscapes and scenes which a good writer portrays meticulously in his work. The "terra incognita" of writers is painted unconsciously in the mind of an involved and imaginative reader. The reader finds himself a part of the total scenario. Andrews comments in the following way about the shared experiences of writers:

> It is, after all, a world we may experience only through informed imagination, discovered and rediscovered continuously as we grasp the fictive manipulations of writers and thinkers in their own efforts to comprehend and make sense of their own worlds.[12]

A perceptive and sensitive writer does not remain a distant observer; rather, he becomes a participant in what he sees around him. This is the unique function and role of a writer.

A question may arise: If a geographer also analyzes the writings of fictional authors, where lies the difference between a literary critic and a geographer? The answer is that the function of a literary critic is to critically analyze a literary work as a whole based on the parameters of literary criticism established by literary scholars. This may include format, style, content, characterization, etc. On the other hand, a humanistic geographer examines literary writings to extract information in order to

fulfill his objective which is to enrich the study of earth space by bringing out the emotive dimension of "place." A geographer confines himself to gather only that information from imaginative literature which is related to spatial aspects. In this matter, Pocock's opinion is worth noting. He writes, "... the difference between the literary critic and geographer is that the former is ultimately concerned with the totality of the literary work, the geographer with his particular theme of study."[13]

Literature as an effective resource in the field of humanistic geographic research, although a relatively new dimension, has already obtained its acceptance and recognition in the broad framework of human geography through the works of Salter and Lloyd, Salter, Tuan, Jeans, Pocock, Butler-Adam, Pirie, Simpson-Housley, and Paul.[14] Tuan, for example, in *Topophilia: A Study of Environmental Perception, Attitudes and Values*, explicitly advocated utilizing perceptions, feelings, and views of poets and authors in humanistic geographic research and studies. This rather unique resource is valuable and thus appropriately justifiable for evoking a "sense of place." To substantiate his view, Tuan utilized examples from the novels of Tolstoy, Dostoevsky, and Virginia Woolf. He also cited "incompatible images of city" in poems written by eminent poets such as T. S. Eliot, Carl Sandburg, and E. E. Cummings.

To highlight the esoteric characteristic of imaginative literature, Tuan stated:

> The forceful and precise articulation of environmental attitudes requires high verbal skills. Literature rather than social science surveys provides us with the detailed and finely shaded information on how human individuals perceive their worlds. . . Writers, however, have succeeded in articulating subtly differentiated world views.[15]

Literary authors, in various genres such as novels, short stories, plays, travelogs, reportage, and even essays, convey this "sense of place" which is their personally recreated artistic world.

Exploration of Imaginative Literature by Geographers

A substantial amount of work has been completed in the field of "literature and geography" by geographers. The entire corpus of the literature on this subject can be broadly divided in two major groups: (1) literature suggesting methodological, philosophical, and conceptual aspects and (2) research works utilizing imaginative literature for the reconstruction of a region or evocation of images of urban environments or another spatial entity.

A short survey of some of the important works is included in the following pages. The first part of this section includes papers on the theoretical aspect of "imaginative literature and geography" which suggests approaches to utilizing literature in geographical studies. The second section concerns papers which are case studies for the evocation of urban images representing different regions and cultures of the world, e.g., Africa, U.S.S.R., and western cities.

Well-known scholars who have written valuable papers in the fields of concept, philosophy, and methodology and who were considered for survey here are Yi-Fu Tuan, Douglas C. D. Pocock, D. N. Jeans, Christopher Lo Salter, William J. Lloyd, and David Seamon. Those geographers who have utilized literary resources to evoke urban images include G. H. Pirie, Howard F. Andrews, John F. Butler-Adam, and William J. Lloyd. Based on the concerns of these groups, the first section is entitled "Theoretical and Conceptual Aspects," and the second is "Evocation of Urban Images."

Philosophical Framework

Tuan, in his seminal paper "Literature and Geography: Implications for Geographical Research," creates a basis for this emerging field.[16] Principally, he attempts to establish the relationship between imaginative literature and geographical research. There are, he states, three ways that these two disciplines are related. First, that geographical writings can have literary quality; second, that a geographer can utilize through a humanistic approach a creative writer's emotionally charged evocation of place; and third, geographers can explore literature to find objective information for research. But, he suggests, the third is suitable only where other more authentic and appropriate sources are not available, for example, geographical studies from the Bible, the Mahabharata, the Vedas, or from other ancient religious scriptures to study lands of antiquity. A humanistic geographer, Tuan, prefers the subjective use of imaginative literature in geographic research. Of course, he also considers a "... synthesis of the subjective and the objective..."[17] as a "... model for the regional geographer of humanistic learning..."[18] A literary writer's sense of place most impresses Tuan as a realm of subjective experience.

Douglas C. D. Pocock, a British geographer, edited a book entitled *Humanistic Geography and Literature: Essays on the Experience of Place.*[19] In the chapter "Introduction: Imaginative Literature and the Geographer," he suggests some of the reasons why geographers have started paying attention to imaginative literature.[20] He observes:

> Disillusioned by an era of logical positivism, maybe shell-shocked by the quantitative revolution, perhaps rediscovering the literary heritage of geography--whatever the reason, the realm of literature has attracted increasing attention from our eclectic discipline.[21]

While commenting on geographer's involvement in examining imaginative literature for research, he states:

> The starting point of imaginative literature is the artist's gift of heightened perception and communication, which others acknowledge and profit thereby in different ways. Broadly, the geographer's engagement with literature in his study of place varies along a continuum between landscape depiction and human condition. On this continuum several distinctive types of engagement may be recognized.[22]

In his essay, Pocock identifies these types of engagement as: (a) 'Word painting'—"Poets make the best topographers" (he quotes Hoskins)[23]; (b) 'Geography behind literature'—as an example, he mentions Darby's work on Hardy's Wessex. In Thomas Hardy's novels, the district of Wessex serves as a background for the actions and as a character force in the various plots; (c) 'Literary topography'—an example he has cited here is L. J. Jay's paper, "The Black Country of Francis Brett Young;"[24] (d) 'Humanistic approach'—in this section, Pocock, like Tuan, argues that humanistic geography "contributes to the general learning process whereby values, attitudes and aspirations are acquired,…"[25]

Although Pocock discusses several ways a geographer can profitably use imaginative literature, he believes that:

> The deepest engagement with imaginative literature, concerned most fully with both internal and external phenomena, comes from geographers exploring the nature and aspects of environmental experience as part of the human condition.[26]

Toward the end of his paper, Pocock furnishes some arguments, opinions, and ideas of G. Olsson, David Lowenthal, H. C. Prince, David Seamon, Annette Buttimer, Edward C. Relph, and others to support his assertion that geographers should pursue their "... deepest engagement with imaginative literature..."[27] As the title of Jeans' paper "Some Literary Examples of Humanistic Descriptions of Place" plainly indicates, he focuses on the humanistic description of place through literary works.[28] Before giving literary examples, the author poses two questions: (1) What is geography? and (2) What is the meaning of humanistic geography? In answer to the first question, he argues that "The description of regions and places has been a major geographical activity since the foundations of the discipline..."[29] Jeans goes further to classify the descriptions of the regions and places: "Descriptions of regions and places may be categorized as visual, technical or humanistic."[30] By visual descriptions, he means "mere" described details of the appearance of a region or place. "Technical details," according to Jeans, are "... written descriptions informed by the theory of geography, regional or systematic."[31] He answers the second question by stating that humanistic geography is "... a new kind of geographical description focused on man's experience, awareness and knowledge..."[32] And its aim is:

> . . . to raise our awareness of how people live in the world and structure it so as to impart meaning on their lives and the institutions they have founded to cope with the world.[33]

Jeans acknowledges that humanistic tradition in geography had already started with Carl O. Sauer who, in his 1925 essay "The Morphology of Landscape,"[34] writes:

> The best geography has never disregarded the aesthetic qualities of landscape to which we know no other approach than that of the subjective,…[35]

Jeans agrees with Sauer when attempts to compare "technical knowledge" and "quality of understanding." Drawing upon Sauer, Jeans elaborates: "When all the technical knowledge has been applied 'there yet remains a quality of understanding at a higher plane that may not be reduced to formal process."[36] Thus, he considers the task of humanistic geography "to investigate this higher level of understanding."[37]

Toward the second half of the paper, Jeans provides several literary examples from excerpts of the writings of celebrated writers to bring forth humanistic images of different places. Narrative authors and poets discussed in his paper are Emile Zola, Mark Twain, Charles Olson, William Cowper, and William Wordsworth.

Another important study is the resource paper *Landscape in Literature* written by Salter and Lloyd.[38] In the preface, the authors write: "This resource paper was written in hopes of generating additional enthusiasm within geography for the wealth of landscape insights found in creative literature."[39] Although scholars like John K. Wright had invited geographers to explore the vast resource of literature in their research as early as 1924, it was not until the beginning of the 1970s when geographers seriously started to consider imaginative literature in their research.[40] It was the acceptance of humanistic geography in the discipline that triggered the accelerated entry of literature in geography. Thus, in 1976, circumstances were favorable when Salter and Lloyd were writing the resource paper, feeling that their work would "generate additional enthusiasm." It did. This resource paper has been referenced in almost all subsequent papers written in this subfield. The main focus of the paper is to explain and elaborate how creative literature is capable of evoking subtle images of spatial elements. The authors are very cautious when they say that they do not advocate the use of literary sources as a substitute for more conventional geographic sources; rather, they suggest that literary sources should be considered as an unconventional resource for finding "meaning" in a landscape.

Salter and Lloyd emphasize that literature is unique in creating environmental images. To support their arguments, they have suggested themes like "Landscapes of Settlement," "Landscapes of Agriculture," "Landscapes of Livelihood," and "Signatures of Sacred Space." These authors also elaborate upon these themes in their previously mentioned resource paper.

Seamon, in his work, gives yet another approach. He suggests that imaginative literature can also be investigated phenomenologically by geographers to appreciate the evocation of a sense of place,[41] and further that "we must also not forget that a consideration of literature as it presents our geographical lived world is a humanistic endeavor that leads to knowledge of self."[42]

Essentially, Seamon's essay is a commentary on three papers dealing with imaginative literature and geography.[43] In each study, he finds humanistic treatment, but he also notices some finer shades of distinction:

> If Lloyd and Shin's papers represent studies that begin to investigate specific cognitive and symbolic meanings related to environmental descriptions in literature, then Yi-Fu Tuan's paper in contrast seeks to sketch in broad strokes the multiple layers of environmental knowledge and experience that literature might reveal through phenomenological analysis.[44]

Evocation of Urban Images

"Literature has great potential for conveying the sensate and unimagined or dully expressed essence of urbanism," writes G. H. Pirie, in his paper "Mostly 'Jubek':

Urbanism in some South African English Literature."[45] He probes the potentialities contained in imaginative literature to suggest the images of certain aspects of urban environment. One of his considerations is the picture of the Black township, slums, and mixed racial areas in and around Johannesburg.

Pirie agrees that although a few empirical sociological, anthropological, and geographical works have been treating life, activities, and other conditions of these areas, he believes that since "... insights into these phenomena are difficult to acquire by scientific research, especially in the apartheid city, the experimental literary record is an extremely valuable one."[46]

Pirie is also of the opinion that geographical works done in South Africa are based on "... official and special purpose data..."[47] which do not always reveal the subtlety and quality of life prevalent among the inhabitants of those areas. Certainly, these works do not express the feelings and emotional processes of the people living there. Realizing this, and believing in the truthfulness and capability of respectable literary sources, Pirie explores and examines the novels of several South African English writers to present a humanistic perspective of the Black urban township and other neighborhoods in Johannesburg. Works of novelists like Dhlomo, Dikobe, Fugard, Gordimer, Huddleston, Jacobson, Markowitz, Mphahlele, and Paton are considered by Pirie for the purpose of fulfilling his goal.[48] "Jubek" is a shorter version of Johannesburg, frequently used by one of the characters in the novel *The Marabi Dance* by Dikobe. By calling Johannesburg by a nickname, the characters of the novel express a special relationship with the city.

Contradictory views about a place do not always have to come from two different individuals or different groups of persons. Sometimes even one person may express differing views about the same place. To exemplify his finding, Pirie uses two quotations from the novelist Paton. Optimistically, Paton states: "All roads lead to Johannesburg. If you are white or if you are black they lead to Johannesburg. If crops fail, there is work in Johannesburg."[49] Another quotation presents a pessimistic image of an otherwise glittering vision of Johannesburg: "No second Johannesburg is needed upon the earth. One is enough."[50] Hope and despair are two contradictory but humanistically true and real expressions and experiences of the mind. Envisioned under these circumstances, a space may appear different, but the "appearance" is true and full of meaning for that particular human being in a particular emotional state.

Andrew's paper, entitled "Nineteenth-century St. Petersburg: Workpoints for an Exploration of Image and Place," is "... a brief attempt to explore the treatment of St. Petersburg by selected nineteenth-century writers."[51] After giving a brief history of St. Petersburg, the author evokes the image of the Russian city as revealed in the writings of the four famous nineteenth-century authors: Pushkin, Gogol, Dostoevsky, and Andrey Bely. The main focus of the essay is to identify "... the existence of St. Petersburg as a **place**, a tangible reality of certain memorable and describable elements,..."[52] Andrews selected those four well-known Russian authors because their works cover almost the entire nineteenth century, and by doing so, he successfully tries to recall the changing image of St. Petersburg from the beginning of the nineteenth century to the turn of the century. After examining the various writings, he concludes,

> For Pushkin it was an image formed in exaltation; for Gogol, an atmosphere of fantasy. For Dostoevsky it was a myth of subtle moods; and for Bely, a ghostly nightmare composed symbolically.[53]

Each author perceived St. Petersburg according to his own individuality. Andrews believes that imaginative literature is an authentic source for deriving the feeling for a place because a reader can experience a place through reading the works of celebrated writers.

Butler-Adam, in his paper "Literature and the Nighttime Geography of Cities," discusses three aspects of night-time geography of a city as a theoretically possible framework: (1) The Bright Lights City, (2) The Avoided City, and (3) The Hidden City.[54] The author examines the poems of T. S. Eliot, W. H. Auden, Robert Frost, Elizabeth Bishop, and Oswald Mtshali to evoke the above-mentioned facets of night-time geography in a city. Auden's "Manhattan" is "ablaze with light."[55] Violence and fear are another aspect of the night-time city where, according to Mtshali, "Nightfall comes like a dreaded disease..."[56] The "Hidden City" is another essential aspect which is imagined by the thought of "... the prostitute, the tramp, the lonely woman or man, as well as the haunt of the thief, the robber, or the assassin."[57]

> Every street lamp that I pass
>
> Beats like a fatalistic drum.
>
> And through the spaces of the dark
>
> Midnight shakes the memory
>
> As a madman shakes a dead geranium.[58]
>
> (From "Rhapsody on a Windy Night")

T. S. Eliot's experience of a dreadful night injects similar feeling among us:

These are just a few examples of the author's use of excerpts from poems of noted writers to evoke the sense of night-time geography. Butler-Adam's work touches a subtle aspect of geographic inquiry which, as he rightly suggested, could only be done properly through the phenomenological investigation of imaginative literature. The argument that Butler-Adam advances for the writing of his paper is that geographers have not done a sufficient amount of work on the nocturnal geography of western cities. He also indicates that since information regarding this very special type of work is not readily available in traditional resource materials, he must turn toward a non-traditional but suitable source of information in imaginative literature. From this statement, it seems as if this is an "objective" study, but it is not. Though Butler-Adam did not spend much time in his essay discussing the phenomenological aspect of his investigation, from time to time he makes reference to such works and similar concepts. About the viability of the use of literature in geographic research he says, "For clearly, literature does not report life as it phenomenally **is**, but as it is **experienced** or believed to be–by the writer, in his or her society, place, and time."[59] And nocturnal geography can be better experienced in literature than anywhere else.

Conceptual Framework

The conceptual framework of this book has two facets. Facet one presents the philosophical and methodological aspects discussed and suggested by several eminent geographers in the field of humanistic geography and imaginative literature. A few such works have been reviewed in the preceding pages. Lloyd's suggestions have been used as a model for the utilization of imaginative literature in geography, which has been discussed in the present section. Facet two of the present section, then, attempts to explain the procedures that have been used to develop this book.

Conceptual Framework Facet One

In his tightly knit paper, Lloyd presents his arguments about certain conceptual aspects of the use of the urban novel in "... derivation of environmental knowledge from fictional literature of any time or place."[60] The author begins with a self-posed question: "How can we know the thought of a people concerning urban spatial structure and landscape?"[61] He states that "Novels of city life are sources of evidence that on the surface appear to offer a plentitude of information on individual, everyday geographic awareness."[62]

While on the one hand Lloyd advocates the use of novels for understanding the "thought" of people about their environments, he simultaneously warns that "Novels, as art forms, are seriously flawed if viewed as conventional sources of geographic evidence."[63] Lloyd has determined that imaginative literature is an insufficient and unsuitable resource for studying a region or space in lieu of other more authentic and scientific sources providing objectively verifiable data available in varied forms. Lloyd classifies "environmental images" found in urban novels in two general categories: one, "individual character geographies" and two, "author's narrative."[64] Between these two, Lloyd emphasizes "Indeed, individual character geographies come close to being a unique contribution of novels to environmental knowing."[65]

To further elaborate upon this approach, Lloyd discusses his methodology under the following three topics: (1) Contributions of Character Geographical Evidence, (2) Weaknesses of Character Geographical Evidence, and (3) Alternative Research Strategies.[66]

Contributions of character geographical evidence include landscape identification, landscape awareness, and meaning of landscape.[67] Lloyd points at meager literary works rich in urban descriptions, the lack of a wide range of characters in novels, poems, etc. and also the limited spatial phenomena for weaknesses of character geographical evidence…

Conceptual Framework Facet Two

Facet two explains the procedures used for this book. The focus of the research falls primarily upon the writings of Indo-Anglian and Hindi authors which evoke various urban images of Delhi. Writings in other languages have also been considered wherever found useful and appropriate. For example, translations of Urdu poems by nineteenth-century poets. The bases for selecting the authors for this book are as follows: (1) those who are well known in their fields. Eminent critics have reviewed their works favorably in well-known Indian and foreign journals. (2) They have written significant works whose themes revolve in and around Delhi and Delhi life. (3) In recognition of their works, several of these authors have been awarded prestigious national and international literary awards. Some examples of the authors' significance in their respective fields are provided. It also provides glimpses of some of their works germane to the present writing.

The procedure for the use of these works will be to concentrate upon certain domains, images, and experiences of urban life in Delhi as revealed in the creative writings of mainly Indo-Anglian and Hindi authors to determine the literary images of Delhi in their perceptions. Those writers included are Ruth Prawer Jhabvala, Anita Desai, Chaman Nahal, Nayantara Sahgal, Y. P. Dhawan, Chanakya Sen, Ahmed Ali, Sarojini Naidu, Mohan Rakesh, Kamleshwar, Yashpal, Krishna Baldev Vaid, Shrawan Kumar, Rajendra Yadav, Krishna Sobti, Usha Priyambada, Ravindra Kaliya, Manjul Bahgat, Sudarshan Chopra, Badiuzzaman, Bhisham Sahni, and Ramdhari Sinha Dinkar.

Although novels and short stories are the two important genres of imaginative literature which are largely used in this work, other forms of creative writing such as essays, travelogs, reportages, diaries, and poems are also occasionally explored wherever suitable. Novels are a primary resource because a novel portrays an entire literary world and is far more comprehensive than an essay. The experiences of authors and their characters as shown through their feelings, attitudes, values, and views provide the main basis for the evocation of the varied urban images of Delhi. However, the factual statement or the objective account of place by a novelist or an author is not considered for the present work. Instead, I am studying the subjective expressions of feelings, attitudes, values, and views revealed through the characters or even by subjective statements of authors.

I must acknowledge that understanding the experiential reality of space through this subjective approach to imaginative literature is not free from shortcomings. Since the creation of fictional literature stems from the human imagination, moods, and other subtle and elusive emotions, some authors tend to ignore certain aspects of spatial experience in order to emphasize something else which is relevant and significant to them.

This study will start with an investigation of the holistic images of Delhi as represented by various authors, and then it will proceed to examine the literary images of social areas prominent in different writings. Historically, until 1912 Delhi was an urban unit, Shahjahanabad, but the construction of New Delhi from 1912 to

1931 and the explosive expansion of the entire city after independence in 1947 led to the development of numerous new social areas that authors have portrayed in their writings. It will be my initial intention to present an overall image of Delhi both before and after independence in order to demonstrate how writers have attempted to create a holistic image of the city.

Then the treatise will focus upon several of the old, as well as new, social areas of the two broad sections of the metropolis, Old Delhi (Shahjahanabad) and New Delhi, that arose during the city's tremendous period of growth, with the aim of revealing through works of literature how those areas have acquired distinctive socio-economic traits. The book will also show how writers have depicted the interactions of some of these new social and functional areas. Literature will thus provide not only general overviews of India's capital but will furnish numerous detailed pictures of the individual social zones which together constitute the vast entirety of Delhi.

Notes

1. See Bopegamage (1957), Gupta (1981), Jacob (1978), Mathur (1972), Nangia (1976), Srivastava 1976), Thakore (1962).
2. Douglas C. D. Pocock has used the word "eclectic" in his essay "Introduction: Imaginative Literature and the Geographer," in Pocock (1981): 9.
3. Lukermann (1964): 169.
4. David Lowenthal has discussed these three realms of "the universe of geographical study" in the introduction to *Environmental Perception and Behavior* (Chicago: The University of Chicago, Department of Geography Research Paper No. 109, 1967), pp. 1–3.
5. Tuan (1977).
6. For a detailed analysis of objective and subjective approaches to landscape study, see Tuan (1978).
7. For Further information on the field of Humanistic geography see Tuan (1976a), Entrikin (1976).
8. Harvey and Holly (1981), p. 36.
9. Bambha (2016).
10. Geikie (1970).
11. J. K. Wright elaborates about "terra-incognita" in "Terrae Incognitae: The Place of the Imagination in Geography," *Annals of the Association of American Geographers* 37 (March 1947): 1–15.
12. Andrews (1981), p. 185.
13. Pocock, "Introduction: Imaginative Literature and the Geographer," p. 10.
14. Butler-Adam (1981), Pirie (1982), Pocock, ed. (1981). Salter (1978), Salter (1977),Tuan (1976b, 1978), Jeans (1979): 207–214, Simpson-Housley and Paul (1984): 62–77.
15. Tuan (1974).
16. Tuan (1978).
17. Ibid., p. 205.
18. Ibid., p. 204.
19. Pocock (1981).
20. Pocock, "Introduction: Imaginative Literature and the Geographer," pp. 9–19.
21. Ibid., p. 9.
22. Ibid., p. 12.
23. Ibid.

24. Ibid., p. 13.
25. Ibid.
26. Ibid., p. 15.
27. Ibid.
28. Jeans (1979: 207–214).
29. Ibid., p. 207.
30. Ibid.
31. Ibid.
32. Ibid.
33. Ibid.
34. Sauer (1967). (First published as a University of California Publication in *Geography* 2 (1925): 19–54; Cited in Jeans (1979): 207.
35. Sauer as quoted by Jeans, "Some Literary Examples of Humanistic Descriptions of Place": 209.
36. Ibid.
37. Ibid.
38. Salter and Lloyd (1977).
39. Ibid., p. iv.
40. Wright (1924).
41. Seamon (1976).
42. Ibid., pp. 289–290.
43. Papers are: Tuan (1976b), Shin (1976), Lloyd (1976).
44. Seamon, "Phenomenological Investigation of Imaginative Literature: A Commentary," p. 288.
45. Pirie (1982).
46. Ibid., p. 63.
47. Ibid.
48. Ibid.
49. Ibid., p. 64.
50. Ibid.
51. Andrews (1981), p. 173.
52. Ibid., p. 174.
53. Ibid., p. 184.
54. Butler-Adam (1981).
55. Ibid., p. 52.
56. Ibid., p. 54.
57. Ibid.
58. Ibid., p. 55.
59. Ibid., p. 49.
60. Lloyd (1976).
61. Ibid.
62. Ibid.
63. Ibid.
64. Ibid.
65. Ibid.
66. Ibid., pp. 280–283.
67. Ibid., p. 280.

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Chapter 2
Delhi: Evolution of an Urban Region

Abstract Delhi has occupied a place of importance in the minds of the people in India for a long period of time. One important reason may be that it is the largest among the historical cities and the oldest among the four largest cities in the country. Pandava's Indraprastha is the oldest name of the urban center that flourished at the site of the modern Delhi around the second millennium B.C. Based on historical times and the characteristics features, one can determine six significant time periods of subsequent evolution of Delhi after the origin of Mahabharata's 'Indraprastha.' In chronological order they are: (1) Hindu period; (2) Delhi Sultanate or Muslim Period; (3) Mughal Period; (4) Delhi during the 1857 rebellion; (5) Colonial Times; and (6) Post-independence era. The Delhi of post-independence India has shown the most dynamic changes both spatially and culturally, as the city has suddenly expanded enormously in areal extent and has culturally become a true example of the microcosm of the nation. Jawaharlal Nehru goes on saying in his legendry book *The Discovery of India* as follows: Delhi has been the epitome of India's history with the succession of glory and disaster and with its great capacity to absorb many cultures and yet remain itself…..

Keyword Indraprastha · Delhi · Mughal Delhi · New Delhi · Post-independence Delhi

The main purpose of this chapter is to acquaint readers with Delhi, its origin and growth, the importance of this capital city of India, and to present some glimpses of its life and environments. Information contained in this section is intended to function as a background for the prime objective of the ensuing project, that is, "Post-Colonial Images of Delhi: A Literary and Humanistic Geography of post-independence India."

It seems appropriate to begin with the words of India's first prime minister and the celebrated writer of *The Discovery of India*, Jawaharlal Nehru.[1]

> Delhi has been the epitome of India's history with the succession of glory and disaster and with its great capacity to absorb many cultures and yet remain itself.… Even the stones of Delhi whisper about the ages of long ago and its air is full of the dust and fragrance of the past. We face the good and bad of India in Delhi city which has been the grave of many empires and nursery of a republic.[2]

R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1_2

About the city and its historic importance, the geographer Spate has observed:

> This junction of the Delhi Ridge and the Jumna is a location of almost incomparable strategic importance. A few marches to the northwest at least seven battles decisive for the fate of Hindustan have been fought; and at least seven ancient capitals cluster round the northern end of the Ridge where it points straight to the Jumna crossing.[3]

Delhi has remained consistently a place of importance in Indian minds. Directly or indirectly, Indian life has been influenced by Delhi since antiquity.

Among the four greatest cities of India, Delhi is the oldest. Calcutta (Kolkata), Bombay (Mumbai), and Madras (Chennai) were created by the British. These cities are barely three hundred to three hundred and fifty years old. On the other hand, it is believed that the name of the ancient city of 'Indraprastha' mentioned in the *Mahabharata* was located at the same site where modern Delhi is situated.[4] Schwartzberg has shown the location of 'Indraprastha' at the site of present Delhi.[5]

Among scholars, there is some controversy about the chronological period of the Mahabharata. Schwartzberg believes:

> Although it would be futile to argue for a specific temporal framework for the mapped materials, we have taken the beginning date of the Mahabharata story to be about the 9th century B.C.…[6]

After the times of *Mahabharata* until the middle of the eleventh century A.D., no evidence of the existence of any city has been obtained in the vicinity of this area. Muhammad Ghuri ended the Hindu rule in Delhi in the twelfth century A.D. and turned it from a capital of a relatively smaller kingdom to a capital of a larger kingdom. Ghuri paved the way for Muslims to rule Delhi and consequently a large part of India. As a result, from 1206 A.D. to 1526 A.D., five Muslim dynasties ruled India keeping Delhi as their capital. They, of course, also built new cities close to each other in the vicinity of the present Qutub Minar. Thus, the area near the Qutub Minar holds ruins of both Hindu cities and Muslim cities.

Delhi: Mughal Period

The most significant contribution of the Mughals to the city of Delhi was the erection of Shahjahanabad (Old Delhi (Shahjahanabad) of today). This walled city was built by the famous Mughal emperor Shahjahan, builder of the world-famous Taj Mahal in the seventeenth century. Earlier Mughal rulers did not add much to the city of Delhi. Humayun (1508–1556), though, had a liking for Delhi, and thus, his tomb is located in Delhi. Humayun's son Akbar moved the capital from Delhi to Agra in about 1560 and then to Fatehpur Sikri in the 1570s. Thus, they did not pay much attention to Delhi. It was the emperor, Shahjahan, who shifted the capital from Agra to Delhi again in 1639. The city of Shahjahanabad was built by him in the seventeenth century A.D. The city was built so sturdily that even now the Red Fort, the Jama Masjid, and several of the fourteen gates and other structures of the walled city are not only in existence,

but several of them are in very good condition. A visitor to Delhi can see aspects of the Shahjahanabad in its original form. Inside the walled city, the emperor built the massive Red Fort and a huge mosque called "Jama Masjid." In front of the famous Red Fort, there was (and still is) a wide straight street, which was incomparably glamorous and full of life with shops of different kinds and illuminations all around. Spate describes this place as "... the long straight Chandni Chowk, silver street, in its day one of the richest Bazaars of Asia."[7] Chandni Chowk is also translated as 'moonlight street.'

Since the erection of this city in the seventeenth century, Delhi remained the seat of the Mughal Empire. Even during the time of the revolt of 1857 when the Mughal Empire had virtually ceased to exist, Delhi remained the symbolic capital of Bahadur Shah Zafar, the last emperor of the Mughal Empire. Though on the one hand Delhi's importance in the political sphere was declining, its historical significance and nostalgic and emotional value were being enhanced in the minds of people. Memories of Tamerlane's invasion during the time of Delhi Sultanate and Nadir Shah's Delhi massacre during the time of the fall of the Mughal Empire were being stored in the treasure of historic Delhi in historical literature and in the minds of posterity.

In conclusion, it can be said that the Mughals did not only give new life to the city of Delhi, but the image of Delhi was so much exalted during their reign that even the British moved their capital from Calcutta (now Kolkata) to Delhi after keeping Calcutta (Kolkata) as the capital of India for several years.

Delhi: During the First Independence Movement

During the rebellion of 1857, which is also known as the "Sepoy Mutiny" and as the "First Independence Movement," Delhi was portrayed as a place of pain, torture, and lost glory. Life here was full of chaos and disaster. Insecurity and danger prevailed. Ramesh C. Majumdar, a famous historian, has very vividly pictured the chaotic situation in Delhi during the time of the revolt of 1857 in his monumental work, *The History and Culture of the Indian People*.[8] In addition, the famous Urdu poet Mirza Asadullah Khan Ghalib who lived in Delhi during those days has described the painful situation of that period in the following words:

> For two to three days every road in the city, from the Kashmiri Gate to Chandni Chauk, was a battlefield. Three gates–the Ajmeri, the Turcoman-and the Delhi–were still held by the rebels. My house… is situated, between the Kashmiri and the Delhi Gate, in the centre of the city, so that both are equidistant from my lane. When the raging lion-hearts set foot in the city, they held it lawful to slaughter the helpless and burn the houses, and indeed, in every territory taken by force of arms these are the sufferings that people must endure.[9]

This was the terrible scene of Delhi. Its glory had already started declining with the downfall of the Mughal Empire that began after the death of the sixth emperor,

Aurangzeb, in the year 1707 A.D. Mid-eighteenth-century Delhi presented a picture of deserted tombs, ruined gardens, and decaying suburbs.[10]

Delhi nevertheless continued to remain a center of artistic (poetic) pursuits. During the first half of the nineteenth century, famous Urdu poets like Ghalib, Zafar, Momin, Dagh, and Zauq, lived in Delhi, wrote many of their best creations, and therefore, Delhi was perceived as the center of Urdu Poetry in the subcontinent. "In the early (part of the) nineteenth century Delhi was a famous center..., attracting students from as far afield as Balkh and Bukhara (in central Asia)."[11] Mir, an Urdu poet of Delhi, described Delhi in these words:

> The streets of Delhi are not mere streets, they are like the album of a painter;
>
> Every figure I saw there was a model of perfection.[12]

The revolt of 1857 spelled ruin for imperial Delhi for a while. During 1857, a revolt arose in the Northern India where native rulers and soldiers fought against the British to throw them out. The revolt ended in the success of the British.

The 'Gadar' (First Independence Movement) of 1857 (also known as Sepoy Mutiny of 1857) tore at the hearts of everyone. Poets of that time expressed their feelings in melancholy poems. Ghalib wrote:

> Why should I fall a prey to groundless
>
> fancies and wander stumbling from
>
> place to place? Let me sit in some
>
> deserted corner blending my voice
>
> with my lamenting pen, while the
>
> tears fall from my eyelashes to
>
> mingle with the words of blood I write.[13]

Many people fled Delhi to protect themselves from the massacre and brutality, but Ghalib's attachment with the city was so deep that in spite of all this, he preferred not to leave.

The same city which to the poet Mir in the eighteenth century was "like the album of a painter" lay in ruins because of the unsuccessful revolt of 1857. The last Mughal emperor, Bahadur Shah Zafar, himself an eminent Urdu poet, expressed his sad feelings about Delhi during the aftermath of the 1857 revolt when he was imprisoned by the victorious British:

> Suddenly things have changed, my soul
>
> Is restless constantly;
>
> How can I tell the tale of woe?
>
> My heart bleeds endlessly.
>
> Delhi was once a Paradise

Where peace held sway and reigned;

Its distinct charm now ravished lies

And only ruins remain.[14]

Zafar's description is so graphic that no explanation is needed.

Delhi: During Colonial Times

Delhi was completely occupied by the British after they suppressed the rebellion of 1857. Calcutta (Kolkata) was still the capital of India. Since its occupation by the British, Delhi started to be influenced by the characteristic features of the colonial rule. Because of its historical romanticism, Delhi was so alluring to the British that they moved the capital from Calcutta to this city. King Edward VII and King George V selected the historic city of Delhi for holding the Durbars (Grand Court) following the practices of the Mughal emperors. These Durbars were held in 1903 and 1911, respectively, and later, these became famous in literature as "Delhi Durbars."

During the time of "Delhi Durbars," the city must have further accentuated its colorful look. Various native princes set their multi-colored tents (*Shamianas*) all around Delhi, giving the city a beautiful appearance.

> Delhi, the city of Shamianas, is perhaps most beautiful when the sun descends, and one stands on the platform of the red sandstone turreted Memorial, on whose tablets are enrolled the names of thousands of heroic men who fell storming Delhi.[15]

In the Durbar of 1911, it was announced that the capital of India would be moved from Calcutta to Delhi. In 1912, the capital moved to Delhi and has continued to remain here. Independent India also chose to keep Delhi its capital.

Images of colonial Delhi furnish a picture of the capital between the Mughals and the Delhi of independent India. The British first moved the capital to Old Delhi. After constructing a New Delhi, designed by Sir Edwin Lutyens, the British moved to the new site. In Old Delhi (Shahjahanabad), the British built few structures. After the eastern tradition, they built a tower named 'Jit garh' in Old Delhi (Shahjahanabad) to celebrate their victory in the 1857 rebellion.

The construction of New Delhi was completed before the Second World War, and the capital was shifted from Old Delhi (Shahjahanabad) to the spaciously built, well planned city of New Delhi. Spate evokes a picturesque image of it:

> … much emphasis on vistas closed by monumental erections at the apices of major triangles; … carrying political symbolism down to the street-names (which in New Delhi have to preserve a strict Hindu-Moslem balance); … subordinating ease of living to the demands of public display; … exceedingly generous of space, so that their distances are all too magnificent for those unable to run their own cars.[16]

New Delhi presented altogether a different design and morphology of a city from that of Shahjahanabad (Old Delhi). In New Delhi, the British also built a planned

circular shopping center called "Connaught Circus." It is interesting to note that though new things were built in the city close to Shahjahanabad (Old Delhi), these changes did not affect Old Delhi (Shahjahanabad) in any significant way. Old Delhi's Chandni Chowk market, for example, remained unaffected. Brush observes: "India Chauk (formerly Connaught Place/Circus) in New Delhi and Chandni Chauk in Old Delhi (Shahjahanabad) are examples of a binuclear commercial pattern."[17]

Spate describes Shahjahanabad as a city of disorderliness and haphazard arrangements.

> … for the most part Shahjahanabad is a jumble of flat-topped houses, rising to four or five stories in crazy tiers of balconies, with access lanes too dark for photography on the brightest day, all sorts of trades from jewellers to chiropodists sprawling over the pavements (where the street is wide enough to have any), the thoroughfares a chaos of buses, trams, lorries, bullockcarts and cattle.[18]

Shahjahanabad was crowded and unpleasant to look at, but there was no lack of life. This city was vibrant. On the other hand, the beauty of New Delhi seemed to lack the real spirit of life. Spate did not like the sight of Old Delhi, but life in New Delhi missed the presence of the Indian spirit.

> The great rafts of spacious but soul-less avenues, so carefully islanded from the lively turmoil around them, have now of course been taken over by an indigenous bureaucracy; and their physical aloofness, by and large very alien to the Indian tradition, may well foster a dangerous psychological detachment of the directing groups from the masses around them.[19]

Thus, while on the one hand Delhi was expanding and becoming physically beautiful, the city was losing its soul, and there developed a sense of loss.

Delhi: Post-Independence Period

The Delhi of post-independent days adds an altogether new chapter in the growth of the city. A visitor who saw Delhi during British times would simply be amazed, startled, and shocked with the change if he visited there today. Not only did the population suddenly double from about 0.6 million in 1941 to 1.2 million in 1951, but the appearance and the cultural landscape of Delhi also underwent great changes.[20] The population of Delhi rapidly increased because of the immigration of Hindu and Sikh refugees from West Pakistan following the partition of British India. It suddenly seemed that pre-independent, Urdu-speaking Delhi changed overnight to Punjabi-speaking Delhi because "… a large number of Punjabis have settled in Delhi..."[21] after they were displaced from their homeland of West Punjab.

Several temporary to semi-temporary refugee colonies sprang up in and around Delhi and its peripheral areas. In the course of time, numerous middle-class and even rich newer neighborhoods and posh areas were added to the settlement scene of suburban Delhi. All of these features combined together to give Delhi a look of a true cosmopolitan city.

As the capital of India, Delhi has attracted people from the different linguistic-cultural regions of India. These people run the gamut of all levels of bureaucrats, technocrats, and elected politicians. Partly through deliberate planning and partly through individual initiative, several ethnic neighborhoods have developed. New ultramodern and expensive bungalows and estates have developed and engulfed the old historical ruins, many miles away from the old city and even far off from the New Delhi's core. These are the most obtrusive symbols of foreign-earned wealth and indigenous "black market" money.

Notes

1. Nehru (1946).
2. Quoted in India (Republic), Office of the Registrar General, Census of India 1971 (1977), p. 9.
3. Spate (1958), pp. 23–24.
4. Mahabharata is an ancient Indian epic in which a famous battle between two princely families named Kaurava and Pandava has been described.
5. Schwartzberg (ed.) (1978), p. 14. (Title of the plate "India as revealed in the Mahabharata")
6. Ibid, p. 164.
7. See Endnote (3), p. 24.
8. Majumdar (1963), pp. 504–517.
9. Quoted in Russell and Islam (eds.) (1969), p. 140.
10. Ibid, p. 30 (cites Percival Spear on condition of Delhi in the 18th century).
11. Ibid, p. 31.
12. Quoted in Sadiq (1964), p. 100.
13. Quoted in See Endnote (9), p. 141.
14. Ali (trans. and ed.) (1973), p. 211.
15. Cameron (1912), p. 202.
16. See Endnote (3), pp. 24–25.
17. Brush (1962) p. 67.
18. See Endnote (3), p. 24.
19. Ibid, p. 19.
20. According to 1981 census, Delhi's population is 5.7 million (5,714,000) Paxton (ed) (1985), p. 614.
21. Bhardwaj (1973), p. 138.

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Chapter 3
Images of Delhi in Indo-Anglian and Hindi Literary Works

Abstract The resource material for this work has largely but not rigidly been drawn from the Hindi literature and Indo-Anglian literature. Occasionally, writings in other languages have also been brought into use whenever found relevant and contributory to the focus of this book. Urdu literature is an example. Similarly, the post-independence time is the main period, but writings of colonial times and of the 1857 independence movement have been also at times utilized for the purpose of evoking Delhi images of respective times. This chapter basically introduces some famous writers whose works have been utilized in this book. These authors have written about Delhi. The works of these authors have received favorable reviews from literary critics and scholars. Several of them have been honored with prestigious literary awards. Following are some of the Indo-Anglian authors whose works have been examined for the purpose of evoking images of Delhi. They are Ahmed Ali, Sarojini Naidu, Ruth Prawer Jhabvala, Nayantara Sahgal, Anita Desai, Chaman Nahal, Y.P. Dhawan, and Chanakya Sen. The Hindi authors are Yashpal, Mohan Rakesh, Rajendra Yadav, Kamleshwar, Ramdhari Singh Dinkar, Krishna Sobti, Krishna Baldev Vaid, Rajendra Yadav, Usha Priyambada, Rajendra Kaliya, Manjul Bhagat, Sudarshan Chopra, Badiuzzaman, Bhisham Sahni, and Shrawan Kumar.

Keywords Novels · Indo-Anglian authors · Hindi authors · Ahmed Ali · Anita Desai · Yashpal

The purpose of this chapter is to discuss Indo-Anglian and Hindi authors whose works best provide literary images of the city of Delhi. The discussion will familiarize readers with the relevance and significance of some of the authors whose works were considered for study and evaluation in realizing this treatise.

Literary images of Delhi have been derived from three groups of authors: (a) Indo-Anglian writers—Indian writers whose works are primarily in the English language, (b) Hindi authors—whose works are primarily in the Hindi language, and (c) expatriate Indian writers—who primarily write in English. The expatriate writers are discussed in the section "Delhi: As an Idea" in Chap. 4.

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To separately discuss the writers of the Indo-Anglian group and the Hindi group, this chapter is divided into the following two sections: (1) Indo-Anglian authors and (2) Hindi authors.

The criteria of selection of these authors are as follows: (1) they have each written about Delhi, (2) their works have received favorable reviews from peers in some standard Indian (and some foreign) literary journals and books of literary criticism, and (3) several of them have been honored with prestigious literary awards.

Indo-Anglian Authors (Indian Writers Whose Works Are Primarily in the English Language)

Ruth Prawer Jhabvala, Anita Desai, Chaman Nahal, Nayantara Sahgal, Y. P. Dhawan, Chanakya Sen, Ahmed Ali, and Sarojini Naidu are among the significant Indo-Anglian authors whose works will be examined for their portrayal of Delhi. Also, several stories of these prominent authors and of some less significant (but not less perceptive and meritorious) authors will be examined to acquire relevant information.

By birth a European, Ruth Prawer Jhabvala is practically an Indian writer. She married an Indian in 1951 and moved to India. Almost all of her novels are centered around Indian milieu and characters. Several well-known critics have recognized Jhabvala as one of the outstanding Indo-Anglian authors. She has been recognized, for example, in *World Authors 1950–1970* along with Mulk Raj Anand, Rama Rau, Balachandra Rajan, and Raja Rao.[1] Jhabvala, as a matter of fact, has been acclaimed as one of the few Indo-Anglian authors of contemporary times to portray the inner life of middle-class Delhi. According to Williams,

> Ruth Jhabvala's six novels (1955–65) uniformly explore middle-class families in Delhi in the period following Independence. She concentrates upon family-life, social problems and personal relationships within the typically Indian institution of the extended family, with all its opportunities for intrigue, clash between generations and marital feuding.[2]

Jhabvala and Delhi are closely associated, Zelliot observes:

> New Delhi is also the scene of much of the work of R. Prawer Jhabvala, a European who by marriage, length of stay in India and subject matter has earned the right to be considered among Indian Novelists.[3]

Narasimhan has characterized Jhabvala's quality of evoking images of environment as photographic.[4] Although Williams considers her an 'insider', Narasimhan labeled Jhabvala an 'outsider' writing about India. It is interesting to note that Narasimhan, an insider, considers Jhabvala an outsider, while Williams, an outsider, strongly declares Jhabvala an Indian. According to Narasimhan Jhabvala is a foreigner. He says,

> In Mrs. Jhabvala's novels bi-nationalism is all too evident, …Here is the outsider's point of view; the foreigner viewing with an amused eye the follies of Indians.[5]

Williams, however, proclaims Jhabvala an insider who has penetrated the very life source of India:

> …an Indian in everything except blood, Mrs. Jhabvala may be said to have crossed from the Anglo-Indian to the Indo-Anglian group of writers.[6]

Although Jhabvala has written several novels and a number of short stories on Delhi that critics greatly admire, it is her novel entitled *The Householder* which scholars have frequently praised. Zelliot considers *The Householder* "the most useful of her novels for a feeling of lower middle-class city life…" in Delhi.[7] Williams finds *The Householder* to be a very entertaining and useful work: "…one of Jhabvala's most delightful stories…"[8] One will find clear insight into the middle and upper middle-class world of Delhi in Jhabvala's novels and stories. From a novel like *The Householder*, the reader gains insight into the inner life of an Indian home and the interactions of its residents with one another and with their neighbors. Her picture of the day-to-day struggle for survival by a schoolteacher within an urban setting provides a realistic glimpse into the difficulties of life in post-independence Delhi. Jhabvala's writings do not reflect any political ideology.

Anita Desai is half European and half Indian by blood. She was educated in Delhi and chose Indian environments for her writings. She has written several novels depicting urban scenes: *Voices in the City* depicts Calcutta (Kolkata) life and *Clear Light of Day* portrays Delhi environs. Desai's well-acknowledged literary accomplishments have placed her in a position where she commands respect from intellectuals and people interested in literature. The following critical interpretation is an example:

> *Voices in the City* has more in common with Camus's *The Outsider* than with any Indo-Anglian predecessor, while the technique of stream-of-consciousness is indebted (as are so many English and American novels of the *avant-garde*) to the pioneering of Proust, Virginia Woolf and James Joyce. A more immediate forerunner, dealing incidentally with another great eastern city (Alexandria), is Lawrence Durrell's *Alexandria Quartet*, though a comparison can only be made on the basis of narrative method and sensuous evocation of a city.[9]

Desai is in the tradition of French existentialists showing human isolation in an urban environment. Consciousness always predominates in Desai's writings. Goyal observes:

> The fictional world of Anita Desai is located in the corridors of human consciousness. She is almost obsessively concerned with the dark, uncannily oppressive, inner world of her intensely introverted characters.[10]

Desai's characters perceive the environment in non-traditional ways because they also undergo non-traditional experiences. The city is a place of torture for her characters. Loneliness in the city of the human jungle is suffocating:

> Anita Desai's tortured characters are thus robbed of traditional consolations. Each man or woman has to make his own life and face up to his inevitable fate. Each is alone in the terrible city of death.[11]

One can see that the post-independence life of urban India started to experience the same isolation and increasing emphasis on individualism which Europe had been experiencing since First World War.

It was the philosophy of individualism which attracted the attention of Anita Desai. Narasimhan observes:

> …for Anita Desai the individual is a system. She stands for the individual, the values of individualism, which is a creed and amounts to an order even if it is not a fully operative system.[12]

Feeling out of place is one of the curses of life in a modern metropolis, and Desai's works touchingly unveil this aspect. Williams states:

> Markandaya and Desai are thus typical of the decades of the nineteen fifties and sixties, in exploring the anguish of the human and personal in modern society, dominated by processes, machines and speed–by the tyranny of the impersonal.[13]

Desai's characters do not feel at home in an urban environment because the city is alien to them. Indeed, their situation in a metropolis becomes one of deracination, isolation, and alienation. Desai's *Clear Light of Day* is known for the depiction of urban images of Delhi, as is Calcutta (Kolkata) in her novel *Voices in the City*.

Nayantara Sahgal inherited a feeling for political life because she is Jawaharlal Nehru's niece and Shrimati Vijaya Luxami Pandit's daughter. Thus, she was fortunate to experience this aspect of Delhi very intimately. Her novels, like *A Situation in New Delhi, This Time of Morning*, and others, authentically reveal the world of Delhi's aristocratic section.

In the following words, Liu summarizes Sahgal's strength as a perceptive writer:

> As Narayan's focus is on Malgudi with its wealth of characters and history, Sahgal gives us the equally small if far more powerful world of wealth and power… The characters are politicians and high-ranking civil servants, wealthy businessmen with international connections, writers and newspapermen… Sahgal's sense of place is strong. Delhi and Chandigarh are carefully and concretely described. But her real setting is not so much a particular city as it is the houses, flats, hotels, and offices of the upper class characters who move through the novels.[14]

Sahgal is known for a powerful description of modern urban environment. Besides Delhi, Chandigarh is another important urban locale that Sahgal portrayed in her novel entitled *Storm in Chandigarh*. Critics consider her novels as having a hint of political and historical flavor. Besides her famous novel entitled *A Situation in New Delhi*, Delhi has also been the prime locale in *This Time of Morning*. About the authenticity of this novel, Asnani observes:

> In this surreal, semi-historical novel, Mrs. Sahgal, herself a keen observing participant in the high drama of New Delhi's fashionable society, portrays the persons and events in the morrow of freedom with remarkable authenticity; one can almost identify the characters with the living ones.[15]

Thus, Sahgal's writings provide insight into the upper-class society and political world of Delhi. She also believes in feminist liberation.

The Indo-Anglian novelist whose works are also being considered for writing this book is Chaman Nahal, a Sahitya Akademi Award (the Academy of Literature)

winner and scholar of English literature.[16] His novel, *My True Faces*, is a storehouse of experiences in Delhi. Nahal's *Azadi* (freedom), for which he was awarded the Sahitya Akademi Award in 1977, is based on the partition of India. Toward the latter part of the book, one can get glimpses of how newly uprooted and immigrated Punjabi refugees from West Pakistan experience and adjust to the Delhi environment. Nahal is "essentially an affirmationist and a preserver of the value of freedom."[17]

Y. P. Dhawan is a novelist of the younger generation. His famous novel *Beyond the Guru* is regarded as an artistic creation in the realm of Indo-Anglian literature. Set in Delhi, this novel successfully touches both the rich world and the environment of impoverished class IV government employee colony of Seva Nagar located in New Delhi.

Chanakya Sen is a prominent political novelist in India. He writes both in English and Bengali. *The Morning After* is his widely praised novel. In the introduction to the novel, the writer states that although the above-mentioned novel is based on his Bengali novel, *Rajpath-Janpath* (Calcutta: Nava-Bharati 1960), it "…is not even remotely a translation."[18] The novel is written originally in English. *The Morning After* revolves around the political and bureaucratic circles of the capital. Through this novel Chanakya Sen has successfully attempted to evoke images of two separate worlds of the administrative machinery in Delhi.

Ahmed Ali, famous for *Twilight in Delhi*, is widely known and well respected in the world of English literature. Coppola considers Ahmed Ali as "…probably best known for his English novel *Twilight in Delhi* published in 1940…"[19] This novel is set in Old Delhi. A reader of this novel gets an intimate picture of the walled city of Delhi during the earlier part of the present century. Schwartzberg has listed *Twilight in Delhi* as a source of getting glimpses of traditional life and environment in Delhi, in his monumental *A Historical Atlas of South Asia*.[20] Zelliot observes "Old Delhi (Shahjahanabad) is best depicted in Ahmed Ali's *Twilight in Delhi*…"[21] For a student of Muslim traditional Old Delhi, the *Twilight in Delhi* is a remarkably beneficial fictional work. Ali dwells on nostalgia.

Sarojini Naidu is a name in India which combines a 'poet and a politician.' She is probably better known as a poet in English language than a politician. Besides being a poet of repute, she was one of the most prominent freedom fighters of India who closely worked with Gandhi and Nehru. She wrote several volumes of lyrical poetry. Her poems were so rhythmic and captivating that she "…carved for herself a permanent niche in the annals of English poetry."[22] Naidu's poems were liked and praised so affectionately by the people that she was called 'Bharat Kokila' or 'the Nightingale of India'[23] In Indian literature of the English language, Naidu has earned an exalted position as a nationalist poet.

The following discussion provides information about relevant Hindi authors and their works. Again, the purpose is to familiarize the readers with the author's reputation in the field and the usefulness of their works to the present endeavor.

Hindi Authors (Indian Writers Whose Works Are Originally in the Hindi Language)

From the works of Hindi literature, significant authors who were considered for this book include: Kamleshwar, Mohan Rakesh, Yashpal, Krishna Sobti, Krishna Baldev Vaid, Rajendra Yadav, Usha Priyambada, Ravindra Kaliya, Manjul Bhagat, Sudarshan Chopra, Badiuzzaman, Bhisham Sahni, Shrawan Kumar, and Ramdhari Sinha Dinkar.

In the 1950s, a new movement occurred in the field of Hindi fiction called "Nai Kahaniyan" (New Stories). Unlike previous fiction writing, "Nai Kahaniyan" dealt with the reality of life, a creation from experience rather than a product of mere imagination, which was considered to be the source of previous stories and novels. Kamleshwar, Mohan Rakesh, and Rajendra Yadav are considered as pioneers in this field. All three authors became very prominent for commendable work in the field of "Nai Kahaniyan."

To take this literary revolution to its peak, the three authors moved from their respective homes to live in Delhi. Mohan Rakesh moved to Delhi from Jullundur, Rajendra Yadav from Agra, and Kamleshwar from Allahabad.[24] Regarding their significance in the field of urban images (Delhi is an important one) in their writings, Mishra observes that "Those who have taken up urban life in all its vacuum and terror and value conflicts are Mohan Rakesh, Rajendra Yadav and Kamleshwar."[25]

Kamleshwar's *Khoyi Hui Disayen* (Lost Horizons) is very rich in the experiences of urban environment in the Delhi metropolis. Raghuvir Sinha, an eminent scholar in the field, writes:

> Kamaleshwar's experiment "Khoyi Hui Dishayen"—the meaningful rendering for which would perhaps be The Horizons Lost (in a maddening world) is one of his best pieces known for its refined sensibility and deep realism.[26]

In this work, a man who has migrated to Delhi from a small town feels as if he is losing his identity in Delhi. Nobody knows him, and he is lost in the jungle of human crowds. In the ocean of people, he sees crowds of people everywhere, but not a single one with whom he can relate.

Among the Hindi authors who are regarded as the writers of urban life in post-independence India, Mohan Rakesh is among the foremost.

> …certain authors are out and out urban, or big city dwellers, to be exact Mohan Rakesh is one such writer who has known all the cramping effects of the cities and their horror. He is, of course, quite a celebrated author…[27]

Rakesh was also awarded the "Sangeet Natak Akademi Prize" (Academy of the Performing Arts) in 1958, which is the highest national award in the field of drama. His justly praised work, *Andhere Band Kamre* (The Dark Closed Room), which revolves around the Delhi environment, makes a reader familiar with those hidden human aspects of Delhi which, otherwise, are difficult to get.

> His novel Andhere Band Kamre is specially regarded as an authentic work on the changing roles of man and woman in wedlock and in a wider world around them with a number of friends and some relations.[28]

"Human Experience" is the pivot of Rakesh's writings. Emotional experiences of human existence in the large metropolises of India are the main concern of Rakesh. He wants to go deeper than the mere objective existence of either the environment or the human beings themselves. Pains and pleasures, hopes, and despairs mean more to him than mere materials and artifacts that surround human beings. Taneja states:

> The last collection presents the horror that envelops human existence in a big sprawling metropolis like Bombay (now Mumbai) or Delhi: the focus, we are told, is not on man, but on the horror that exists in the surroundings of man.[29]

Rakesh is among the modern writers who contributed profoundly to the realm of urban experience in the Hindi world. Some critics also regard him as a bridge between old and new writers in Hindi. Rakesh's celebrated Hindi novel *Andhere Band Kamre* has been translated in English as *Lingering Shadows*.[30]

Yashpal is recognized as one of the most prominent writers of Hindi literature. His writings are more pragmatic than emotional. As a result of his writings and former association with the revolutionary party, critics identify Yashpal as a Marxist writer. Malik, for example, states: "Among contemporary Marxist novelists, Yashpal is best known for his literary works."[31] He was honored by the Sahitya Akademi Award in 1976 and has written several novels.

Jhutha Sach (False Truth) brought him eminence. Malik observes:

> His best known novel is Jhutha Sac, a two volume work, which depicts the political events of the period covering the early forties to the late fifties.
>
> Jhutha Sac is Yashpal's masterpiece and as such it has been acclaimed as the best piece of fiction in Hindi…[32]

Jhootha Sach covers a vast time period when India was experiencing a great change. Based on the theme and masterly treatment of the novel, an eminent critic of Hindi literature, Nagendra, comments: "…*Jhootha Sach*–a prose-epic on the Partition–in the field of the progressive novel."[33]

Several of Yashpal's stories have been translated into English and several other languages. Corinne Friend translated and edited a book entitled *Yashpal: Short Stories of Yashpal*. Given the choice between the languages of English and Hindi, Yashpal decided to write in Hindi impelled by his patriotic feelings, because he thought it would be proper to honor his motherland. English was the language of the rulers and not a national language. Friend considers Yashpal's decision as a gain for Hindi.

> Readers of Hindi have indeed gained by Yashpal's decision and readers of English have correspondingly lost. There is a need to present to a wider world the best literature that Indians have written for Indians alone. That is the reason for these nine stories translated into English as a sampling of Yashpal.[34]

Machwe recognizes Krishna Sobti's contribution to the Hindi world by noting that the

> Short story has developed in its width and variety as well as in its depth and texture. Some writers like Kamaleshwar Nirmal Varma and Krishna Sobti have excellent work to their credit.[35]

Krishna Sobti is a name in the Hindi world which evokes an image of a bold, outspoken female writer. She was awarded the "Sahitya Akademi Award" for the novel *Zindginama* (Life Story) in 1980 and is noted for her bitter but true statements about the flaws of society, environment of the office world, and an inner picture of certain sections of urban Delhi. Her novel, *Yaaron Ke Yaar*, translated in English "The Saints of Delhi" (1974), caused a sensation among Hindi readers because of her boldness in using realistic language spoken by people in daily life. This novel is considered as the first step in the direction of unfolding the daily life of office workers in the city of Delhi. Although she has written other works which depict urban life, it is this novel which earned her fame and recognition.

The following conversation between Rama Jha and Krishna Sobti will give us an idea of her works which focus on the urban milieu.

R.J.:

> —Most of your novels have their locale in rural Punjab, except Yaaron Ke Yaar which I presume is set in Delhi. But you have always been living in the city and are a product of the city life. I expected your novels should have depicted city life more.

K.S.:

> —I would like you to have a glance at my modest volume of work. You will find a fairly wide range--from Badlon Ke Ghere to Kuch Nahi Koi Nahin, Tin Pahaar, …Dadi Amma, Meri Ma Kahan Hai, Sikka Badal Giya, Ham Hashmat and Zindginama.[36]

Krishna Baldev Vaid is not associated with any such literary movements. Most of his works are within the realm of experimental literary creation. Bagga defines Vaid's works in the following words: "Krishna Baldev Vaid is one of the first important story writers of India who makes use of the science of psychology in his stories."[37]

Some of Vaid's works like "Doors in the Wall," "Dusare Kinare Se" (From the Far End), and "Blind Alley" depict urban Delhi from the psychological perspective of man. "Blind Alley" provides a vivid description of a typical Old Delhi (Shahjahanabad) alley.

Rajendra Yadav is also noted for the depiction of urban life. Critics consider Yadav as a powerful writer who has meticulously portrayed the subtle nuances of metropolitan life in India.[38] *Andekhe Anjan Pul* (Unseen, Unknown Bridges) and "Reminder" are a few of Yadav's writings which depict glimpses of urban life in Delhi. In the opinion of Malik, Yadav is in the group of non-ideological authors.[39]

Critics have considered Usha Priyambada as a writer of woman's consciousness. "The women writers such as Mannu Bhandari, Usha Priyambada, Vijay Cahuhan, etc., are representative of women's consciousness of their new roles."[40] Priyambada's *Rukogi Nahin Radhika*? (Will You Not Stay Radhika?) is also full of feminine experiences of Delhi and its environs. In this novel, the story revolves around the

experiences of a middle-class family member. The woman character who lives in a foreign country nostalgically dwells upon her memories of Delhi during her visit to the city of her childhood days.

Ravindra Kaliya and Manjul Bhagat are among those Hindi short story writers who are regarded as being very adept at depicting local color in their writings. Lothar Lutze, a German scholar of modern Hindi literature, has praised Kaliya and his writings as being powerful in evoking the "features of localization."[41] Manjul Bhagat, a writer and also a housewife living in Delhi, is known for her treatment of feminine psychology in the background of metropolitan life. Her novel Anaro received favorable critical appreciation from scholars for the minute and detailed picture of the life of a woman who lives in the J. J. Colony (Jhuggi-Jhonpari Colony).[42]

Sudarshan Chopra has touched an unexplored aspect of Delhi life in his literary creations. His works generally focus upon the life and the environment of those people who, even though they live within the city limits of the metropolis of Delhi, actually live a rural life. Chopra's story collection, *Sarak Durghatna* (Road Accident), includes stories which depict life of the people who have recently migrated to Delhi from rural areas of neighboring states to find work in Delhi mills and factories. Chopra's effort of portraying the life of such people has been widely acclaimed and commended.[43]

Badiuzzaman's response to Delhi environment is that of an 'outsider' to Delhi. He worked with the central government and lived in Delhi but was not a native of Delhi. His stories are based on personal experiences, and thus, two elements are prominent in his writings: the office experience of Delhi and characters who perceive that they are not a part of the Delhi world. Narendra Mohan, a celebrated Hindi critic, speaks highly of the authenticity and articulation of the treatment of the office world of Delhi in Badiuzzaman's short stories.[44] Hardayal states that Badiuzzaman's stories are full of the "sense of metropolis."[45] His writings bespeak non-parochial sentiments. Badiuzzaman's characters constantly express a yearning for "home."

"Bhisham Sahni is one of those few writers of the contemporary era who have the invulnerable capacity to say much without much ado!"[46] He also lived in Delhi, and it is the setting for his novel *Kariyan*, which portrays the emotional aspect of the life of middle-class urban dwellers. Critics of Sahani's novels have proclaimed him as an unconventional writer, at least in the manner of storytelling.[47]

"Shrawan Kumar's creative world is basically the sensitivity of the pains and suppression, generated by the nouveau-riche group of people" (originally written in Hindi, translation my own).[48] Although he is not a writer of the younger generation, his mature writing is full of reactionary and revolutionary ideas and themes. Anti-establishment feelings revolve around his stories. Many of his stories set in Delhi expose the negative aspects of the nouveau riches of the metropolis and the excesses of high-ranking government officials. As an officer in Delhi, he has a good feel for officialdom. While unmasking the nouveau riches of Delhi, his stories are also full of sympathy, support, and compassionate feelings for the downtrodden of J. J. Colonies and other depressed areas of Delhi.

Ramdhari Sinha "Dinkar" is one of the most celebrated poets in Hindi literature.[49] He wrote several volumes of patriotic poems which eventually earned him the title

of "*RashtraKavi*" (National Poet) of India. His historical epic poems such as *Kurukshetra*, *Rashmi Rathi,* and *Urvashi* have attained the stature of classic works. "Dilli and Bharat Ka Yeh Reshmi Nagar," two of his poems analyzed and interpreted for evoking images of Delhi, were widely praised by the people of India. Sinha observes that in "…the garden of India's patriotic poetry, Dinkar is like its rose.[50]

In recognition of his poetic faculty, he was awarded the most prestigious national award 'Sahitya Akademi Award' in 1959 for his book Sanskriti Ke Char Adhyay (Literal translation: *Four Chapters of Culture*. It is a treatise in regarding to Indian Culture). In 1972, he received India's most exalted 'Bharatiya Jnanapith Award' for literature. "In richness of imagination and artistic beauty he is supreme among the people of his class."[51]

It should be evident from the foregoing that the selected authors' literary works on Delhi have been evaluated by their critics to be of interest and are significant in depicting Delhi and Delhi's life. Several facets of Delhi will be illuminated through the selected passages from these literary works.

Notes

1. Wakeman (1975).
2. Williams (1977), p. 72.
3. Zelliot (1970), p. 220.
4. Narasimhan (1963), p. 82.
5. Ibid, p. 83.
6. See Endnote (2), p. 72.
7. See Endnote (3), p. 220.
8. See Endnote (2), pp. 73–74.
9. Ibid, pp. 88–89.
10. Goyal (1979), p. 41.
11. See Endnote (2), p. 91.
12. Narasimhan (1979), p. 37.
13. See Endnote (2), p. 83.
14. Liu (1980), p. 45.
15. Asnani (1973), p. 45.
16. A Sahitya Akademi Award is the highest national award for literature in India, started in 1955. Nahal was awarded this honor for his novel, *Azadi*, in 1977.
17. Sharma (1979), p. 13.
18. Chanakya Sen, "Introduction." *The Morning After* (Calcutta: Academic Publishers, 1973) no page number.
19. Coppola (1980), p. 63.
20. Schwartzberg, (ed.) *A Historical Atlas of South Asia*, Plate XIII.C.4, p. 144. ("Fiction in English on Life in South Asia").
21. See Endnote (7).
22. Dwivedi (1979), p. 115.
23. Ibid, p. 116.
24. A Journal of South Asian Literature, published by Michigan State University, brought out a special number on Mohan Rakesh: *Journal of South Asian Literature: Mohan Rakesh* Issue 9 (Fall and Winter 1973).
25. Mishra (1974), p. 256.

26. Sinha (1975), p. 22.
27. Kumar (1969), p. 58.
28. Sinha (1978), p. 95.
29. Taneja (1974), p. 107.
30. In this book the English translation, *Lingering Shadows*, has been used.
31. Malik (1975), p. 18.
32. Ibid.
33. Nagendra (1979), p. 71.
34. Friend (ed. and trans.) (1969), p. 4.
35. Machwe (1970), p. 19.
36. Jha (1981), p. 64.
37. Bagga (1974), p. 272.
38. Mishra, "The New Hindi Story," p. 256.
39. Malik, "Contemporary Political Novels in Hindi: An Interpretation," p. 40.
40. See Endnote (38).
41. Lutze (1972), pp. 28–29.
42. Asthana (1979), pp. 79–82.
43. Mahduresh (1973), pp. 62–65.
44. Mohan (1976), p. 34.
45. Hardayal (1974), p. 32.
46. Sinha (1979), p. 36.
47. Jha (1982), p. 42.
48. Singh (1971), p. 73.
49. Chatterji (1969), p. 933.
50. Sinha (1959), p. 653.
51. Ibid, pp. 653–654.

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Chapter 4
Delhi: As an Idea

Abstract Not all writers view Delhi in the same way. The *Indraprastha* of the *Mahabharata* was resplendent and beautiful, and the city was protected by golden walls. Amir Khusrau's 'Dilli' of the thirteenth century was perceived as a center of Islam and justice and a place of prosperity and beauty. Mughal period Delhi, popularly called 'Dehli', was praised by several poets of that time. Writings of expatriate Indian writers have also been used in this book to see an outsider's view about the old homeland. This chapter explores the writings of authors and their perceptions of Delhi as a holistic image. Besides some Indian Hindi authors, primarily, the works of authors examined in this chapter are native Indians writing in English and residing in their home country and expatriate writers looking at Delhi with mixed emotions of nostalgia and bitterness and disappointment. Several post-independence Hindi authors and poets have expressed mixed emotions toward the city of Delhi. Some selected prominent expatriate writers have strongly expressed their personal views and perceptions of Delhi. In short, Vidiadhar Surajprasad Naipaul's Delhi is 'Dark and wounded'. Somduth Buckhory's Delhi is 'Sacred'. Ved Mehta's Delhi is 'Tranquil'. Shanhta Rama Rau's Delhi is 'The Home'.

Keywords Indraprastha · Dehli · Holistic · Naipaul · Mixed emotions · Expatriate writers

Delhi, of course, is a metropolis, but it also embodies an idea which is imagined as a place—'A holistic Delhi.' This chapter will explore the writings of authors who contribute overall impressions of the city of Delhi. Their works present holistic images of the city in that their writings focus on a general view of India's capital. The authors to be studied will be native Indians residing in their home country and expatriate writers looking at Delhi with mixed emotions of nostalgia and bitterness.

Modern Delhi has been known by different names such as Indraprastha, Dilli, and Dehli during different periods of history. The very sequential names of Delhi symbolize different time periods of history and cultural imagery.

Delhi retrieved its importance, and the city recaptured world attention after the British capital was moved from Calcutta to Delhi in 1912. "Dehli," which by now had elusively become "Delhi," had been transformed into an imperial city.[1] Sarojini Naidu

R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1_4

calls Delhi the "immortal city." She composed a poem entitled "Imperial Delhi" in 1912, and in this poem Naidu views Delhi as a city of 'gorgeous legends,' 'sovereign grace,' and 'renascent glory.'[2] For her, the city is ever young and beautiful. In spite of repeated destruction of its physical structures, Naidu's Delhi retained essential spiritual and vital strength, and an everlasting image as a royal city in the minds of the people.[3] She considers the city a symbol of Indian civilization—the oldest and most continuous.[4] Naidu, however, was not born or raised in Delhi, and perhaps her perceptions of the city come from either reading about it or her visits to the newly made capital.

There are others, though, who loved Delhi because it was their home and birthplace. Ahmed Ali, a celebrated novelist, is one such writer. He was a *Delhiwala* (the native son of Delhi), but after the partition of India, he moved to Pakistan. Even though he made Pakistan his home, he never forgot Delhi. The writer translated and edited *The Golden Tradition: An Anthology of Urdu Poetry* in 1973, which he dedicated to the memory of Delhi: "To Delhi, the city of memories–of poetry, my ancestors and vanished glory."[5] Unlike Naidu, however, Ali sees Delhi's glory in the might and majesty of the Mughal Empire and its material grandeur. For him, the city's glory has vanished.

Ali often nostalgically reminisces about Delhi. He experienced a sense of personal loss in leaving the city, and this loss is symbolized by the loss of a people—the Muslims who had to abandon the home and hearth of generations and seek refuge in Pakistan. His feelings for his "home" are seen in his poem, published in the *Pakistan Quarterly*, "On My Native Place".[6]

Ali fancifully remembers the Delhi which is situated 'Under the brown hills,' 'Close by the desert,' and by the side of river Yamuna. His peace-giving "home" has now been destroyed, and the "glory" has left the city along with its majestic rulers. He envisions Delhi now as a place of "tombs" and empty pastureland where one can see "herds roam." He holds "foreigners" (by foreigners he means the British) responsible for turning the once flourishing and mirthful Delhi into a barren land and city of the dead. Now, Ali's Delhi does not experience "spring" and no one would hear melodious notes in the streets of the city. Delhi faces only hot blasts of summer or cold piercing winds of severe winter. The sky of Delhi is now gray all around. Thoughts of such a deteriorated state and wounded glory of Delhi cloud his writing.[7]

Thus, Ali's Delhi is not the same as we find in the case of Naidu. He views Delhi with the melancholy of a sensitive Moslem writer viewing the end of an era for his beloved city, which is his "home." He visualizes that spring, the symbol of peace and happiness, has gone away from Delhi, the glorious city of his ancestors. Naidu's Delhi is immortal and vibrant.

Post-Independence Delhi: A Mixed Emotional Response

Long before India became independent on August 15, 1947, "Delhi" had become an internationally accepted name for the city. The British preferred to keep the name "Delhi" once it attained a wide acceptance.[8] The name continued even after the independence of India and is still the official name of the city.

Now I shall examine how Delhi has been thought of by post-independence authors. In this case there also is a mixture of varied emotional responses toward this city by different authors. It is interesting to note that authors of independent India do not place Delhi on a pedestal as did the poets of Delhi under the Mughal rule. Actually, of the modern writers criticize Delhi.

Dharam Paul Sarin states that: "…Dilli is the burning story of slave India. It is a symbol of a great blow on the chest of helpless India."[9] Sarin does not see any sign of glory in Delhi's history or its past. As a matter of fact, for him the entire past of Delhi symbolizes humiliation and disgrace because the imperial power of the city was perceived as foreign.

Ramdhari Sinha 'Dinkar,' an eminent Hindi poet looks at Delhi in a similar vein with a slightly different interpretation. Dinkar hails from the state of Bihar in India. Because of his attainment in literature, he became a member of parliament in independent India. The only Delhi, Dinkar knows is the New Delhi of British creation, the modern metropolis. Members of parliament also reside there. Dinkar does not find any similarity between the environment of this modern and luxurious New Delhi and the poverty-stricken villages of Bihar in particular and of India in general, where more than three-fourths of the people of the country live. He composed several poems on Delhi. One is entitled "Dilli" and the other is "Bharat Ka Yeh Reshmi Nagar" (The Silk City of India). In both of these poems, Dinkar deplores the luxurious looking city. Dinkar finds Delhi a very fashionable and modern and westernized city. The city's pomp and show do not befit the spirit of a rural impoverished nation. Too much make-up on the face of Delhi pains the poet. He feels that she has no right to decorate herself in such an extravagant manner while the whole nation is suffering from a scarcity of food, clothing, and shelter. The poet finds that the people of Delhi are oblivious to the sad predicament of the masses of the country and are busy in their own pleasure and enjoyment. Dinkar's Delhi is not only unconcerned about the miserable plight of the common people of India; rather it is sarcastically smiling at the fate of these indigent masses.

Dinkar writes,

> Delhi lives amongst flowers and the dews
>
> Delhi lives glorious and colorful
>
> And is also like a garland around
>
> The neck of a beloved one
>
> Delhi is sweet like a bed of dreams[10]

India, on the contrary, is portrayed as an anxious, mournful, and distressed nation. The poet does not at all admire Delhi's beauty. His poem's title itself suggests how the poet imagines that Delhi is wearing a silk dress which is soft and shining while the rest of India is wearing torn clothes or *khadi*.[11] Delhi has been personified as a city, clad in silken dress. In this poem, Dinkar's language is rebellious. He blames Delhi for its splendid appearance. In visiting Delhi, foreigners will get a wrong impression about India. Delhi does not represent the rest of India. Peasants living in Indian villages are much different from aristocratic people living in Delhi. These rich Delhi inhabitants do not realize how much hard labor a rural peasant does to grow food which these people eat in their luxurious homes.

The other poem by Dinkar entitled "Dilli" also evokes an image of Delhi which according to the poet is deplorable. He says, "Delhi you are a story of misdeeds, insult and sarcasm."[12] There is nothing glorious in Delhi according to Dinkar. Glorious days are gone with Pandavas, Akbar, Shahjehan, and other illustrious dynasties and great rulers of India. Now Delhi looks like a slave of Britain since it has become so westernized. The Delhi of ancient and medieval historical times was dignified and virtuous. But the modern Delhi?

> Oh Delhi! Your walls are erected
>
> On the blood of the poor and the cries
>
> Of the peasants and laborers.[13]

Delhi has been imagined in a variety of ways by different authors and individuals, and the quality of perception varies from one extreme to the other.

In Dinkar's poems, one may find patriotic feelings and respect for traditional glory. Because of this character, perhaps, Dinkar is regarded as '*RashtraKavi*' (A title of 'National Poet' given by the government). Dinkar's "Dilli" or "Bharat Ka Yeh Reshmi Nagar" does not express nostalgia or adoration for Delhi as we find in the case of Ahmed Ali or Sarojini Naidu. At one place in the poem "Dilli" he addresses Delhi and says, "Your western appearance is full of imperfections and yet you are proud of it?"[14] In the eyes of Dinkar, the city's appearance is not only imperfect; it is repugnant because Delhi flaunts its appearance. The poet says, "How can you dare to put on make-up while my home i.e., India is in a shattered state."[15] It has generally been seen that poets of independent India do not have feelings of reverence or admiration for Delhi as was seen among the poets of ancient and medieval times.

Whether as an inappropriate capital for the nation or a city of alienation and emptiness, Delhi certainly is not a paradise for the poet Suresh Kohli. New Delhi in his eyes is a modern metropolis full of vices. Kohli sees darkness in the city even during daytime. Like Ali, Kohli also does not hear any melodious, pure, and soul soothing songs in Delhi, because mechanization has polluted the serenity of the natural musical quality of lyrical notes. Now, "electric wires, radars and aerials distil the music."[16] The crowds of people, all around, 'kill' his 'passion'. At another place, the poet sounds like mid-nineteenth century Urdu poets who expressed their sadness at the destruction of the city by the British. Kohli also recognizes Delhi as a city that has rich and glorious legends behind its history, but modern Delhi is characterized

by "bureaucratic murders," dishonest politicians, and newspapers publishing sensational headlines.[17] Besides gloominess and darkness, the poet also finds Delhi full of emptiness. This emotional emptiness cannot be seen amidst physical crowding of people in the city. The poet has used the metaphor of 'emptiness' to suggest unfeeling behavior, the lack of compassion and sympathetic emotions among the city dwellers. This turns Delhi into a "city of pain and despair" where even "shadows scream" and on the streets one will encounter only "strangers and barbarians."[18]

For Kohli, New Delhi was once a city that sent messages to the entire nation. Now he sees decadence all around; it is "a paradise of corruption." The poet is instantly shocked because Delhi was his 'dream city' where he had visions of shining daylight and whispering birds. What he finds now are tears and lamentations. "Skyscrapers hold no meaning" for him. These towering, tall buildings seem merely austere structures in his soothing dreamland.

Francis Blessington, an outsider, does not respond the same way as Kohli. First, his attention was not drawn toward New Delhi. For him, perhaps, New Delhi did not arouse any emotional feelings. Blessington did not describe the beauty of the modernized New Delhi because as a Westerner he saw nothing new and special in skyscrapers and similar structures. It was the quaint Old Delhi (Shahjehanabad) which seemed fascinating for him since the environment was exotic and had some historic romance mingled with it. The sequence of alternate destruction and reconstruction of the city revealed in its seven layers intrigued him. The common scenes of Old Delhi, like crows in flight, bullock carts, the beggars on the streets, the droning of flies, the dryness, and dust and dry brown grass, were aspects of Old Delhi (Shahjehanabad) that stood out in his vision.[19] Blessington focuses upon traditional attributes typical of Old Delhi (Shahjehanabad) in order to recognize the components of the personality of that part of the city. While New Delhi's austere structures are meaningless for Kohli, Old Delhi (Shahjehanabad) is characterized by dusty, unclean, and impoverished scenes for Blessington.

An altogether different image of Delhi is evoked in the poem of Gulam Mohammed Sheikh. Delhi as a whole, for Gulam Mohammed Sheikh, is an epitome of history and its ancient monuments. He sees nothing but a series of historical ruins and structures in Delhi. By "Delhi" what comes to his mind is not a mechanical modern metropolis or a filthy and impoverished city but ruins of Tughlakabad surrounded and covered by grass and fallen stones. Mosques like Jama Masjid and Khirki Masjid become prominent in his imagination. Red Fort, Qutub Minar, and tombs of Ghalib, Khankhana, and Mughal princess Jehanara symbolize Delhi for him.[20] Delhi in his view existed only during the Muslim period of Delhi Sultanate and the Mughal period. The city is only a museum of medieval history for him. Sheikh's Delhi presents a different picture of the city, different from what has been seen earlier. This picture summons an image of "Dreams mate with reality" that occurred in history. The poet is so engrossed in the historic past of Delhi that while thinking about the city he finds himself surrounded by

> Smells all around
>
> of flood, flesh, blood, prisons and palaces,
>
> yesterday's centuries.[21]

Sheikh's smellscape of historical ruins of Delhi is full of nostalgic feelings for a once Muslim city.

For others, the historical city of Delhi is so deeply connected to the memory of its emperors that it is difficult to imagine Delhi without the *Badshah* (the emperors).[22] There are people for whom time has brought radical changes in Delhi. Whether it is extremely difficult or merely hard to imagine Delhi without the *Badshah*, Delhi now is very much different from the Delhi of about half a century ago for Raj (a character) in Sahgal's novel *The Day in Shadow*.[23] The city has lost its identity and does not bear any resemblance with how it looked then to him. Raj fails at recapturing the exalted emotional value of the city which it had for him while he was a student at St. Stephen's College. To his disappointment and dismay, he finds that Delhi's glorious past is "…lost in antiquity…" The city of his youth was spiritually quiet and soothing, and physically open and spacious. He finds no similarity between modern Delhi and the city of his college days. Although the modern Delhi of independent India has become a much larger metropolis, with the addition of many new and posh colonies and suburbs, glittering street lights, fashionable shops and shopping centers, and Western-style discotheque, he remorsefully regrets that these so-called apparent attributes of progress and development do not stir feelings of pride in him.[24] Modern Delhi does not seem much different from any Western metropolis to him. He also feels that places like mosques, universities, and markets have lost their spirit and magnanimity. Outwardly, in appearances they have not changed much, but the inner meaning of these institutions is not the same. These historic places of his childhood do not arouse the same thrill and excitement in him as they did only a few decades ago. For him, shockingly, the spirit is gone. The meaning is lost, and the image is shattered.

Idea of Delhi Among Expatriate Literature

This section will explore the images of Delhi found in the writings of expatriate authors. There are a number of celebrated writers of Indian origin in foreign countries. They have expressed their feelings about the city of Delhi, its segments, and certain places that can be utilized as a rich and revealing resource material about their attitudes toward Delhi. These writers can be grouped into two categories. The first group includes writers who are the second- or third-generation descendants of Indian parentage. A typical expatriate writer of this group is Vidiadhar S. Naipaul who was born and raised in Trinidad and later moved to England. His forefathers had migrated as indentured laborers to Trinidad from India. Another well-known writer in this category is Somduth Buckhory. Buckhory was born and still lives in Mauritius. His ancestors also had migrated to Mauritius from India. Naipaul writes in English, while Buckhory writes in both English and Hindi.

The second group of expatriate writers includes authors who were born in India but later moved and settled in foreign countries. They are first generation expatriate

writers. Two writers who have earned considerable fame in their field are Ved Mehta and Santha Rama Rau. Both of these authors write in English and lived in the United States.

By knowing the general background of the aforementioned four expatriate writers, it can be assumed that Naipaul and Buckhory look at Delhi with elusive and slumbering feelings. These writers lack a sense of associating with, or relating themselves to, India or Delhi. As can be imagined, the country and the capital always float like a dreamland in their fancy, a land existing somewhere in this world from where their forefathers came to their new homes. From their writings, one gets the feeling that India in general and Delhi in particular are to them partly foreign and partly native. These writers heard about India in their childhood and developed a romantic fascination for the land of their forefathers. Before they had a chance to visit India they may have held a particular image of India. Whatever might be the state of their relationship with India, India and its capital held a special place in their minds and hearts? The titles of their works clearly reveal that state of mind (V. S. Naipaul, *An Area of Darkness* (1964), and *India: A Wounded Civilization* (1977); Somduth Buckhory, *The Call of the Ganges* (1979); Santha Rama Rau, *Home to India* (1945); and Ved Mehta, *Portrait of India* (1973)).

Naipaul is very critical of Delhi and its environment. It is clear from the titles of his books and their contents that he was very much disappointed by seeing India in general and Delhi in particular. Naipaul's image of India was shattered upon entering India. On the other hand, Bakhori is so intensely attached to India that he even calls Mauritius "Little India."[25] The chapter titles of Bakhori's works on Delhi also indicate his 'respectful' feelings for the city: "Ab Dilli Door Nahin" (now Delhi is not far away) and "Pratham Dilli Darshan" (First respectful glimpses of Delhi). Some of the places those overwhelmed him were Birla Mandir (an imposing Hindu temple) Raj Ghat, (Mahatma Gandhi's '*Samadhi*'), Shantivana (Nehru's '*Samadhi*'), and Vijay Ghat (Lal Bahadur Shashtri's '*Samadhi*'). The places those evoked emotional feelings in Buckhory clearly reveal that he was very much imbued with the spirit of Indian culture. Delhi for Buckhory was not "An Area of Darkness" or the capital of "A Wounded Civilization"; rather in seeing Delhi he felt as if he was viewing a celestial vision (*Darshan*). It was 'the call of the Ganges' for Buckhory, full of serenity and holy feelings. Since Mauritius is his "Motherland" he could not call India his "Motherland" but he enthusiastically calls India his "Fatherland" and Delhi his home.[26]

Naipaul expresses disliking and aversion for the entire country and its capital city. There is a deep sense of alienation in Naipaul's mind questioning why he was born in a family of Indian origin. He regrets that he cannot call himself either English or Indian.

Buckhory feels proud of his Indian heritage and looks with respect at the land and its greatest city. On the other hand, Naipaul finds everything degrading and repulsive in Delhi and India. In his works, one will not find a trace of emotional attachment, sympathy, or even constructive criticism about Delhi; on the contrary, his expressions in the above-mentioned works are perpetually charged with rebuke and aspersion.

Naipaul's Dark and Wounded Delhi

In the following paragraphs, Naipaul's feelings and attitudes toward Delhi will be revealed on the basis of his writings from his visits to Delhi as shown in two of his books: *An Area of Darkness* (1964) and *India: A Wounded Civilization* (1977). Even the titles themselves express negative feelings. Delhi never pleased Naipaul. In Delhi, he always felt exposed to public view and felt unsafe. In his own words, "In Lutyens's city I required privacy and protection."[27] It is significant to note that like many others Naipaul does not address Delhi as Pandava's city or as a Mughal city. What comes to his mind is Lutyens who built only a segment of the Delhi, i.e., New Delhi, and that too was completed in 1931. Delhi that embodies a historical antiquity within it for most of the people does not carry any meaning for Naipaul.

Delhi's heat was unbearable to Naipaul. He also found this "…city ever growing, as it has been for the last forty years,…"[28] Delhi's railway station to the author of *An Area of Darkness* was 'oven dry'. The scene at the railway station with red-turbaned porters hustling about, fans spinning frenziedly on the ceiling, and the beggar's whining was disgusting and annoying.[29]

Naipaul also did not fail to notice Delhi's nouveau-riche areas. As a matter of fact, he stayed in one of these neighborhoods as a paying guest. He found the hostess uneducated, although well-mannered and affectionate. The interior decoration of her palatial building exhibited crude and unaesthetic taste. Naipaul observes that the recently acquired wealth could not generate any refined or aesthetic sense in the owner of that mansion. During summer nights, he saw people sleeping in the open and this stirred an uneasy feeling in the writer.[30]

Naipaul always experienced inconveniences in Delhi. While visiting historical places such as Tughlakabad, he encountered unbearable heat and discomfort. Delhi's heat and inconveniences were always on his mind. In his own words, "The days in Delhi had been a blur of heat… Sightseeing was not easy."[31] The inconveniences of Naipaul seem to reflect the uneasiness of his own state of mind. Many tourists from foreign countries or even from distant parts of India would not mind some inconveniences they might encounter while visiting places of historical interest and archaeological significance.

In taking off his shoes at the entrances before entering into a temple or mosque, Naipaul experienced discomfort. It seems that instead of offering beauty and art, these temples and mosques were always causing some inconvenience in Naipaul's mind. He noted, "The entrances to temples were wet and muddy and the courtyards of mosques were more scorching than tropical beaches in mid-afternoon."[32] Delhi is a "doubly unreal" city to him.[33] He sees ultracontemporary exhibition buildings, in a background of "…seventeenth and eighteenth-century ruins,…"[34] This contrast exhibiting temporal realities is not real to him.

In his second book, *India: A Wounded Civilization*, Naipaul writes about his impressions of Delhi during 1975–1976. This is the period when Delhi was passing through the phase of "the state of emergency." People everywhere were dissatisfied with the state of emergency imposed by the then Prime Minister of India, Indira

Gandhi, and Naipaul found that Delhi was in a state of chaos. A sense of fear and uncertainty prevailed all around. People whom Naipaul met felt that the "garden city" of (New) Delhi, which had been erected by the British and was then under the control of the Indian rulers, might well see the day when the new government would erect a permanent fence around the city to keep out poor people. Several such squatter areas and slums inhabited by poor laborers, and similar people were bulldozed and levelled to the ground in exclusive residential areas like the Diplomatic Enclave. In 1962 also Naipaul had seen one such scene when a squatter area from the Defence Colony was leveled.[35] Newspapers had published such incidents, but people were oblivious about squatters who were thrown out by the government in the rain and under the scorching sun. During the state of emergency, Naipaul observed a blow to democracy and socialism in Delhi. He was anguished upon seeing that common people in Delhi were living a subhuman life that had no real meaning.

Not only did political or social aspects of Delhi torment Naipaul, but also physical aspects of Delhi's suburbs irritated and annoyed him. Once when he was participating in a conversation about the situation in Delhi in one of the apartments of a government officer in a suburb of Delhi, he noticed that lights inside the room were so dim that he had to "strain to see" and the noise level from the streets was so high that he had to "strain to hear."[36] He also did not find names on many of the streets in newly developed areas of Delhi, and that annoyed him.

Naipaul was not surprised to find that people were earnestly eager to leave Delhi for some foreign country in search of a better future, especially for economic prosperity and a suitable reward for their labor. His Sikh taxi driver, who was not satisfied with his lot in Delhi, was trying to migrate to "Arab gulf states," for which the taxi driver was even paying fees to some agency to make all the necessary arrangements.[37] Naipaul also discovered that the common man in Delhi, during the state of emergency, felt himself to be a "fugitive." Naipaul was sad to see that even though the people in Delhi were "energetic" and "awakened" and because of that they should have felt that everything in Delhi and their country was going all right, it was just the contrary because of the environment created by the emergency; they felt that everything there was going wrong.[38]

Buckhory's Sacred Call of Delhi

Buckhory's *The Call of the Ganges* is a 'travelog' in which he has "…endeavored to lay bare the soul of a visitor of Indian origin visiting the land of his ancestors."[39] The author also expresses his desires to share his experiences with his readers through the writings in this book.

Upon his arrival at the Delhi airport, his very first experience with the customs agents was very uncomfortable. The agents opened his luggage to check if there was anything that should be charged a duty. Because of this unpleasant experience with

the customs agent, he felt somewhat awkward and momentarily his enthusiastic spirit for visiting Delhi was dampened.

As soon as Buckhory was driving toward the city of Delhi from the Palam International Airport it seemed to him as if he were passing by a "Mauritian village."[40] Instantly, he forgot his distasteful confrontation at the airport's customs office, and his respectful feelings returned for the homeland of his ancestors. He was lost among the similarities between the outskirts of the city of Delhi and a Mauritian town.

Places such as Birla Mandir, Birla House, Raj Ghat, Shantivana, and Vijay Ghat (about which he had been dreaming while in Mauritius) evoked his feelings. Soon after his arrival in Delhi and on the very first day, Buckhory visited all of the above-mentioned places. Birla Mandir appeared to him as 'a model of a new temple,' where he noticed a spiritual imprint without any sign of blind fanaticism.[41] In Birla House, the place "…where Mahatma Gandhi had fallen a victim to the assassin's bullet" aroused immense reverence in Buckhory's mind and soul.[42] The path traveled by Mahatma Gandhi for going to the place of prayer from the Birla House, and the site where evening prayer used to be held, all seemed sacred to Buckhory. In short, visiting these places was a pilgrimage. In his words, "I could not say what all crossed my mind."[43] Overwhelmed by paying a visit to these long-cherished places, he thought he was in a trance.

Because Raj Ghat, Shantivana, and Vijay Ghat were so immaculately kept, Buckhory felt pleasantly surprised. He was unexpectedly astonished to see this zone—the Yamuna bank—of Delhi so well maintained. He was also impressed to see visitors from foreign countries who had come to pay homage to the '*Samadhi*' of Mahatma Gandhi. This western bank of Yamuna, where places like Raj Ghat, Shantivana, and Vijay Ghat are situated in a row, appeared like "one big garden," and they seemed like only different parts of the garden.[44]

While passing by the Red Fort, Buckhory in his imagination saw the Indian national flag unfurled on the ramparts of the Red Fort, and also heard the voice of Prime Minister Jawaharlal Nehru giving his speech on August 15th, India's independence day.[45] In front of the Red Fort, crowds of people on Chandni Chowk overwhelmed and favorably impressed him with their magnitude. Instead of feeling suffocated, he was at ease in this crowd. He noted that a marriage procession which was passing by had occupied almost the entire width of the main street. Upon seeing this procession, Buckhory thought that it was an example of a democratic India where even in a central area of the capital, a free people could use a general thoroughfare any way they wished. Because of this procession, the car in which Buckhory was riding could not move, but the wait was an adventure for him because he was enjoying this typical Indian scene.[46] He commented, "It is really in such places that the heart of India throbs."[47]

Delhi had been so dear to Buckhory that during one of his local trips within India, when he was returning to Delhi from his Rajasthan trip, he felt as if he was not returning to Delhi but, as a matter of fact, was returning to his own 'home itself'.[48]

In addition to what has been mentioned, Buckhory's experiences about Delhi also include some of his observations regarding various aspects of Delhi life that attracted his attention. He found movies the most important means of entertainment

for the people of Delhi. On the other hand, legitimate theatre seemed undeveloped. This created a contrasting image between theatre-going cities like London and Paris, and Delhi.[49] In spite of the general notion that taxi drivers in Delhi are cheats and dishonest people, Buckhory experienced just the opposite when a taxi driver came back to him to return the amount which the driver believed was in excess of correct fare.[50]

Certain sites and customs aroused Buckhory's amazement. Segregation between men and women surprised him, whether in seating on buses, in the Parliament House, or in the University dormitories.[51] A visit to the Ashoka Hotel caused him to call the building the "pride of Delhi."[52] Teen Murti Bhavan, the Nehru residence that has become a museum, appeared to be a shrine in Buckhory's view and not a den of iniquity as in Gurudutt's view.[53] Above all, Buckhory came to feel that in Delhi he was once again "at home."[54] In the capital city, he rediscovered India's heart.

Two other writers who are perhaps closer to the term expatriates are Ved Mehta and Santha Rama Rau. In this case also we find somewhat differing attitudes toward Delhi, but the differences do not contrast as greatly as was the case with Naipaul and Buckhory.

Mehta's Tranquil Delhi

As stated earlier, Ved Mehta's vision of Delhi is rather neutral. A reader of Mehta's *Portrait of India* will notice that Mehta neither suffers from nostalgia nor does he despise Delhi's setting as one will notice in the cases of Somduth Buckhory, Santha Rama Rau, and V. S. Naipaul. Upon his visit to Delhi during 1965–1966, Mehta found that it had "fanned out" in all directions. Previously he had observed great expanses of "waste tracts," which now have been changed into "self-contained suburbs." Those sectors that have sprung up in these suburbs have names like Defense Colony, Diplomatic Enclave, Golf Links, and several other names that reflect the professional or recreational interests or some sorts of association of the inhabitants.[55]

Old Delhi (Shahjahanabad), however, did not change noticeably in Mehta's perception. It seems that change in Old Delhi (Shahjehanabad) would not have been welcome because the city always remained fascinating to him in its traditional color itself. Historical monuments, archaeological ruins, and other famous edifices also contained a tinge of romance and a sort of nostalgic fervor in his memory.[56] This feeling is clearly evident from his reactions when he was taking a guided bus tour both in Old Delhi (Shahjahanabad) and New Delhi. Mehta did not remain dispassionately detached while traveling in Delhi and viewing the places of historical importance; on the contrary, these scenes did arouse his memories. His response toward the Delhi environment was unlike other writers considered in this chapter in that his strong emotions were transformed into tranquil moments.

Santha Rama Rau's Delhi: The Home

Santha Rama Rau's affectionate and somewhat sympathetic feelings toward Delhi are markedly different from the composed and rationally balanced emotional response of Ved Mehta. Santha Rama Rau felt nostalgia for Delhi and India as suggested by the title of her book, *Home to India*.[57] Immediately upon her arrival at the Delhi Railway station, she felt sad to see the filth all around. The impoverished, depressing conditions of coolies at the railway station further made her sad. She was fresh from England when these scenes affected her. While she and other members of her family were proceeding toward New Delhi to visit her uncle's house, she encountered the crowds of people of Old Delhi (Shahjahanabad) and also its illuminated streets which did not bother her a great deal.[58] As a matter of fact, it seemed that the crowds of people, the bright illuminated shops, and lively streets (probably of Chandni Chowk) pleased her. She was also very impressed by the geometrical planning of New Delhi's shape. Circular crossings and radial roads especially fascinated her. On the other hand, the deserted look of New Delhi bothered her. The streets appeared lifeless because of the lack of people and their activities. The circular Parliament House looked like a big "wedding cake" to Rama Rau.[59] Huge and majestic palaces and edifices without the vibrations of human activities did not bring much pleasure to her. She did not find "home" in the austere structures of New Delhi.

Rama Rau's Okhla (now a famous industrial area of Delhi) experience is purely a rural experience. She noticed that the area around Okhla still bore a village-like environment. She saw women gathering around a common well to get water for domestic uses. She also found the village well to be a place of "female gossip." The setting of Okhla, so close to a large city, generated thrills in Rama Rau. She felt the soul of India, so close to a westernized metropolis.[60]

Unlike Naipaul, Rama Rau did not emphasize or criticize the negative or weak aspects of Delhi. Such scenes that were full of impoverished characteristics made her emotional and aroused compassion. After seeing some sidewalk dwellers, who were mainly beggars, she became very touched by beholding the "world" where they lived and died. They begged for food all day and upon returning from begging they would cook something on an open oven on the sidewalk.[61] After eating whatever they had, they would sleep on the sidewalk, amidst their entire worldly possessions, a few torn, soiled clothes and old, dented utensils. Upon seeing this sad but real segment of Delhi, Rama Rau does not comment on the Indian social condition, nor does she seize this opportunity to question what has occurred here.

During her sojourn in Delhi, Rama Rau visited politicians, diplomats, other government officials, and private citizens. After socializing with them, she experienced two significant characteristic features of Delhi elites. One is that the party season starts with the beginning of the winter season.[62] In diplomatic circles, they arrange social gatherings or parties almost every weekend during the winter season. As soon as summer signals its arrival, by March, such activities stop. Winter season is a pleasant time, while the summer months of May and June mark a painful season, more so for a visitor.

The other characteristic feature which Rama Rau was exposed to, while visiting with the Delhi elites of Indian origin who were associated with the government of India, was that even for the Indian officials, the rest of India, that is besides the city of Delhi, is as foreign as it is for the foreign dignitaries or diplomats residing in the capital.[63] The existence of such a class of Indians in Delhi, who are carefully ignorant about the 'country' of India, which they are administering sitting in the metropolis of Delhi, pained Rama Rau. Thus, we find that the visit of the author of *Home to India*, to Delhi aroused a blend of tender, sad, sympathetic, and fulfilling emotions in her.

Recapturing Expatriate Experiential Dimension of Delhi

In the preceding pages, we have seen various images of Delhi. Mystery shrouds the origin, rise, and decline of the kingly city Delhi (Dilli) from the first century B.C. until the seventh century A.D. But with the Tomar Dynasty, Dilli's renaissance took place. Doubtless the most glorious age of Delhi occurred during the Delhi Sultanate and later the Mughal period, a time to be recalled nostalgically by later poets of the nineteenth century like Ghalib, Zafar, Mir, Dagh, Hali, and others lamenting over the ruins of former grandeur. From being an earthly paradise under Mughal emperors, Delhi fell into disgrace under British occupation and lay shattered after the Sepoy Revolt of 1857 (also known as first independence movement). But by 1912, a new era of importance dawned for Delhi when it became the capital of Great Britain's Indian empire. The British expressed the central role of the capital by building New Delhi as their administrative zone, thus causing poets and writers to contrast the modern metropolis with the exotic districts of Old Delhi. After independence in 1947, Delhi ceased to be a great Muslim center and numerous Pakistani poets have recounted the grief of separation from this city after partition. While some writers marvel at the towering immensity of the new capital in post-independence times, other poets and writers regard the wealth and luxury of present-day Delhi as a form of decadence which mocks the poverty and backwardness of rural India.

Long-time separation from India does not within itself explain a writer's attitude toward Delhi and the entire country, since an author like Naipaul regards the capital city with disgust while Buckhory looks at it with longing. The Trinidad-born Naipaul feels alienated from Delhi's dimly illuminated apartments, unsafe streets, and oppressing heat. The Mauritian Buckhory rejoices upon visiting the capital's great landmarks that signify his return to the spiritual homeland. Although Santha Rama Rau experienced sadness at the impoverished sight of porters and beggars at Delhi's railroad station, she did not criticize the homeland that this American resident has revisited with mixed emotions of pride at the capital's material grandeur and compassion for the poor caught on its uncaring streets. Another American resident, Ved Mehta, takes a moderate view of the changes that have occurred in Delhi during the years of his absence: the building of elite suburb colonies for professional citizens.

Mehta also looked to the stability represented by the relatively unchanged streets of romantic Old Delhi. From Naipaul's alienation, Buckhory's pride, and Rama Rau's nostalgia to Mehta's well-balanced observations, readers gain insight into the abiding sense of place felt by expatriate Indian writers toward the nation's capital. Thus, one wonders whether there is one "reality." The experiential reality differs from person to person. The objective reality begins to have a variety of meanings.

We can note how over millennia the city on the Yamuna river has aroused fiercely opposing sentiments in poets, narrative writers, and chroniclers of its fabulous history. Such divergent expressions of the sense of a place complement the objective descriptions and analyses, and underline the significance of the role of subjectivity, without questioning the validity of the objective studies.

The succeeding two chapters will focus upon the various images of different social areas of Old Delhi (Shahjahanabad) and also New Delhi as presented in the relevant Hindi and Indo-Anglian writings.

Notes

1. Gupta did not find any evidence as to determine how and when 'Dehli' became 'Delhi'. She believes, though that this incident might have happened sometime in the middle of the nineteenth century, after the Sepoy Mutiny of 1857. See Gupta (1981), p. 186 (footnote).
2. Naidu (1928), p. 156.
3. Ibid.
4. Ibid.
5. Ali (1973).
6. Ali (1961), p. 24.
7. Ibid.
8. See Endnote (1), pp. 186–187 (footnote): Whether "Delhi" was introduced by the British; or once the name "Delhi" became famous, the British decided to keep it for more than a single reason. The following letter written by Malcolm Hailey to Viceroy Hardinge reveals this vividly:

> The correct spelling of the name "Delhi" has always been a matter of controversy… "Delhi" is certainly wrong. But what are we to substitute? "Dehli" or "Dihli" is a little more correct because it carries us a little furtherback; but the purist—and certainly such Hindus as took an interest in the matter—would not be satisfied till we had gone right back to "Dilli" or "Dhili." I myself am not in favour of making a change. As for the suggestion that the question possesses any political importance, there is so far no evidence to prove it. The use of… "Indian" and "native" stood on an entirely different basis. Indians did actually resent the use of the word "native"… They have never to my knowledge expressed any such sentiments on the subject of the spelling of "Delhi"….the change would probably involve us in a controversy. The Mohammedans would like "Dehli." The Hindus would certainly appeal for "Dilli"… We have misliterated a great number of names in India,… But there comes a stage when the misliteration becomes sanctified by usage. I think that Delhi has now reached that stage. (Quoted in Gupta, Ibid, p. 187).

This letter is a clear evidence that the spelling "Delhi" was actually a misliteration of Mughal "Dehli," which in the course of time became the standard, accepted spelling for the name of this primordial city.

9. Sarin (1967), p. 168.
10. 'Dinkar' (1973a), p. 89. (Translation from Hindi to English is my own).
11. The poet has seen that majority of the rural people of India are either ill-clothed or wear home spun rough cloth (*khadi*). Poor rural people cannot afford to buy fine mill made clothes as Delhi people can and do.
12. 'Dinkar' (1973b), p. 29. (Translation from Hindi to English is my own).
13. Ibid, p. 28. (Translation from Hindi to English is my own).
14. Ibid, p. 29. (Translation from Hindi to English is my own).
15. Ibid, p. 26. (Translation from Hindi to English is my own).
16. Suresh Kohli, "New Delhi: Screaming Shadows," Dialogue India: Indian Poetry Review No. 9 ed. British Nandy (Dialogue Publications: 5 Pearl Rd., Calcutta 17 India), no date, no page number.
17. Ibid.
18. Ibid.
19. Blessington (1983), p. 39.
20. Sheikh (1980), pp. 110–111.
21. Ibid, p. 111.
22. Das (1980), p. 90.
23. Sahgal (1971), pp. 43–44.
24. Ibid.
25. Bakhori (1972), "Prastavana" ("Introduction"), no page number. (In the book Ganga Ki Pukara (The Call of the Ganges) Buckhory is spelled as 'Bakhori').
26. Ibid, pp. 33, 210 and 252.
27. Naipaul (1964), p. 98.
28. Ibid, p. 88.
29. Ibid, p. 89.
30. Ibid, p. 94.
31. Ibid, p. 97.
32. Ibid.
33. Ibid, p. 98.
34. Ibid.
35. Naipaul (1977), p. 147.
36. Ibid, p. 150.
37. Ibid, p. 151.
38. Ibid.
39. Buckhory (1979), p. x.
40. Ibid, p. 18.
41. Ibid, p. 19.
42. Ibid.
43. Ibid.
44. Ibid.
45. Ibid, p. 21.
46. Ibid.
47. Ibid.
48. Ibid, p. 155.
49. Ibid, p. 49.
50. Ibid, p. 159.
51. Ibid, pp. 157 and 159.
52. Ibid, p. 22.
53. Gurudutt, a nationalist Hindi novelist, mentioned in one of his novels that during Nehru's time sometimes sensuous games were played amongst the visitors after the party. Gurudutt did not view the Teen Murti Bhavan with reverence. See Gurudutt (1978), p. 44.
54. See End note (39), p. 187.
55. Mehta (1973), p. 15.

56. Ibid, pp. 16–21.
57. Rau (1945).
58. Ibid, pp. 37–38.
59. Ibid, p. 41.
60. Ibid, pp. 51–55.
61. Ibid, pp. 83–84.
62. Ibid, pp. 63.
63. Ibid, pp. 82.

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Chapter 5
Old Delhi (Shahjahanabad) and Adjacent Regions

Abstract Many facets of Old Delhi (Shahjahanabad) are envisioned in the imaginative literature used in this chapter. The images are meticulously portrayed in the novels *My True Faces* by Chaman Nahal, *Twilight in Delhi* by Ahmed Ali, *Andekhe Anjan Pul* (Unseen, Unknown Bridges) by Rajendra Yadav, *Lingering Shadows* by Mohan Rakesh, and "Jaren" (The Roots) by Sudarshan Chopra. The Civil Lines area, north of the walled city, was developed by the British when they moved the capital of India from Calcutta (now Kolkata) to Delhi in 1912. Anita Desai's *Clear Light of Day* brings out the vivid images of this area. Jhabvala's *The Householder* gives glimpses of life in the '*Katras.*' G. B. Road is depicted as dim and an emotionally uncaring quarter of prostitutes in Chaman Nahal's *My True Faces* and Shrawan Kumar's story "Chaupaye" (Quadrupeds). Shrikant Sharma in "Dilli Ke Kothe" (The Brothels of Delhi) and Yashpal in "Two Desperate Souls" view these prostitutes compassionately. He portrays these girls as distressed, needing help so that they can be free of such a miserable life. Other authors view this area as a scar on the face of Delhi. The high-class *Kothas* of Chaori Bazaar in Ahmed Ali's *Twilight in Delhi* present an image of a sympathetic environment where rich people go to refresh themselves.

Keywords Old Delhi · Shahjahanabad · Civil lines · Katra · Twilight in Delhi · Householder

This chapter describes some of the images of Old Delhi's (Shahjahanabad) social areas. The preceding chapter examined general holistic perceptions of various authors. This chapter focuses upon a more local scale and tries to show how the literary writers identify and perceive areas of Old Delhi (Shahjahanabad) which have each a distinctive character of its own. At the local scale of literary description, certain areas stand out, just as they might in an ecological analysis.

Upon examining a wide range of imaginative literary sources, it has been found that perceptually the metropolis of Delhi has basically two contrasting and dissimilar broad politico/socio-cultural regions. Spatially and temporally, the regions represent two different geographic entities. The worlds of Old Delhi (Shahjahanabad) and New Delhi not only vary in house types, street patterns, characteristics of shopping centers, or population density and structure but also vary in day-to-day activities

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of life. Although the two areas are geographically close to each other, historically and culturally they are very different. As noted in Chap. 2, many changes took place in Delhi both before and after independence, horizontally in areal expansion and vertically in the construction of skyscrapers. However, most of these changes occurred outside the walled city of Shahjahanabad.

There are three general maps of Delhi in the minds of characters and authors: the 'Greater Delhi'; 'Old Delhi' (Shahjahanabad); and 'New Delhi.' While Delhi itself is divided into two broad divisions for the purpose of the present study, the two broad areas, Old Delhi (Shahjahanabad) and New Delhi, have also been subdivided into six sections each for relatively detailed studies, based on the images presented in the literary sources examined.

The remainder of this chapter will examine the images and perceptions related to selected social areas in Old Delhi (Shahjahanabad). The focus here will be upon the literary depiction of social areas that relevant writers have painted from their own viewpoint and those of their fictional characters in various genres of literature.

The major areas whose images have been investigated are the following: (l) Old Delhi (Shahjahanabad): A traditional city, (2) Civil Lines: An area of bungalows and gardens, (3) Katra: Traditional Old Delhi business-cum-residential area, (4) Chandni Chowk: The moonlit square, (5) Refugee Colonies: Experiences of refugees from West Pakistan, and (6) G. B Road and Chaori Bazaar: Red Light Districts of Delhi. These are some of the key areas that recur abundantly in creative literature as authors have focused on their social significance.

Old Delhi (Shahjahanabad): The Traditional City

The crowded world of Old Delhi is vividly portrayed in a number of novels and short stories including Nahal's *My True Faces* (1978), Ali's *Twilight in Delhi* (1966), Yadav's *Andekhe Anjan Pul* (unseen, unknown bridges) (1963), Rakesh's *Lingering Shadows* (1970), Chopra's "Jaren" (the roots) (1972a, b), and a few others.

The city of Old Delhi that now spreads even beyond the walled city of Shahjahanabad, mainly toward its west and northwest with the traditional settlement pattern, generally developed after the independence movement of 1857. After the British seized the city of Shahjahanabad in 1857, a large number of Muslims were forced to leave the city. Many other citizens also had left Delhi because of the unrest and turmoil. When the situation became relatively calm and normal many old '**Delhiwalas**' returned to the city and several of them settled outside the city wall in the areas like Sadar Bazaar, Pahar Ganj, etc. The settlement in front of the Red Fort was also demolished by the British to make a clear space close to the Red Fort toward its western side facing the city. People who were displaced from here were given land to construct houses in the areas west of the city wall. A large number of them settled there. These were some of the factors that played important roles in the expansion of Old Delhi (Shahjahanabad) after the mid-nineteenth century.[1]

The images of Old Delhi (Shahjahanabad) both inside and outside the city wall as reflected in literature examined for this work emphasize certain common features uniformly found all over the city. They are over-crowding, both inside the house and out on the streets; narrow lanes; congested traffic which includes all imaginable types of vehicles like trucks, buses, cars, scooters, three-wheelers, bicycles, 'tongas,' 'ekkas,' bullock carts, 'thelas' (a carriage used for transporting goods for a short distance pulled by man); the stench of drains; dirty lanes; stray dogs fighting among themselves; whining beggars.

In spite of apparently such an uncomfortable and unhygienic environment, the natives of Old Delhi (Shahjahanabad) were emotionally attached to their districts. This is, of course, much truer in the case of the part of Old Delhi (Shahjahanabad) inside the wall. Ali's characters who interact with each other mostly within the walled city of Shahjahanabad exhibit such sentiments frequently. The feeling of intense attachment with Old Delhi (Shahjahanabad) by its natives has also been witnessed historically. After the 1857 revolution and the taking of Shahjahanabad, the British made some modifications in the city of Delhi. When they brought railroad lines into the city, they had to demolish some old structures. The British offered cheap plots of land to the owners of those houses elsewhere.[2] But "... many of the people of Delhi opted to lose themselves in the familiar environment rather than seek a new life outside."[3] These 'Delhiwalas' wanted to stay inside the city walls and remain amidst the Old Delhi (Shahjahanabad) culture that was distinctly different from other parts of India. Narayani Gupta mentions that many of those 'Delhiwalas' preferred to do manual labor and even accepted charity in order to stay inside the city walls. It was possible that they would have had better economic conditions if they had chosen to move out of the city, but for them, remaining in the city amidst its unique culture was much more important than a higher standard of living, with greater comforts of life, elsewhere. Despite suffering economic loss, many inhabitants of the city of Old Delhi (Shahjahanabad) preferred to stay there because emotionally they viewed themselves as an integral part of the exclusive Delhi culture. Psychologically, they felt themselves safe and secure there.[4] Such was the importance of Delhi and its culture in the eyes of the natives who lived there for several generations. Among the people who stayed in Delhi are some of the characters of Ali's *Twilight in Delhi* who do manual labor or even beg, and were descended from the Mughal dynasty. One could see them begging in the alleys of Old Delhi (Shahjahanabad) or even driving a tonga in the streets of this part of the city. But they relished the security of their familiar setting. Such feelings, of course, are not found, with similar intensity, among the residents of present-day Old Delhi (Shahjahanabad), as revealed in those novels and short stories which are set in modern times. Excepting those few characters who have been living there for several generations, most characters are less attached to their districts.

Many Muslim characters, even after leaving Delhi for Pakistan, decided to come back to Delhi because they actually felt that Delhi was their home and they could not live outside the city. Ibadat Ali in *Lingering Shadows* was one of them. He lived in a "predominantly Muslim locality" called Qassabpura.[5] This locality, according to the description in the novel, is situated outside the city wall, to the west of it, near

Basti Harphul Singh. The house which belonged to Ibadat Ali was a gift given to his forefathers by the Mughal Court.[6] At the time of partition and communal riots he left for Pakistan but after staying there for a short period he returned to Delhi when he learned that the situation had relatively calmed down.

As has been stated earlier, such examples are not found in abundance in literature which depict modern-day Old Delhi (Shahjahanabad) after the partition. The lack of emotional attachment to the place can also be found in *Lingering Shadows*. The same lane and neighborhood of Qassabpura which were so dear to Ibadat Ali are described as "... a dingy lane of Qassabpura...," for Harbans who lived in one room of Ibadat Ali's house.[7] And for Nilima, who does not live in Qassabpura (she lives in a modern house on Hanuman Road near Connaught Place), Qassabpura is so repulsive that it took some time for her to get over the stench of the Qassabpura environment.[8] Therefore in a novel like *Lingering Shadows*, we can see extremes in the emotions of various characters regarding the same district. While Ibadat displayed love and nostalgia, Harbans and Nilima showed more frequent and common feelings about the city of Old Delhi (Shahjahanabad) revolving around crowds, dirt, cluttered traffic, poverty, and stench.

The following are images of some other prominent areas of Old Delhi (Shahjahanabad) found in literature.

Subzi Mandi

Subzi Mandi, literally means 'vegetable market.' The area's name is accurate because it really has the largest vegetable market in entirety of Delhi. In *My True Faces*, Kamal lives in Matahari near Kalkaji in South Delhi and often visits his parents in Subzi Mandi. What can one expect in such a market? Kamal sees from the balcony of his parents' house: "Trucks and horse carts rumbled in the street below, loaded with tons of fresh food."[9] The area of Subzi Mandi was characterized by narrow lanes which possessed one advantage; vehicular traffic could not pass through them. These lanes therefore were relatively less noisy than broad avenues. Because of the narrowness of the lanes, they were also cooler than wider streets which received more direct sunlight. The world of these Subzi Mandi lanes contained other features as well; everything here was public. One could see that openness in Subzi Mandi because in hot weather families of Subzi Mandi would spread their beds on the streets in the evening. Doors of the small houses are open, and the entire possessions of the family would be visible from the outside; nothing was hidden from the passers-by. The belongings of these lower middle-class houses were, of course, not very voluminous. They were, "Tin suitcases, cooking pots and pictures on the walls—pictures of Krishna, of Shiva, of Kali."[10] In Delhi, the summer heat is so uncomfortable that in the crowded middle-class areas in Old Delhi (Shahjahanabad) like Subzi Mandi, in the evening, the families can be seen "... huddled on the cots in the lanes."[11] Members of the family quarrel publicly, eat their food publicly, and fan themselves to alleviate the discomfort of the scorching heat. Billowing acrid smoke is common in the evening coming out

from the coal oven being prepared for cooking the food for supper. Kamal feels if there is anything that is severely lacking here it is privacy. Do they ever get privacy, these men and women? "Didn't they ever wish to be alone?"[12] These questions are answered by the description of the neighborhood that functions as a metaphor for the lack of privacy.

Qutub Road Bridge

The Qutub road runs parallel to the western city wall and the railroad track. The road runs in a general north–south direction. There is a bridge on this road on its northern section over the railway tracks. Nahal finds this bridge, especially its surrounding area, the "... most bizarre place in the city,...."[13] According to the author, this is the place where Old Delhi (Shahjahanabad) and New Delhi meet "with a bang." From it, one can view the characteristic features of both Old Delhi, i.e., crowd and filth, and those of New Delhi, i.e., spaciousness and cleanliness, existing side by side. The bridge then symbolizes the transition from one world to another, newer world. But in his description, it is revealed that the author is more attracted by the 'filth' side of the Qutub Road Bridge than the spacious or clean side. Below the bridge, by the side of the railway tracks the area is studded with the 'worst slums of the town.' These mud houses, whose roofs mingle with one another, give an impression of "one squalid mass" from the bridge. The hovels extend so close to the railway lines that the trains could barely pass through the gap between them. The entire length of the railway lines passing through this slum is covered with human waste, mostly excreta of the children who can be seen there playing.

The top of the bridge itself is not less strange. It is a one-way bridge, from Lahori Gate in the east to Sadar Bazaar in the west. To Nahal, this perhaps symbolizes transmission from the older to newer world, from traditional to modern culture. The traffic is mostly of *tongas*. The horses look exhausted because of their heavy load and the tropical heat. The strangeness of the bridge lies in the market that is spread over the bridge like the 'Ponte Vecchio' (Old Bridge) in Florence, Italy.[14] The 'odd bazaar' which one could see on the top of the Qutub Bridge is "... a nameless, roofless, shapeless bazaar, spread on the ground or on rickety benches or stood up against the wall, the parapet of the bridge."[15] Any imaginable type of commodity can be found there and at a much lower price than normal. The quality may not be up to the mark, but who cares for the quality? One can see locksmiths, dentists, and even doctors. On the one side of the bridge, even a Mesmerism show is in progress.[16] Nahal feels forlorn seeing such an area in the midst of the capital of India.

Krishna Baldev Vaid's story "A Blind Alley" also summons up an image of an alley in Old Delhi, perhaps somewhere near Subzi Mandi, which is so full of filth, stench, and unsightly scenes that even before going into details he advises his readers in the first line of the story, "You had better have your handkerchief on your nose, for the lane stinks awfully."[17]

Ali's Old Delhi (Shahjahanabad) '*mohallas*' (neighborhoods) are not so malodorous and dirty as in the previous cases. His '*mohallas*' have narrow labyrinthine lanes, dark vestibules leading to the houses, small courtyards but not reeking lanes. Ali's characters love this environment. The previously mentioned house type and alley-patterns provide coolness during the summer. Ali's other environmental attributes of Old Delhi (Shahjahanabad) are people setting pigeons in flight, flying kites, and spending time in leisure and relaxation. Such scenes reoccur frequently throughout the *Twilight in Delhi*.[18] The milieu of *Twilight in Delhi* is the western and central parts of the walled city in the vicinity of the Jama Masjid.

In Pankaj Bista's Hindi Short story "Beete Din" (English translation "Bygone Days"), the area south of the Jama Masjid has been very vividly described.[19] This section of Old Delhi (Shahjahanabad) still exhibits a medieval traditional appearance. The area is largely Muslim. One will see Muslim girls in *burqua* (veils), *bhistis* (water-carriers) carrying water in a goat skin, and an occasional group of *Hijras* (eunuchs) not uncommon on the lanes of this area. A main street runs southward starting from the southern gate of the Jama Masjid. Although the streets are not very narrow, generally cars are not seen on this street. The common modes of transportation here are *tongas*, *rehras* (hand-driven cart), rickshaws, bicycles, etc.[20] The storywriter is so overwhelmed by the environment of this area that he has devoted a good deal of time in describing the scenes. It is clear from his observation about this area that he is surprised to find and experience the old traditional Delhi so close to New Delhi, where an altogether different world is thriving. There is a sense of pride and satisfaction within his descriptions linking Delhi with its past.

Sudarshan Chopra's stories "Jaren" (the roots) and "Oob" (disgust) depict a relatively unexplored environment of Old Delhi (Shahjahanabad) portraying the life and environment of newly migrant laborers from neighboring states.[21] The locale of these stories is Pahari Dhiraj and its vicinity in Delhi. The characters of both of these stories still speak their native dialect that seems *Hariyanavi*. One can see from the stories that people who speak this dialect tend to live together in this small area. They intend to and do maintain their native rural cultural environment here. The entire environment in the story "Jaren" (the roots) gives an impression of a rural area. People do not mind accommodating a new member from their native village.[22] As a result, the area is very crowded and a character like Jangi even lives in a '**Miani**' (Mezzanine). The inhabitants of this neighborhood are content and 'enjoy' the environment of their native region. Characters in these stories neither praise nor despise the dirty, crowded, less developed rural-like environment. They just live there among their own people and work in different places scattered in the city, like in Modi Mill and the Delhi Cloth Mill.[23] It seems that when they are at their work place, physically and also spiritually they are in the city of Delhi, but when they return to their homes, in their neighborhood, they retreat to their native rural environment. The metropolis of Delhi does not linger in their minds.

Civil Lines: An Area of Bungalows and Gardens

"... but they lived so far outside the city, out in the Civil Lines where the gardens and bungalows were quiet and sheltered behind their hedges,..."[24] Here, Anita Desai is picturing the Civil Lines district of Delhi in her widely praised novel, *Clear Light of Day*. Even though geographically the Civil Lines district is not far from the northern city walls of Old Delhi (Shahjahanabad), this section is far away from the Mughal city of Shahjahanabad in the mind of the author. There lies only a garden, (Qudsia garden) between the city walls and the Civil Lines.

The geographical location of the Civil Lines is toward the north of the walled city between the Delhi ridge and the River Yamuna. Civil Lines (sometimes known as civil stations) and military cantonment were two very distinct areas which were added to the traditional cities and towns of India by the British. These two districts used to serve administrative and defense purposes in running the machinery of the British Raj. Before the British moved to the present site of the military cantonment in the south-western part of greater Delhi, the military cantonment initially was situated in the northwestern part of Delhi, adjacent to the Civil Lines area. Thus, the administrative area and the area of defense were located almost side by side. The capital remained in Civil Lines until the construction of New Delhi was completed. Besides the secretariat and political homes of high government officials, the British also built houses and bungalows for other ranks of government employees. The site was originally a clean, spacious, and well-maintained exclusive area. Many rich Hindus and Moslem *Delhiwalas* from the traditional walled city bought pieces of land and built big bungalows with huge gardens and started living here. Hyder Ali, the character from *Clear Light of Day*, had several bungalows and houses in Bela Road, in the Civil Lines. Almost half of the houses on Bela Road were Hyder Ali's property before he sold most of his houses during the communal riots of 1947 before moving to Hyderabad.[25]

Civil Lines thus was an affluent and resplendent section of Delhi during pre-partition days. But the picture of Civil Lines in post-independent India as depicted in the novel *Clear Light of Day* by Anita Desai is very different. The splendor of the 1920s has vanished from this area and has moved to New Delhi. Bim's (the main character of the novel) students used to tell her that the area of Civil Lines was, presently, nothing but a "... cemetery, every house a tomb... Now **New** Delhi,... is different. That is where things happen."[26] Civil Lines now only rekindles the nostalgic memory of an affluent area fostered by the British.

My True Faces, by Nahal, evokes a different image of Civil Lines. In *My True Faces*, Kamal finds post-independent Civil Lines an affluent area. To him, it appears as an area of some other country, not of India. The entire environment of the area presented a spacious and glittering view to Kamal, which was strikingly different from Old Delhi's dark and congested *Muhallas*.[27] Kamal was overwhelmed by "... Wide roads big bungalows, well-fed faces."[28]

Salient features of the Civil Lines which are evoked in the minds of a reader of *Clear Light of Day* are spacious bungalows, gardens as part of those bungalows, big

lawns, and the walls functioning as fences.[29] Gates close off these bungalows from the rest of the Civil Lines and for that matter from the rest of the world. Each bungalow has servant quarters behind the main building, a garage for the car, and a shed for cows. The gardens and lawns with mulberry and eucalyptus surround these bungalows.[30] Besides the roses, which are a must-have flower in every bungalow whether it is at Misra's, Hyder Ali's or Bim's, several other distinct types of indigenous and exotic (mainly European) flowers like oleanders and hibiscus are nurtured on the lawns of the bungalows of Civil Lines.[31] Civil Lines gardens radiate the verdant splendor of trees and shrubbery. The *Clear Light of Day* is rich in describing Civil Lines environmental features and their metaphorical use to express human moods. The singing of *Koel* (cuckoos) conveys the romantic mood of a character just as the blowing of the scorching *Loo* suggests one's distress and frustrations. Tara, a character in Desai's novel, finds the song of the *Koels* to be melodious "... like an arrangement of bells,…"[32] The gardens of Civil Lines bungalows are a symphony in color and sound.

From Desai's narration, it is quite evident that these bungalows were once in very good condition, but now when Tara visits her parental home she notices that not only her house but even the neighboring bungalows, including Hyder Ali's and Misra's, are poorly maintained. Bakul, Tara's husband, had seen these houses in good condition but now they are "... falling down..." and "No one's replaced a brick or painted a wall there for years."[33] Houses on the Bela Road, including Bim's, were not much different.[34]

Not only have the structural aspects of Civil Lines deteriorated, the life of the people here has also changed for the worse. People in this area were once affluent. Many of them owned their own bungalows, had cars, employed servants, and maintained immaculate gardens full of native and European flowers. Marble statues and water fountains adorned the gardens. Now, although many of the characters still live in those family bungalows, they are not in such an economic condition that they could maintain the house and gardens as they did in earlier days. Bim, who did not marry, is a teacher in a local college and lives in a bungalow along with her brother, who has an intellectual disability. Her economic condition is not very sound, and thus, her rented bungalow is not well maintained. The condition and presence of canvas chairs, cane stools, and bamboo curtains clearly tell that they arouse nostalgia for the past.[35] Misras, who were residents of the Bela Road in Civil Lines for generations, do not enjoy the economic prosperity of earlier times either. Bim's family and Misras were neighbors for many years, and the decay of their homes seemed to be the characteristic features of this neighborhood.[36] Now, Misras are not in a position to feed *kabab* and *pilao* to Mulk-bhai's music guru which they used to do in the past. On Tara's visit to Delhi from the USA, Misra sisters, who were her friends from their childhood days, wanted to entertain her by giving a party, but they found it difficult. They told Tara, "Tara, have pot luck with us. We can't throw a dinner party as we would have in the old days—but pot luck..."[37] On the whole, the upper middle-class situation has considerably changed in the Civil Lines. Only the outer structure is lingering there, and that too is not in accordance with its former beautiful

appearance. Because of this changed situation, the whole attitude of the residents of the Civil Lines also changed considerably.

During the 1940s, Delhi had not expanded as now, and vast and glamorously rich colonies had not developed toward the southern and western sections of greater Delhi. Civil Lines was still perceived by its residents as a "quiet suburb" of the city of Delhi.[38] But only a few decades later when the entire urban morphological, political, and economic structure of Delhi underwent a tremendous reshuffling, the residents of the same "quiet suburb" of the Civil Lines started looking at themselves and their area as an isolated world. When Bim's father died because of a minor road accident "on a deserted street on the Ridge," only a "few of the people, mostly club members and bridge players,... came to their house to express their condolences."[39] The spatial distances between the bungalows prevented the social and emotional closeness of the residents of the Civil Lines.

Edward Ardizzone, an English visitor who stayed in a Civil Lines hotel "Maidens," used to go for evening strolls.[40] He noticed that the river 'Jumna' (older spelling) was mostly dry.[41] In *Clear Light of Day*, also Yamuna is shown mostly dry. Both in the winter (when Ardizzone saw the Jumna) and during the summer (the main season of the novel *Clear Light of Day*), the river was dry and one could see its sandy and gravely beds close to the Civil Lines.[42]

Ardizzone was surprised to see thick vegetation cover in this area. He writes "The trees, in spite of the crowds of people, were thickly populated with hooded crows, little striped squirrels and great kites, and flocks of small birds."[43]

Civil Lines, an area of bungalows and gardens and lawns, did not escape the eyes of an outsider too, just as it captured the attention of Nahal and Desai. From once being an affluent district, it became one of déclassé decline.

Katra: Traditional Old Delhi (Shahjahanabad) Business-Cum-Residential Area

Although Jhabvala does not explicitly use the word 'Katra' while describing a specific residential-cum-commercial area in the central part of Shahjahanabad, in her novel *The Householder*, she probably is talking about a '*Katra*' in Chandni Chowk when she is describing how Prem and his friend Sohan Lal rode a bicycle from their college "... a long way, right into the heart of the old city."[44] After reaching this part of the old city, they stopped by "... a narrow lane running off the main bazaar...," then both of them entered "... into an arched gateway..." and eventually proceeded "... through another arch leading off that one."[45] All these details reveal that she was talking about a *Katra*.

Katras are a unique and traditional residential-cum-commercial morphological structure of Old Delhi (Shahjahanabad) found in and close to the central part of the old city, Chandni Chowk. Here, people live on the upper floors and the business activities are performed on the ground floor or first floor. *Katras* are in the heart

of the commercial area. If the traders had to commute, they could waste hours of valuable time. These areas have special morphological features, and they, even at the present, maintain their old and traditional name *Katra.* Rory Fonseca defines a *Katra* in these words: "A *Katra* is by definition a market with residential quarters and storage facilities enclosed by walls and entered through a gate."[46]

Reading Jhabvala's *Householder* a reader glimpses environmental images of a typical *Katra*, the *Katra* which was visited by Prem and his friend Sohan Lal. After entering the arched gateway, inside the narrow lane they noticed rich clothing shops. The merchants inside the shops appeared rich. The business transactions seemed very interesting to them. The merchants were sitting cross-legged, smoking *hookkahs* (hubble-bubble), and chewing *paan* (betel). It looked as if they were not eager to sell their commodity. Apparently, they were relaxing and gossiping.[47]

Upon passing the narrow lane bordered by these shops, Prem and Sohan Lal found themselves in a 'paved courtyard.' They noticed a cobbler busy repairing a shoe as he sat under a tree in the courtyard. They also saw a horse that "was being led out of the gateway." They even noticed a cook running into a house carrying a chicken.[48] The '*Katra'* seemed a complete world in itself. Various activities ranging from commerce, transport, manufacturing to domestic chores all co-existed in this small enclosed place. The upper floor dwelling place was dark and cramped. Also, the stair leading to the upper floor was narrow and dark.

The *Katras* include both residential and commercial activities, but there were *Katras* which featured different economic activities were inhabited by people of different economic levels. For example, when Prem was looking for the correct '*Katra'* where he had come to see the 'Swami' and had entered several outwardly similar-looking arch gateways and lanes, he observed different types of activities and types of people living there. In one of the courtyards in a certain '*Katra,*' he even found a 'disused mosque.'[49] The existence of mosque structure clearly suggests that sometime before this '*Katra'* was inhabited by Moslems and the present "disused" condition of mosque suggests that Moslem population of this area might have moved elsewhere.

While looking into one '*Katra'* after another in search of Swamiji's place, he noticed a "large carpenters' workshop" and "a nest of squatters who had settled down in the 'niches' of an old house," occupying the entire courtyard "with their cooking" items, "washing" and "battered tins," and several other household articles.[50]

Prem found such settlements altogether different from other parts of Delhi. Prem was new to Delhi, and clearly, he was not in New Delhi. Only a few days ago, he had come to Delhi from another town accepting a teaching position in a private college. He found that these types of settlements resembled each other from outside, yet inside each of these, he noticed variations in the inhabitants and the activities. One common feature he experienced was that all these '*Katras*' were not as clean and spacious as he had seen in some recently constructed areas of New Delhi.[51]

Prem was yet to see the "surprise" of this ugly looking area. During his second visit when he climbed the narrow and dark stairs, after crossing the unclean courtyard where this time too he noticed a cobbler sitting under a tree and "hammering nails into a shoe," Prem was confronted with the roof of the house that suddenly appeared

like "a charming garden." The residents had turned the roof of the building into a beautiful garden. Swamiji was staying in one of the rooms which was situated on the rooftop. Besides the room, a large area of this rooftop was open. This Old Delhi (Shahjahanabad) house, where Swamiji was presently staying, belonged to one of his rich merchant followers. Although these '*Katras*' looked untidy outwards, rich residents here had their houses decorated beautifully and also had various amenities installed on the premises. This particular time when Prem came to the rooftop of this house, people were gathering there to see the Swamiji and listen to his sermon. The rooftop of the house was decorated appropriately for the occasion. The parapet of this garden-like roof was covered with clusters of red creepers, and flower pots were arranged all around. There was a garlanded image of Lord Vishnu. Prem even noticed a small pond built on stones where many colorful fish were swimming in crystal clear water. The whole environment was soothing and full of celestial feeling. The swamiji was gently walking, and his devotees were following him.[52]

It was close to sunset when the sky was tinted with the glow of orange color, making everything look heavenly. The environment was in every way different from what Prem had encountered on the way, in the courtyard and staircases, while he was coming here. Consequently, the '*Katra*' offered contrasting experiences for its visitor. The entire atmosphere on the rooftop was celestial and very different from the crowded city all around. People were asking religious and philosophical questions, and Swamiji was replying to them one by one in a gracious and calm voice.[53] The room in which swamiji was sitting "... was sweet and heavy with incense,..."[54]

From the descriptions of Jhabvala in *The Householder*, it appears that this area was mainly inhabited by Hindus, because when Prem was listening to the discussion of Swamiji and other devotees, it was near twilight when "... the temple bells began to ring, and there was chanting and clashing of cymbals in the temples in the city below."[55]

Thus, the *Katra*, according to Jhabvala, evokes an image of physical contrasts and a complex way of life in this part of Old Delhi. Within a few yards from the crowded and busy streets, and intense commercial activity, the *Katra* appears as a retreat where one can reflect about the other world. The inward physical orientation of the *Katra* is a metaphor for inward reflection amid the busy mundane existence.

Chandni Chowk: The Moonlit Square

The Chandni Chowk is situated in front of the famous Mughal Red Fort. During the seventeenth and eighteenth centuries, the Chandni Chowk was one of the world's most beautiful bazaars. The bazaar of Chandni Chowk, however, no longer fits the descriptions of historians. But the legend is so deeply imbedded in the minds of the people that the romantic image of this area is instantly triggered with just these two words: "Chandni Chowk."

Once the heart of the old city of Shahjahanabad (the original Old Delhi), the area still maintains its glamorous image of one of the major two (the other

being Connaught Place) shopping centers of greater Delhi. The streets of Chandni Chowk are world famous for busy and lively activities. Several types of commercial endeavors are carried on here. Chandni Chowk is a household name in India. Even for those who have not seen Chandni Chowk, or have never visited Delhi, the mere utterance of the name Chandni Chowk summons up an image of a glittering, scented, and lively Indian bazaar of the Mughal times. One would envision well-behaved crowds of people buying things from the shopkeepers, strolling on the sidewalks or merely relaxing and chatting with fellow visitors. An area of business activity as well as relaxation, Chandni Chowk can be thought of as a traditional Indian version of the Piccadily Circus of London or Times Square of New York. When one thinks of Delhi, the area of Chandni Chowk is one of those prominent areas that automatically comes to mind. It is interesting to note that various persons have differently translated the word "Chandni Chowk" as "Moonlit Square," "Silver Street," "Moonlight Street," and "Moonlight Square."[56] Indeed "Moonlit Square" is the closest translation.

Much has been said in praise of Chandni Chowk in history books. Very little of a negative nature has been said about this traditional bazaar in its historical context. That is why, the name "Chandni Chowk" evokes such a beautiful image. Rory Fonseca provides an example of an image of pre-British Chandni Chowk:

> Chandni-Chowk, before its reconstruction in 1860, had many **Chattas** across it but present building by-laws forbid such construction. This architectural feature, together with the canal and shade trees must have made it a remarkable street.[57]

Shaded boulevards, the central running canal, '*chattas*' across the street, grandeur, royal elegance, and an ambience of glamor must have surrounded the Chandni Chowk during those days. If there is any area in all of Old Delhi (Shahjahanabad) which attracts human attention, it is this area. Besides its historical fame, it possesses present-day attractions for the important position it occupies in the minds of fictional characters of contemporary literature. The personality of Chandni Chowk is unique, distinguished, and different from other areas of the city. Vibrations of life in crowds, the bright lights, decorated shops, the vendors on the sidewalks, several historically famous shopping spots like Ghantewala's sweet meat shop, or Parathewala's lane, or several historically famous religious places like Gurudwara Sisganj, Fatehpuri Masjid, or Jain Temple all these at once come to mind when one thinks of Chandni Chowk.

The following three pictures (Figs. 5.1, 5.2, and 5.3) taken by Ankita Dhussa, give us glimpses of Chandni Chowk, Old Delhi.

Kamal's experience of Chandni Chowk, in the novel *My True Faces* by Chaman Nahal, of course, is altogether different from the images described earlier.[58] Gurudwara Sisganj is one sacred place which stirs a feeling of reverence and worship in him. With the passage of time, that too has become much feebler than what he used to feel for Gurudwara Sisganj during his childhood days when he used to come here with his grandmother. During those visits, his grandmother (whom he addressed as **bebé**) used to clean the marble steps of the Gurudwara before entering the sacred structure. The boy was accustomed to repeating what his 'Bebé' (grandmother) used to do. Kamal was in such a state of mind that religious places did not have much

Fig. 5.1 Gurudwara Shishganj in Chandni Chowk

Fig. 5.2 A narrow street belt shop in Chandni Chowk

Fig. 5.3 Likely an 'Haveli' in Chandni Chowk

significance for him. In Chandni Chowk, he saw several religious places (some small, some big), but they did not stir any religious feelings in his heart anymore. He could not justify cleaning the marble steps of the Gurudwara Sisganj. Kamal thought that although there were so many sacred places all around, even then misery and suffering for human beings were prevalent. For Kamal, Chandni Chowk looked like "The broad, funnel-like passageway..."[59] He found the bricks used in the construction of houses were of odd kinds. For him these bricks "... had no special spectrum, no distinct identity; a curious mud mixture, it was not even properly fired."[60] There were glittering shops on either side of the street, full of electric bulbs and neon lights, but the apartments were narrow and small. There were a large number of such houses on either side of the street. Kamal visualized these houses like 'scarred faces' which had only 'sockets' and not eyes.[61]

The area of Chandni Chowk is crowded, full of noise and bustle and lacking any arrangement or orderliness. Kamal further thought that along with uncleanliness, even the traffic did not maintain any discipline. He noticed a beautiful car was trying to pass through the crowd on the road. The driver was honking the horn of his car to disperse the crowd to make a path for his car, but nobody was paying any attention to him. Besides the unmanageable crowd, Kamal saw "battered buses," cycle rickshaws, and *tongas* all jumbled together on the main street of Chandni Chowk.[62] Rotund, obese *sethji's* (rich merchants) were sitting lazily inside their shops. Pedestrians found it extremely difficult to walk on the sidewalks as the hawkers and vendors occupied most of the space to anchor their carts.

Besides them, there were innumerable small merchants selling a wide variety of their commodities, spreading them on the sidewalks. Kamal thought that the merchants on the sidewalk might be earning only a rupee (presently approximately 1.5 cents) a day. He found that in Chandni Chowk one could see merchants of every status ranging from very rich to mediocre to poor. One could also see customers representing all levels of society, from very rich to poor. Of course, one might notice a correspondingly small number of fashionably dressed rich people who preferred to frequent glamorous shopping places like Connaught Place.

Most of the customers and pedestrians Kamal saw in Chandni Chowk were clad in 'Dhoties' and caps. Other types of dress like pants, bush shirts, *kurta*, and *shalwars* could also be seen sporadically.[63] Women were mostly in *saris*. Although one could see saris of many colors, most of the women were in white saris in several degrees of whiteness ranging from clean white to dull white to soiled white.[64] Kamal's picture of the area indicates that the Chandni Chowk is traditional Indian in structure and function.

Kamal went a step further in thinking that if there was any single identity of Chandni Chowk; it was in its "uniform drabness."[65] Unlike the glamorous images of Chandni Chowk perceived through the historical accounts, Kamal's Chandni Chowk surprisingly appeared untidy and homely to Kamal. The entire environment, every object, street, sidewalks, buildings, trees, and their leaves every object seemed to have been covered with a thin and filmy veneer of "soot" and "smut." Kamal became philosophical seeing such an environment in the area that he visualized drabness and gloomy surroundings as "*Brahman*" (all pervading spirit) and all other objects as "*Atman*" (soul). He thought that as every object was '*Brahman*' and *Brahman* was in every object, likewise here, in Chandni Chowk, every object was drab and drabness was in every object.

Nahal himself seems very much affected by the environment of Chandni Chowk. From time to time, he tries to make the readers acquainted with this area. He states that as one proceeds on the main street of Chandni Chowk, one will see that narrow lanes meet the main street from both sides. At the corners of these streets, one will find crowds and noise. Humid heat and stench ooze from the lanes and strike the main thoroughfare of Chandni Chowk. One can even smell burning shellac in some of them.[66] Then, sarcastically, Nahal says that this is the "bullion market" of Delhi, the "legendary Chandni Chowk." It is possible that bullion, gold, and silver might be hidden in the iron safes but what pedestrians experience is unsightly scenes and stench. It seems that Nahal is obsessed by the dirty surroundings of the Chandni Chowk. The picture he evokes is full of

> ... murky greyness, a brownish, blackish line of horses and carriages and people flowing on through the drain of overhanging buildings and trees and wires, flowing on like an open sewer, this mess of poverty and dirt, swelling in strength as each small lane came and joined it, swelling in stink, and in gloom and in drabness.[67]

According to Nahal's picture, the '*tonga*' is an important mode of transportation in Chandni Chowk. After walking for some distance, for example, Kamal rides on a '*tonga'* and discovers that riding a '*tonga*' in Chandni Chowk is an interesting

experience. The '*tongawallah*' (tonga driver) is maneuvering through the vast crowd, and creating a weird noise by touching his whip on the moving spokes of the wheel of the *tonga*. This noise functions like a horn to separate people, so the *tonga* can pass. This noise scares a nearby cow which jumps and hits a vendor on the sidewalk. The vendor shouts at the *tongawallah.* In reply, the *tongawallah* shouts back at him and utters a very nasty curse. Suddenly, a cyclist comes out from a narrow side lane and hits the back bumper of the *tonga.* This time the *tongawallah* shouts at him and again utters a few obscene words to him. After riding on this *tonga* and experiencing such a journey, Kamal reaches his cousin Mukut's house near Fatehpuri Masjid (Mosque).

Mukut's house is in a narrow lane. Upon entering the lane, Kamal encounters a large number of children on the street.[68] During summer evenings and nights, it is common and pleasant to sleep on the rooftops. Mukut and Kamal sleep there and Kamal notices that on a neighboring rooftop people have also come up. Some of them are even eating their dinner there. During the hot summer season in the evenings, rooms become very hot and uncomfortable. At this time, the rooftops become very soothing as one gets a flowing breeze here. In Ahmed Ali's *Twilight in Delhi* also, such descriptions are frequently found when at least the male members of the family come up in the evening.

The scenes on the rooftops of Chandni Chowk are interesting. In present times, both male and female members can be seen enjoying the cool breeze. Kamal observes that these men and women were partially or casually dressed, male members in *dhoties* and females in their "petticoats." Men had even rolled up their *dhoties* so that they could feel the cool breeze over their entire body. After a while, Kamal noticed that their neighbors on their rooftops seemed relaxed and satisfied after enjoying the cool breeze. Their entire behavior was full of contentment and peace. They had left the pain of oppressive heat of the day behind them. Some of them were even laughing and singing in a low voice. Since it was not yet dark, many kite lovers came upon the rooftops and started flying their kites.[69] They were deeply engrossed in defeating their competitors. They tried to fly their kites higher than others and also cut the threads of the kite of their opponents. This created a picturesque scene in the evening sky. Also, in *Twilight in Delhi* there is frequent evocation of such scenes.[70] So far as kite flying is concerned, the skyscape has not changed since the times of *Twilight in Delhi* to the times of *My True Faces*.

During the evening hour, from the rooftop Kamal observed that the city streets did not seem to be emitting the stench which he had experienced on his way to Mukut's house. The world of the rooftop seemed a world away from what he earlier encountered on the street. People here were relaxed, enjoying the moment. They were happy and oblivious to what was there, down below in the streets of Chandni Chowk.[71] Thus, the cityscape of Old Delhi (Shahjahanabad) presents contrasting experiences of noisy, malodorous streets in Chandni Chowk, and peaceful, cool rooftops above the streets.

Refugee Colonies: Experiences of Refugees from West Pakistan

From Yashpal's *Jhutha-sach* and Chaman Nahal's *Azadi* (both of these novels won the Sahitya Akademi Awards), it is evident that Hindu and Sikh refugees coming from West Pakistan (now, after the separation of Bangladesh, West Pakistan is called just Pakistan) perceived Delhi as a safe and sheltered place to settle. Many of them passed by the cities of the Punjab like Amritsar and Jullundur, but did not settle there. They preferred to proceed further to Delhi.[72] Delhi, in their perception, was not only the capital of India but also the new country's most cosmopolitan city; one that was not dominated by any particular linguistic or religious or even regional cultural group. Thus, it was easier for them to adjust. They, in this way, could also be closer to the central government, the government of India, and since Delhi is not a part of any specific linguistic, religious, or cultural region, nobody could further uproot them. The traumatic experience of being thrown out of their ancestral homes without any wrongdoing on their part had made them numb and frightened. They could not find any reason why they would be welcome in any part of "free India," if they could not be welcome in their own home, which had been theirs for many generations. Several of the characters of the novels *Jhutha-sach* and *Azadi* had already experienced this sort of response in Amritsar and other cities they passed while proceeding to Delhi. People in the towns and cities, which the caravans of ill-fated refugees passed, helped the refugees and also expressed their sympathies but were, nonetheless, eager to see these crowds of refugees move further toward Delhi or even beyond.

The refugee's experience of suffering humiliation and exploitation at the time of settlement in Delhi refugee camps and their interaction with local people in various ways has been dealt with by Yashpal and Nahal very effectively and successfully in their novels. Both of these writers knew this catastrophe directly or indirectly. In the case of Yashpal, though he might not have witnessed those incidents personally, many of his relatives and friends had had first-hand experience of being refugees and fleeing to recently independent India. Nahal, who was born and raised in Sialkot (now in Pakistan), must have experienced refugee life closely. Because of such an intimate experience of that mass exodus and immense pain, the evocation of refugee life in their novels is very powerful. In the case of Hindu and Sikh Punjabi refugees from West Pakistan, (now Pakistan) the traumatic life of a refugee started right from the moment they left their homes as they were forced onto their fortuitous journey to India from the newly created Pakistan. The painful moment of the refugee experience starts when the refugee characters of *Jhutha-sach* and *Azadi* arrive in Delhi and are housed in camps built by the government of India, mainly in the northern part of Old Delhi (Shahjahanabad) in the areas of Kingsway Camp and Kashmiri Gate.[73]

Because of the writers' abilities to render vivid descriptions, the details of the living conditions and daily existence of these refugees in the Delhi camps are very depressing. The refugees lived in huts made of thatches in a row. There were common water taps and common latrines. The two novels describe in detail the hardships endured by the refugees adjusting to the privations of camp life. The descriptions

of these two novels of the aftermath of India's partition focus on the displacement of refugees, their migration to so-called new homes, their pangs of leaving their "original home," the pains and sufferings of making a "new place" their 'home,' and their having to face the unwelcoming behavior of the local people, i.e., native *Delhiwalas*. All these experiences are portrayed with piercing realism.

The refugees first crossed the border of India and Pakistan. Then, they arrived in east Punjab cities like Amritsar, Ludhiana, Jullundur, Ambala, (now in Haryana), etc. There they stayed in refugee colonies established by the Indian government in the east Punjab (now Punjab) for a while, before they realized that Delhi would be better for them because it was the capital of India and thus provide better protection. Upon their arrival at the Delhi Railway Station (Old Delhi (Shahjahanabad) Railway Station) from Sialkot, West Punjab, as refugees, Lala Kanshi Ram and his family in Nahal's novel *Azadi* found that they were not welcome. Before reaching Delhi, they had hoped that the city would be a place where they might get some help and sympathy, and because of this feeling, Lala Kanshi Ram and his family had not stopped at Amritsar, Ludhiana, and other cities in East Punjab.

Lala Kanshi Ram was shocked and pained at the treatment he received from the Delhi people. At first, the family of the Lala did not find any place to go after their arrival at the Delhi Railway Station, and thus, they spent four nights sleeping at the station itself. While the whole family was staying there, Lala Kanshi Ram and his son Arun went out to look for any room to rent; to his utter dismay and surprise, he found that local *Delhiwalas'* perception about the Punjabi refugees was negative and unsympathetic. Upon learning that the prospective tenants were Punjabi refugees, landlords mercilessly told them that Punjabis were "quarrelsome people" and they (local Delhi people) did not want to rent them their houses.

The native people of Delhi seemed so afraid of the Punjabis that the moment they discovered that they were Punjabi refugees, the *Delhiwalas* refused to rent them their houses or even a portion of their houses, saying that "Punjabis were trouble-makers." Lala Kanshi Ram searched every single locality of Old Delhi (Shahjahanabad) like Daryaganj, Chandni Chowk, Lal Kuan, Khari Baoli, Sadar, Pahari Dhiraj, Rooi Mandi, Bara Tuti, Dariba, and Subzi Mandi to look for a house. He went through all the localities of Old Delhi, but he did not dare to go to New Delhi because he was afraid of the name of "New Delhi" itself. In his mind, the image of New Delhi was that of an imposing and extravagant area.[74] Like Lala Kanshi Ram of *Azadi*, Pandit Girdhari Lal of *Jhutha-sach* also had to bear many taunting and sarcastic remarks from the native *Delhiwalas*. Upon being asked if there was a room to rent, a native *Delhiwala* landlord told Pandit Girdhari Lal "you Punjabi people don't ask or request for houses? Those who need them just grab one. See in Pahar Ganj, Subzi Mandi and Pataudi House." (translation my own).[75]

Not only did the native people of Delhi behave unkindly, even the officers and workers who were members of the deputation to help the refugees from West Punjab treated these refugees unsympathetically and rudely. An officer of the Rehabilitation Office asked Lala Kanshi Ram why he had come to Delhi rather than all the other places in East Punjab like Ludhiana, Jullundur, and others. He also reminded Lala Kanshi Ram that this was the capital of India and he would not allow people simply

to arrive and disfigure the city.[76] Lala Kanshi Ram's experience was not unique since other refugees who had come in his group were suffering similar insults and degradations. Lala Kanshi Ram begged the rehabilitation officer time and time again to provide him with some kind of shelter, which was supposed to be arranged by the government of India, but the officer always scoffed at him. Later he found out that these officers were asking for bribes. Some landlords were asking for "*pagri*" also.[77]

Lala Kanshi Ram did not want to go to a refugee camp in Delhi since he had stayed in refugee camps for a few months starting from Sialkot up to reaching Delhi. Now, he wanted to settle down some place where he could experience a feeling of "home." At most, the rehabilitation officer could provide him a shelter in a refugee camp in Kingsway Camp. In spite of his not wanting to go to any refugee camp, ultimately Lala Kanshi Ram had no choice but to take refuge there. This time he was fortunate since he was provided with a brick-structured tenement. His life started again after these humiliations, and he began selling some groceries placing them in small wooden boxes on the veranda of his house. The lady of the house bought a sewing machine and began sewing clothes. Although characters like these eventually were able to resume some semblance of a normal life, their initial impression of Delhi as refugees arriving there had been an extremely negative one of pain and hostility.

The experience in a refugee colony near Kashmiri Gate in Yashpal's novel, *Jhutha-sach*, differs little from that encountered by Lala Kanshi Ram. Yashpal gives the readers an intimate sketch of the camps. It was comprised of rows of shacks and mud huts, and each row had a number. Thus, if anyone had to refer to another refugee, he spoke of the person "who lived in row number such and such."

The rehabilitation department had reserved a section of this camp for females who had lost their male relatives or husbands and families in Pakistan. Such unfortunate victims were housed in separately designated area. It was in this area that Tara, Nihaldei, Sukhdet, and Prasanno lived in huts side by side.[78] Besides such poor housing facilities, there were also other physical and infrastructural inadequacies in this camp. The entire camp had only one water tap to meet the need for drinking water, for cooking purposes, or even for hygienic uses. For other types of daily needs, sufficient facilities were lacking. One could see clothes being dried on ropes tied with bamboo poles meant for supporting temporary electric lines.

Some refugees who could help the camp management were also asked to work for them. Tara, who had a college education, helped by maintaining accounts and filing in the main office of the camp. The inconveniences of the physical and material environment fell short before the emotional and social torture and humiliations that the inhabitants of this camp suffered. On the whole, life in these camps was uncomfortable and degrading, which is why people tried their best to avoid them. Pandit Girdhari Lal in *Jhutha-sach*, for example, had repeatedly said that he would not go to the refugee camp after he was uprooted from Lahore and had come to Delhi along with the members of his family. He had been a well-to-do person. When he arrived in Delhi, he had managed to bring some money, which enabled him to find a room (a *barsati*) on the top of a building. This *barsati*, however, was not convenient. It became very hot during the daytime, but he thought that at least it was better than the humiliating life in a refugee camp. The place he found was on Sayyed Ahmed Road,

behind the Golcha Cinema in Faiz Bazaar.[79] But finding a room was only possible for those who had money and a head of the family (generally a male) present. The female displaced persons like Tara and others mentioned earlier who were all alone without any money had no choice but to take shelter in the refugee camps. But finding a house or even a room for a refugee in Delhi was still a painful experience. Pandit Girdhari Lal had to move from one locality to another.

From the images derived from reading *Azadi* and *Jhutha-sach*, a general feeling develops that the native Delhiwalas and the refugees who came to Delhi long before the massacres started and had already settled down in Delhi had least sympathy for the later groups of refugees who were coming into the city after the partition had taken place. These later refugees were the real sufferers. The *Delhiwalas* looked at them with contempt and openly criticized them. On streets, native women would tell each other, at the sight of Punjabi refugee women, "These are Punjabi refugee women. They are very quarrelsome and aggressive." (translation my own). On another occasion, when Tara and Nihaldei were going out of the camp to the nearby Chandni Chowk market to buy sandals, a young man came close to them and attempted to harass them in a roundabout way. Nihaldei chased him away.[80]

Tara, who also helped in the camp office for a few hours a day, heard the following conversation between a Punjabi and a native *Delhiwala* in the next-door room. The *Delhiwala* was saying to the Punjabi, "Punjabis always need luxury, even if they have to request for this. See any *Punjabin* (Punjabi women) you will see them clad with gold jewelry and silk-satin dresses. They will say that they lost everything except the dress they are wearing" (translation my own).[81]

The scene inside the camp revealed an after-effect of the torture and excruciating experience of being thrown out of one's home and losing everything. The camp was full of mostly illiterate sufferers. They used to quarrel among themselves on petty matters. The state of their mind was such that they always felt insecure, and desperate. Prasanno and Nihaldei, for example, used to fight over issues like who got how much in rations supplied by the camp office. They would complain, "why would Tara get more rations than we?" (translation my own).[82] They were snidely insinuating that it was because Tara is young and attractive and they were not. The past gruesome experience of the camp dwellers further accentuated their present discomforts. Some even became numb because of the human losses they suffered in Pakistan and always remained quiet and oblivious to what was happening all around them. Whether the world stayed still or was destroyed, they were not at all concerned. For them, the world was already shattered and ruined.

In the refugee camp, there were some adolescents who had their own emotional world, different from the worlds of their elders whose beautiful past was destroyed and who saw the present and future as dark. These teenagers did not have much of a past and were touched by their present romantic emotions and had dreams and fantasies for the future. Amidst all these sufferings and pain, Nihaldei's daughter Sukhdet and an "Arora boy" of "Row Number 5" developed their own sweet world. One day both of them decided to run away from the suffocating environment of the camp to fulfill their dreams in the open and freer world outside the camp.[83] This incident caused turmoil and furor in the slumbering life of the camp. Some came

to console Nihaldei. Some took advantage of this opportunity to vent their grudges against Nihaldei and started gossiping tauntingly and sarcastically.

Yashpal's treatment of a refugee camp in Delhi also reflects the unkind, insincere efforts of camp authorities. Once when the Prime-minister Pandit Jawaharlal Nehru was to visit a particular refugee camp, the authorities became busy to see that everything in the camp would give the impression that the refugees were getting the best care. Just before the scheduled time of arrival Prasadji, Doctor Shyama (both camp officials) started visiting the individual huts to see that everything looked clean and fit. There were some police officials also who were moving around. Administrative officials asked poor camp dwellers to wear washed clothes and to dress their children in clean clothes. Upon knowing that a poor old lady, Dhanno, did not have decent dress for her granddaughter (she only had one dirty dress that she was then wearing), the officials immediately ran for new clothes. They also told the camp inmates that they should not bother the prime minister by telling him their problems, promising that they would take care of them later on.[84] The refugees did not sense any sympathy for them in the behavior of these camp officials. They also did not find any sympathy and concrete help in the speech of Pandit Jawaharlal Nehru.[85] It seemed a hollow, mere formality.

On the whole, the main conclusion was that the refugees of the Kashmiri Gate area found themselves in a peculiarly difficult situation. They never felt at home, nor did they enjoy a comfortable life. The worst aspect was that the future always seemed dark. From time to time, they were also told that they might have to leave this camp, a threat that frightened them even more. Upon Nehru's visit, one old refugee was so outraged that he peevishly told even Nehru that "*Maharaj ji* (O great Lord), may your empire flourish. Forcibly you have uprooted us from our '*pucca'* (made of brick and mortar) houses. Give us at least a room here in Delhi. If you cannot give it why are you throwing us out even from this *Jhonpari* (thatched hut)" (translation my own).[86] These unhappy and humiliating refugee experiences portrayed by Nahal and Yashpal evoke an image of the plight suffered by the inmates in the Delhi camps.

From the literary works, one can judge that the impact of Delhi on refugees arriving there after the partition was largely a negative one. They met distrust, hostility, and exploitation. Those few with some funds managed to find barely adequate housing leased by greedy and arrogant landlords, but the majority of the new arrivals had to take shelter in camps that were badly administered by the Rehabilitation Office. Women on their own with small children suffered the greatest privations. Life in the camps was a continued experience of over-crowding and less than adequate sanitary conditions. What aggravated the situation was the hypocritical and cynical attitude of officials who cared only for their image before senior authorities. The refugee camps then offered a grim introduction to Delhi for those who longed only to move into decent housing elsewhere in the unfeeling city.

G. B. Road and Chaori Bazaar: Red Light Districts of Delhi

The Red Light District of Delhi is now situated on G. B. Road (named "Shradhanand Bazaar" in 1965, but still called G. B. Road).[87] The initials G. B. stand for "Garstin Bastion" according to Fodor's map.[88] The district was moved to the present site from Chaori Bazaar in 1950.[89] The image of the Chaori Bazaar and Hauz Kazi area are vividly evoked in Yashpal's "Two Desperate Souls" and Ahmed Ali's *Twilight in Delhi*.[90] The G. B. Road area is described by Chaman Nahal in his novel *My True Faces* and by Shrawan Kumar in his story "Chaupaye" (Quadrupeds).[91] In addition, two reports, one by Rajendra Sharma, "Shradhanand Bazaar" and another by Shrikant Sharma, "Dilli Ke Kothe" (Brothels of Delhi), primarily focus on the present Red Light district, but they also, from a historical reference, talk about the transfer of the District from Chaori Bazaar to the present site.[92]

Court dancers and prostitutes had an important position in the social life of Delhi. Besides performing in the courts and their own residences, prostitutes, and dancers were engaged to entertain audiences at certain special occasions like marriages. Such programs used to be held occasionally in some kind of gardens or mango groves. It is evident from historical and literary writings that dancers used to come to the Red Fort riding on an elephant with full respect and honor.

The status and respect for prostitutes have changed drastically, as will be seen from the images in literature portraying modern times. During the earlier part of the twentieth century, they still showed some dignity and commanded respect, as seen in *Twilight in Delhi*. At that time, some prostitutes were openly supported and maintained by rich people and landlords as their concubines. It was even regarded as prestigious to "maintain" a dignified prostitute. There were also some prostitutes who were devoted to one single client, who could visit her quarters anytime and be entertained at his sweet desire and wish. Prostitutes were perceived to be polite and urbane and were noted for their refined behavior, respectfulness, and sophisticated manners. Such prostitutes used to live in the Chaori Bazaar area.

Many characters of *Twilight in Delhi* were former landlords and former rich people, who supported respectable prostitutes just to maintain the tradition. The main character of the novel, Mir Nihal, maintained a prostitute. Even his son Ashghar fell in love with yet another prostitute named Mushtari Bai, and this relationship did not create any uproar in the family or society. It was accepted just as any normal social phenomenon. From the description of Ahmed Ali, it is evident that Mushtari Bai was a well-mannered, pleasant, refined, cultured, philosophical, and sophisticated dancing girl of the Chaori Bazaar of the earlier part of the nineteenth century.[93]

The Red Light District of Chaori Bazaar had its own personality and appearance. Girls used to sit in the balconies of their houses with make-up on their faces and were decorated with glittering jewelries and ornaments and dressed in shiny clothes. There was no electricity in Chaori Bazaar during those days; these girls sat enticingly in light of lanterns.[94] The environment in Chaori Bazaar was very romantic on moonlit nights. One could also listen to the musical notes of the *sarangi* (a stringed instrument)

coming from all directions, intermingling with the rhythmic beating of *tabla* and jinglings of *ghungharus*.

According to Ali, Mushtari Bai was a respectable dancing girl. She was fair in complexion and had gentle features. Ashghar and Mushtari Bai carried on philosophical discussions. She would sing a song of Bahadur Shah Zafar, and after the song was over, she offered him *paan* (betel) in a silver platter, suggesting the esthetic qualities of prostitutes of Chaori Bazaar who were regarded as important segments of society.[95]

Besides these upper-class prostitutes, there were also lower-class ones living not very far from Chaori Bazaar, in and around Hauz Kazi and in the area stretching from the Roshan Theatre to the Ajmeri Gate. We find a glimpse of those in the story "Two Desperate Souls" by Yashpal.[96] He noticed a line of "shabby shops" on either side of this road. On the upper floor above, these shops lived lower-class prostitutes. Their dwelling places looked like "murky little cells," and on their doors hung "broken bamboo screens."[97] A hanging lantern threw dim light all around in the room, which was not sufficient to dispel the darkness. In this story, which is true according to the author, he was walking in this area both for shelter and food. After strolling for some time, Yashpal noticed that just as there were several levels of doctors, lawyers, and shopkeepers, there were also different levels of prostitutes.[98]

Kamal, who is not a visitor of the prostitutes, decides to go to G. B. Road to seek rest and comfort in *My True Faces*. His experience evokes a negative image of this world. Nahal lets readers glimpse two types of pictures. The first is the external physical appearance of the area and its environment, and the second is his vision of its internal life and practices.[99]

The lights on the facade of the buildings of the G. B. Road which are mostly joined with each other never shut off, although they are dim. Anybody can visit this place any time of the day. The entire length of the G. B. Road, from Lahori Gate to the Ajmeri Gate has an enigmatic aura. Rickshaw pullers give the call for Ajmeri Gate, at the starting point at Lahori Gate, knowing that passengers will suddenly disappear somewhere in the middle even without telling the rickshaw pullers. The rickshaw pullers are familiar with this practice and thus habitually drive the rickshaw very slowly. Nahal observed "It was the most unusual kind of ferry. No one ever reached his destination, and no one ever complained."[100]

The experience of *kothas* (brothels) was a new experience for Kamal. He saw girls standing on balconies, in the open windows, some even leaning forward and trying to attract customers by their vulgar gestures. The girl he selected asked him to follow her to a room through a vestibule. The room was fairly decorated, and the bed was covered with a printed bedsheet. Among the prostitutes on G. B. Road, Kamal in *My True Faces* does not find the affection and care that Ashghar had experienced with Mushtari Bai in the high-class houses in *Twilight in Delhi*. The *sarangi*, *tabla,* and *ghungharu* did not seem musical, soothing, or romantic to Kamal.

Rajendra Sharma's "Shradhanand Bazaar" is also located outside the western wall of Shahjahanabad. Sharma's picture corresponds with that of Nahal's. In the front of these houses of ill repute, one notices a signboard reading "Dancers" since prostitution was declared illegal. According to Sharma, every year several girls are

brought to this place from different parts of the country. Some are brought here forcibly, and some are lured. A large number of these new girls are from Maharashtra and Tamil Nadu states. A majority of these girls are Moslems, and the rest are from other religions including Hindus and Sikhs. Sharma looks at this area as a depressed place and feels that this zone needs total emancipation.[101]

Shrikant Sharma evokes the image of the life of G. B. Road through the eyes of an insider—Kashmiran a 'madam.' From outside, this world is machine-like, but according to Kashmiran, G. B. Road's prostitutes have hope and despair.[102]

Kashmiran feels that this place is like a 'hell' but also rationalizes that once a girl is trapped there, it is very difficult to start a new life. These girls have their own world and dreams, and during leisure time find enjoyment. Such a picture of G. B. Road does not look frightening and mechanistic. On the contrary, the life of these girls appears full of deep emotions amidst their obvious helplessness.

"Chaupaye" (quadrupeds) by Shrawan Kumar draws still differing experiences of G. B. Road.[103] The narrator in the story finds this area and the behavior of the prostitutes repulsive and unsophisticated. Yet another character of the story who visits Delhi regularly from the Punjab for business purposes and frequents G. B. Road at times takes this area as a matter of fact. Whenever he comes to Delhi, he visits G. B. Road and does not think about it at all. There is a third character in the story who is an art critic with still another view. For him, "… real life is there, the rest is all sentimental" (translation my own).[104] The one and the same G. B. Road radiates three different meanings for three different characters of the story "Chaupaye."

From the literary works cited above, one can note a radical change in the life of the Red Light Districts in Old Delhi (Shahjahanabad) across the recent centuries. Ali's *Twilight in Delhi* describes an earlier era of graciousness and charm in the sophisticated milieu of the prostitutes of Chaori Bazaar who helped to distract their patrons from the cares and problems of life. But a novelist like Nahal in *My True Faces* and Sharma in his report represent the business-like, mechanistic atmosphere of post-independence G. B. Road where the luxury and charm of a former age have vanished.

The Many Facets of Old Delhi: Shajehanabad

We have seen through examples in literature that Old Delhi (Shahjahanabad) presents many facets of social life. From 1857 to 1947 while the British preserved the integrity of the traditional walled city of Shahjahanabad, the foreign occupiers expanded its confines toward the north by building Civil Lines and the Military Cantonment. Literary images show two moments in the development of the Civil Lines: an earlier period before 1947 of pleasant bungalows and well-kept colorful gardens but after independence we see a decline from previous opulence to shabbiness. One facet of Old Delhi (Shahjahanabad) that has scarcely changed over British occupation and independence is the area of the '*Katras'* with their kaleidoscopic combination of shops and private residences with contrasting views of littered courtyards and

attractively gardened rooftops. Readers of literature note two diametrically opposed images of the area that remains the heart not only of Old Delhi (Shahjahanabad) but of the entire city. Chandni Chowk, which retains its romantic and legendary aura as the silvery moonlit square, is shown by realistic writers to be crowded, dirty, and even repulsive. One transient facet of the social areas of Old Delhi (Shahjahanabad) reflects the turmoil of partition after 1947, the refugee camps where the multitudes fleeing the newly created West Pakistan (now Pakistan) were forced by economic circumstances to take shelter in an unwelcoming hostile environment full of physical privation. Literature represents the ardent desire of the refugees to leave those camps to find a life elsewhere in the city rather than endure the hardships of the camp existence. Novelists and writers of reports have also recorded the decline in the graciousness of the milieu of Old Delhi's Red Light Districts, from the earlier twentieth century charm of the Chaori Bazaar with its solicitous dancing girls to the brash and greedy business-like attitude of the prostitutes serving their clients on present-day G. B. Road. From the view of fictional characters in novels and short stories as well as from the observations in reports, Old Delhi (Shahjahanabad) is a city that while maintaining the vitality of its bustling streets has gradually declined away from the romantic splendor of the Mughal Shahjahanabad, romance of silver street and the luxurious comfort of Civil Lines.

Notes

1. See Gupta (1981), Dayal (1978), Jagmohan (1975).
2. Gupta, *Delhi Between Two Empires: 1803–1931*, p. 39.
3. Ibid.
4. Ibid., p. 40.
5. Rakesh (1970), p. 10.
6. Ibid., p. 14.
7. Ibid., p. 54.
8. Ibid., p. 62.
9. Nahal (1978), p. 206.
10. Ibid., p. 220.
11. Ibid.
12. Ibid.
13. Ibid., p. 184.
14. *The Encyclopedia Americana*, 1982 edition s.v. "Bridge," by William Zuk.
15. Nahal, *My True Faces*, p. 185.
16. Ibid.
17. Vaid (1972), p. 13.
18. Ali (1966), pp. 19–20, 28, 62.
19. Bista (1974).
20. Ibid., p. 50.
21. Chopra (1972a, b).
22. Chopra, "Jaren," (Roots), pp. 14–25.
23. Chopra, "Oob," (Disgust), pp. 71–74.
24. Desai (1980), p. 44.
25. Ibid., p. 28.

26. Ibid., p. 5.
27. Nahal, *My True Faces*, p. 221.
28. Ibid.
29. Desai, *Clear Light of Day*, p. 60.
30. Ibid., p. 1.
31. Ibid., p. 178.
32. Ibid., p. 1.
33. Ibid., p. 40.
34. Ibid.
35. Ibid., p. 12.
36. Ibid., p. 136.
37. Ibid., p. 39.
38. Ibid., p. 82.
39. Ibid., p. 64.
40. Ardizzone (1984), p. 23.
41. Ibid. (Ardizzone spelled the name of the river as 'Jumna.').
42. Desai, *Clear Light of Day*, p. 121.
43. Ardizzone, *Indian Diary 1952–53*, p. 23.
44. Jhabvala (1960), p. 72.
45. Ibid.
46. Fonseca (1971): 74.
47. Jhabvala, *The Householder*, p. 72.
48. Ibld.
49. Ibid., p. 128.
50. Ibid., pp. 128–129.
51. Ibid.
52. Ibid.
53. Ibid., p. 129.
54. Ibid., p. 128.
55. Ibid., p. 131.
56. See *The Encyclopedia Americana* 1985 edition, s.v. "Delhi," by Robert C. Kingsbury for the use of the term, "Silver Street" as the translation for 'Chandni Chowk.'
57. Fonseca, "The Walled City of Old Delhi," pp. 74–75.
58. Nahal, *My True Faces*, p. 83.
59. Ibid.
60. Ibid.
61. Ibid.
62. Ibid.
63. Ibid., pp. 83–84.
64. Ibid., p. 84.
65. Ibid.
66. One of the uses of shellac (lac) in India is making bangles.
67. Nahal, *My True Faces*, p. 84.
68. Ibid., p. 85.
69. Ibid., p. 88.
70. Ali, *Twilight in Delhi*, pp. 28, 62.
71. Nahal, *My True Faces*, p. 88.
72. Nahal (1975), p. 340.
73. See Nahal, *Azadi*, p. 354, for Kingsway Camp Refugee Camp; Yashpal (1977), p. 147, for Kashmiri Gate Refugee Camp.
74. Nahal, *Azadi*, p. 347.
75. Yashpal, *Jhutha-Sach* (False truth), p. 51.
76. Nahal, *Azadi*, p. 341.

77. "Pagri" is a lump sum which the landlord takes from a tenant at the beginning besides the monthly rent. It was a large non-refundable deposit in advance of any rent.
78. Yashpal, *Jhutha-sach* (False truth), p. 154.
79. Ibid., pp. 51–52.
80. Ibid., p. 137.
81. Ibid., p. 133.
82. Ibid., p. 149.
83. Ibid., p. 150.
84. Ibid., pp. 151–153.
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86. I bid., p. 154.
87. Sharma (1982a), p. 41.
88. *Fodor's India and Nepal 1982* (New York: Fodor's Modern Guides, Inc., 1982), pp. 160–161.
89. Sharma, "Shradhanand Bazaar," p. 43.
90. See Ali, *Twilight in Delhi*; Yashpal (1969), pp. 19–26.
91. Nahal, *My True Faces*; and Kumar (1977), pp. 102–111.
92. Sharma, "Shradhanand Bazaar," pp. 41–43, Sharma (1982b): 36.
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96. Yashpal, "Two Desperate Souls," pp. 19–26.
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99. Nahal, *My True Faces*, pp. 167–176.
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Chapter 6
New Delhi and Neighboring Colonies

Abstract Residential districts ranging from posh colonies of rich people to the humble dwellings (*jhuggi-jhonparis*) now are parts of greater Delhi. Residential districts ranging from posh colonies of rich people to the humble dwellings (*jhuggi-jhonparis*) now are parts of greater Delhi. Based on information available in imaginative literature, this chapter on the "New Delhi and Neighboring Colonies" has been divided in six sections. New Delhi is a city of wide boulevards, tree-lined streets, spacious bungalows, palatial government buildings, and posh residential districts. This section of greater Delhi looks beautiful, open, and uncrowded. But the fictitious characters of various novels and stories do not feel attached to those sterile office buildings. They suffer from a feeling of alienation as outsiders. 'Rajpath' and 'Janpath,' which symbolize two sections of government machinery in New Delhi, live side by side but do not empathize with each other. Colonies like Hauz Khas, Defense Colony, and others radiate a glittering appearance with their magnificent and expensive houses, which exhibit a lack of aesthetic taste. Life in these areas has been depicted as luxurious and extravagant. Sahgal exposes the flaunting of affluence and wealth suggested by the expensive food items and liquors served at evening parties. Shrawan Kumar, an outsider, looks at this section of New Delhi with hatred and scorn. According to him, these grandiose buildings and neighborhoods and the luxurious life of the nouveau-riche are all gained from illegally acquired wealth and thus are deplorable and condemnable.

Keyword New Delhi · Boulevards · Jhuggi-Jhopri · Posh colonies · Nouveau-riche · Sahgal

This chapter will concentrate on exploring the images of certain aspects of the social areas of New Delhi. New Delhi is comprised of the new extensions of Delhi that were developed after India's independence. As in the case of the Images of Social Areas of Old Delhi (Shahjahanabad), the images and perceptions of the social areas of New Delhi will be examined on the basis of the feelings and experiences of the writers and the characters of pertinent literary works.

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The social areas of New Delhi which will be dealt with here are based on the resources from salient narrative, lyrical, and memoir writings. There are six subdivisions which evoke the Images of the Social Areas of New Delhi: New Delhi: Symbol of Power, Sprawling Suburbs and Westernized World; The World of 'Nouveau-Riche' Colonies; The Office World of New Delhi: The Domain of Bureaucracy; J. J. Colonies, Slums and Pavement Life of New Delhi; Connaught Place: The Center of the City; and The World of Government Employees Colonies.

New Delhi: Symbol of Power, Sprawling Suburbs, and Westernized World

Lutyens' garden city, New Delhi, may still be considered a well-designed and planned city. However, in the present day, "New Delhi is a scattered city."[1] The expression "New Delhi" signifies the central administration of India.[2] In the city, former Kingsway and Queensway have been appropriately renamed Rajpath and Janpath, respectively, after the independence of India. These two names symbolize the entire hierarchical structure of Indian administration and social systems.

In his famous political novel, ***The Morning After***, Chanakya Sen picturesquely describes the underlying images of the symbolic meaning of 'Rajpath' and 'Janpath.'[3] Rajpath means the 'royal road,' and Janpath means 'the road for the masses.' "One is the path of power, where all sights are set; the other, the source and victim of the power"[4] Sen remarks satirically that for centuries these roads rarely met. When they did meet, it was like a meeting of strangers. Now, after India has become a Republic, these two roads sometimes do have occasion to collide and intersect, but they still remain strangers. The rulers and the ruled are forever set apart. The two roads run side by side, but they look at each other with suspicion and doubts. It is irony that in the world's most populous democracy, two roads should symbolize the cynical separation as Sen expresses. However, despite coming from two different worlds, travelers on 'Rajpath' and on 'Janpath' cannot live without each other. Janpath supplies the necessary vitality to the glory of Rajpath and the latter, like a parasite, extracts the life-giving juices for its strength and power from the 'Janpath.'[5]

Rajpath is characterized by people riding on cars, while on Janpath crowds of people move on bicycles heading toward the 'Great Place.'[6] By the 'Great Place,' Sen means the central secretariat of the government of India. Rajpath people have large, spacious, carpeted offices while Janpath people sit in their offices 'twenty to a room.'[7] The office environment of the high officials and government ministers who are symbolized by Rajpath is neat and luxurious, while the working place of the lower-class clerical people, symbolized by Janpath, is dusty and shabby. Nevertheless, "Janpath pretends to do the work. Rajpath pretends to get the work done."[8]

In literature, New Delhi has been portrayed both as the microcosm of India and also as a metropolis which offends the spirit of India. Several authors have expressed feelings of alienation in New Delhi as experienced by various characters that have

recently migrated to the capital or visited the city. Although this modern metropolis is opulent in appearance, it lacks inner grace. The general layout of this city is spacious, with wide roads and huge bungalows surrounded by spacious lawns, but there is an absence of relationships and compassion. People do not know their neighbors. The office world is impersonal, competitive, and full of jealousy and rivalry. One may notice beautiful cars running on the tree-lined broad avenues, named after the historical personalities of India ranging from ancient times to the modern, but these streets are otherwise mostly deserted. If a pedestrian needed help on a scorching hot summer afternoon, a car passing by would simply pay no attention and leave the poor fellow to his own fate, as is seen in Maheep Singh's story "The Lift."[9] Old Delhi (Shahjahanabad) may be generally dirty, but at least there is interaction among people in the crowded neighborhoods. Life in New Delhi is impersonal. It is sometimes called the city of government offices and government officials. During weekdays, one encounters many cars driving along New Delhi's wide streets, and caravans of cycles head toward various offices. Pedestrians can be seen walking on the sidewalks and lawns or crossing the streets, but during the holidays and Sundays, New Delhi looks deserted. Huge buildings and structures look desolate, and it seems that they are staring toward the sky to break the monotony. Seeing New Delhi on Sundays, no one would believe that the place that stirred waves in the lives of the several hundreds of millions in the entire nation could also become so lifeless and motionless on one day a week.

New Delhi is not a compact city like Old Delhi. Even outside the walls, one experiences the compactness of the old city, sometimes to the extent of feeling crowded and suffocated. On the contrary in New Delhi, one can notice new developments dispersed wide apart.[10] This isolated development of separate colonies reflects a lack of cohesion across areas of the wealthy upper class, the middle class, and the lower class. In the words of Asok Mitra in New Delhi "... You are indelibly branded by the street and type of house in which you live."[11] This "salary apartheid" is unconsciously imprinted in the minds of the people.[12] They know that people who live in Vasant Vihar, Defense Colony, or Greater Kailash are rich, those in Vinay Nagar and Kidwai Nagar are lower middle-class civil servants, and those who live in Srinivas Puri and Seva Nagar are poor people. In Premchand Sahajwala's story, "Andhere Se Pare" (Beyond Darkness), for example, the narrator's brother lives in an unauthorized, shabby colony of Srinivas Puri.[13] Now, New Delhi is a scattered city as Moraes observed earlier, but according to C. Balakrishnan "New Delhi of the thirties and forties was a compact little place with a couple of hundred Englishmen, some Indian officers and clerks."[14] Even though present New Delhi has expanded enormously and people from many professions have started living in newly posh colonies, the city is still perceived as a center for politicians and administrators. Sahgal feels that the city is a pleasant place only for high-ranking officials, ministers, diplomats, and rich businessmen. They are the people who enjoy 'spacious lawns' and 'smoothly running facilities.' New Delhi's general public endure chronic water shortage and electric outages during summer months and suffer from unbearable heat.[15]

Charles Correa feels that New Delhi is "... a museum city, a collection of beautiful yet unrelated objects, which can result in utter boredom."[16] It seems that many

historical ages coexist in New Delhi. One may notice newly erected five-star hotels, stadiums, and ultramodern houses side by side with centuries-old monuments, tombs, and dilapidated historic city walls. Every possible means of transport moves side by side on the same street, frequently without observing traffic rules. Extremes in almost every kind of life can be witnessed in New Delhi. The city seems outlandish to the rest of India.

"After the war, New Delhi became the businessman's capital," comments Prakash Tandon.[17] According to his experience, any business in India has to depend on 'New Delhi.' Private business executives have to tackle the complex and often corrupt government machinery to run their business smoothly. High officials, for example, do not readily grant appointments. Running up the hierarchical ladder of bureaucracy is an arduous task.[18]

Moreover, literary examples reveal that the nature of prostitution in New Delhi is different from that of Old Delhi. In her novel *Blossoms in Darkness*, Sobti depicts New Delhi's version of upper-class prostitution.[19] Nowhere in the novel has the author openly used the word "call girl," but in reading it one finds that the protagonist Rati (literally wife of the God of love, *Kamdeva*) is indeed a person who is engaged in such a profession.[20] Not once in the novel will one find the exchange of money for the services; instead, the novelist constantly brings up the feeling of emptiness in Rati's life, until she sleeps with Diwakar, who does not treat her like a 'call girl.' The work is full of sequences of Rati's temporary and businesslike relationship with a number of men, a characteristic feature of westernized New Delhi where nouveau-riche, politicians, diplomats, high officials, and business executives live.

The places and activities mentioned in this novel summon forth an image of westernized and extravagant life around the Rati metaphor. Taking a stroll in the polo grounds, a girl boating with a number of boyfriends, all these are meant to represent the 'western' lifestyle in New Delhi. Rati is shown constantly drinking alcoholic beverages—something that is again not common among the traditional women in Delhi. Even the prostitutes of Old Delhi (Shahjahanabad) seldom drink alcohol. Rati's clientele also includes a foreigner. This difference (even in the oldest profession of the world) between rich and poor prostitutes presents a contrasting view and experience of New Delhi and Old Delhi.

Bandopadhyay, in his poem "Hauz Khas," also suggests licentious sex games among the rich people of New Delhi's Hauz Khas area, who use their money to buy erotic pleasure.[21] In these well-to-do district, customers do not go to the red light areas; rather the call girls come to their lavish homes where the sex takes place in the darkness of night.[22]

Bandopadhyay openly uses the word 'sex' while Sobti conjures up the image of free sex among the rich inhabitants and foreign visitors to New Delhi without mentioning the word "prostitution" or "sex" as if this were a normal way of life in the world of New Delhi. The poet Bandopadhyay expresses how free sex (promiscuously performed in adulterous liaison or with expensive prostitutes) prevails among the decadent rich of New Delhi.

But this is not the only game played in New Delhi. The city is also famous for hosting a number of national and international athletic and artistic events. In

Andekhe Anjan Pul (Unseen Unknown Bridges) by Rajendra Yadav, an international exhibition, which was held in New Delhi, attracted large numbers of people from different parts of India. Ninni's visit to Delhi was mainly to see the exhibition.[23] She was overwhelmed at seeing several Indian and foreign stalls.

Another story "Extremely Urgent" mentions a film festival being held in New Delhi.[24] This festival also attracted a large number of people from different parts of India. Still another story entitled "The Marathon at New Delhi" presents a detailed picture of a marathon race which took place in the city.[25] The image created by this story is that the city of New Delhi is like any other large metropolitan center in the world when it comes to athletic games and competitions. For a major race, the athletes are given regular medical checkups as in any other important sports event in any great city. There is even a television camera on the jeep which is transmitting the pictures of the event as it progresses. There are about 75,000 spectators in a large stadium. All these features suggest the image of any large western city, and thus, New Delhi stands in contrast to the image of India as a poor and backward country. New Delhi possesses an ambivalent spirit. In one respect, it symbolizes the vital power of independent India, but the unfeeling metropolis also is an anonymous western-style city lacking the characteristic nature of traditional Indian urban centers.

The World of Nouveau-Riche Colonies

After the independence of India, two types of colonies developed in Delhi area. The first was made up of rich people whose lavish houses were constructed by private individuals or companies. The second type was Government Employees Colonies, which were mostly built by the state itself to house its workers of various grades. In this section, the image of the world of Nouveau-riche colonies will be described. The life and the world of middle class and lower government employee colonies will be the subject matter of another section. Nouveau-riche areas in Delhi are not imagined as true 'suburbs'; rather, these outer colonies are considered parts of greater Delhi. Brush has rightly observed that in Indian cities, examples of true suburbs can be found in cities like Bombay, Calcutta, and Madras metropolitan areas.[26] Delhi, however, is different from those cities.

Krishna Kumar, in his story "Panda Hotel," attracts the attention of his readers to the origin of such rich colonies and also draws a picture of their appearance and image.[27] According to him, a few people have become so rich in a short time that older richer areas have faded. Until recently, the city was confined within the Ring Road, which was the town limit in the mind of the author and, according to him, of the masses, but now such colonies have expanded beyond the boundary of the Ring Road. Within a short time, a number of residential colonies have sprung up along the outer edge of the Ring Road.[28] In the southern part of Delhi, these areas are Greater Kailash, Kalkaji, Hauz Khas, and Defense Colony, to name a few. In these colonies, nouveau-riche people have built their impressive houses, and their appearance clearly reflects newly acquired wealth. Some houses have water fountains in front of them.

A few have arch gateways. Others have used expensive marble "Jaipur Stones" in their construction, and some even seem to be constructed only of glass.[29]

According to Krishna Kumar, there are two types of people who live in these areas. The first are the owners of these palatial buildings. Most of these people are businessmen and industrialists, but among them there are also high government officials or individuals who are gainfully employed in big private firms. Some of them may even be retired persons from high positions. The second type of people in these elite areas are middle-level employees in the capital's offices, industries, banks, or colleges. These people are tenants in such buildings. Their apartments are usually situated on the rear side of the main '***kothi'*** (the bungalow) on the second or third floor, on the '*barsati*' (partly covered area on the rooftop), or on the 'side' of the owner's house.[30]

There is a practical attitude behind the tenants of these exclusive areas. Just paying three or four hundred rupees as rent and living in a clean and so-called rich area are reasonable costs for them. They are less ambitious. For example, they wish to own a motorcycle or second-hand car or to prepare themselves gradually for owning a house somewhere. If they are scholars, then they may keep themselves busy at intellectual gatherings, writing, publishing, or sending their children to some public school. Such desires can be fulfilled easily and comfortably in areas like Kalkaji and others. These areas are neither as crowded or chaotic as 'Sadar' or 'Pahar Ganj' nor are they too expensive as Vasant Vihar or similar areas.[31]

Nayantara Sahgal and Shrawan Kumar are two writers who have successfully and intimately portrayed the life and environment of the rich and aristocratic circles of Delhi. They have also seen this world from different perspectives, thus providing two different views. Sahgal is an insider and depicts the life of these people without any complexes of an outsider's feelings. The lives of rich industrialists, government ministers, and business executives of foreign firms form the nucleus of themes in Sahgal's novels. Thus, the reader can learn of the normal day-to-day life, the attitudes, behaviors, and philosophies of life. Sahgal herself has acknowledged that "... Delhi was just a name to me, a city where I had never been and which I could never think of as home."[32] These nouveau-riche people are as alien to Delhi as Sahgal herself. Her attitude toward these rich people is not a reactionary. Personally, Sahgal has had ample opportunity to mix with the upper class of the Delhi world. She, being Madam Vijay Luxami Pandit's daughter and Jawaharlal Nehru's niece, had easy access to the elite world of Delhi. Through the writings of Nayantara Sahgal, one can get a picture of an upper-class neighborhood with its rich society and its political circle. Politicians, diplomats, industrialists, and rich businessmen now are as integral a part of Delhi as middle-class officers, poor blue-collar workers, and destitute laborers.

Sahgal's *The Day in Shadow* gives an impression of an autobiographical novel. The heroine of the novel is a divorced woman who socializes with the rich and powerful people of Delhi and attempts to gain success in life. The affluent facet of Delhi is painted at the outset of the novel *The Day in Shadow*. "The huge mirrors of the Zodiac Room at the Intercontinental, festooned in carved gilt, reflected everyone of consequence in the Ministry of Petroleum, and a lot of other officials besides."[33] Simrit is very well aware that these joint secretaries, Petroleum Minister, and other

officers are respected only because of their position and power since "Delhi was a place where a civil servant's reputation need not have much to do with merit, developing instead in a cloudy haze of good English diction and good manners."[34] Living inside and observing minutely the world of so-called rich and upper-class people, Sahgal feels that they are shallow from within. Simrit, who is a writer herself, is disgusted with the affairs of this class. If she has any respect for the present century, it is because the present century has freedom "... for countries and people, especially for women."[35] Otherwise, she is disgusted to see barbaric, "... rotten, elastic standards and the worship of money," that she has experienced among these so-called elites.[36]

Defense Colony, a rich area in South Delhi, is different from the middle-class areas of Old Delhi (Shahjahanabad) we have seen in the previous chapter. This upper-class residential area also stands out as a contrast to the lower class and impoverished areas of New Delhi itself. Simrit lives in one of the flats in Defense Colony, which she thinks is 'too expensive for her.' Defense Colony is a rich locality "... where priority plots had been made available to the armed services…" Streets in Defense Colony are wide and clean, and "on both sides were flats like hers, neat and compact, with wrought-iron balconies displaying potted plants and wire baskets of flowers."[37] Not only is this structural aspect of this area elegant and impressive, but in the houses of this area (unlike crowded sections of Delhi) light filters through drawn curtains in the evening and one can also listen to "... sounds of Indian and Western music, softly discordant."[38] The residents of this colony include both rich class Indians and foreign clientele.[39] Even the market area in Defense Colony speaks of a different world—a rich and westernized world—in Delhi. It consists of "... two rows of shops facing each other across a miniature parklet enclosed in wrought iron."[40] The market "... had been spruced up in the Municipal Corporation's beautification drive."[41] The shops are recently painted and swept spotless. Personnel from the diplomatic corps live here, and thus, the market satisfies their tastes by selling pork, long-stemmed flowers, Delhi-grown white mushrooms, and excellent Delhi cheese.[42]

Sahgal's themes revolve around elites of Delhi like Rakesh an I. F. S. (Indian Foreign Service) in *This Time of Morning*, M. P. (Member of Parliament) like Raj and Sumer Singh in The *Day in Shadow*, Education Minister Devi, Vicechancellor Usman Ali, The British High Commissioner, and rich businessmen in *A Situation in New Delhi*.[43] The British Embassy or the entire Diplomatic Enclave (now known as Chanakyapuri) where most of the foreign embassies are located seems otherworldly. All appliances and services function properly in this area; air-conditioners, electricity, water supply, and other facilities are all in working order. Scotch whiskey and wine are served in parties here, an added attraction for the local people in Delhi. Even Education Minister Devi in Sahgal's novel *A Situation in New Delhi* accords importance to these amenities that Americans take for granted without considering them prestigious.[44] Through the daily existence of Vijay Puri, a Punjabi businessman, and his wife Veena one can get a feel of lavish life in New Delhi. Dancing and drinking are common in this family's parties. Opulence, for example, was so prevalent in this family that even "Devi enviously counted the number of juices being served along with stronger drinks."[45]

The nouveau-riche people's world is unimaginable by the common people of Delhi. They live such a luxurious life that even people like Education Minister Devi are envious and bewildered by their affluence. On one occasion in the same party when Veena, the hostess, led Devi, the guest, to her drawing room, Devi was amazed to notice

> In Veena's drawing room the orange, red and bronze of the room's winter furnishings had been replaced by cool colours when the warm weather began. Masses of crystal from Veena and Vijay's recent trip to Europe stood on glass shelves, too dense a dazzle of it. Illuminated shelved recesses paraded bronze antique images. Woodwork was radiantly glossy. Carpets of different sizes but each a costly showpiece of iridescent colour and design joined to cover the floor.[46]

This passage lets us behold an uncommon but real world in Delhi experienced by the rich people of the capital.

Another glimpse of the life of nouveau-riche people can be had from a reportage-story by Kusum Ansal, entitled "Kitty Party Ayojan" (Kitty Party Planning).[47] Parties are organized by the wealthy women who have nothing much to do. Since their husbands are, most of the time, occupied with business, these parties are organized in an elegant hotel where rich women gather and engage themselves in games. They dress in such a revealing manner that their physical beauty is well exposed.[48] The parties are also like a fashion parade.[49] The author describes a party called "Kitty of Cars." Fashionable couples of this nouveau-riche section of Delhi society gather in some large hotel of the metropolis at night. In a big hall, drinks are arranged in one section, and in the middle of the room, there is a big glass bowl, in which are kept the keys of the cars of all the participants. After dinner and drinks, male members of the party are blindfolded and then they are supposed to pick up a car key from that bowl. Now, this male member and the wife of the owner of that car, whose key he has picked up, are free to spend the rest of that night together.[50] This reportage story reveals a dimension of changing values in sexual and familial morality among the nouveau-riche society of New Delhi.

As quoted by Madhukar Singh, Shrawan Kumar, contrary to Sahgal, looks at these rich people's world from outside with a different point of view. Shrawan Kumar's creative world clearly shows that he is pained by the undeserved luxury that these people are enjoying on the strength of illegally accumulated wealth, without contributing anything to the development of society.[51]

In one of his stories, "Main" (Myself) Shrawan Kumar states that these magnificent buildings owned by rich people used to fascinate and impress him. He used to think they were beautiful, but with the passage of time, when he realized that these huge glamourous buildings and mansions were built with 'black money' and illegally acquired wealth, his reactions reversed. Now, he feels as if the beautiful and eye-catching hues of these edifices were stolen from him by the nouveau-riche groups of people. The grace and glamor that we see shining on these buildings are those which used to be his and of people like him, but were snatched away from them by the rich.[52]

Shrawan Kumar is so obsessed by the entire surroundings of these people that even in his anger he reverts to his fascination with the world of "beautiful people." At one point he writes,

> I think about those places which were formerly deserted and barren and now, where stand beautiful buildings. I think about those people who have built these buildings. These people are giving a new direction to the economic system and are establishing new values. Their children go to convents for education but use alleys as latrines, they hold cabarets on the backside of their buildings on the occasion of marriages. Their wives scrub the floors wearing only petticoats. Grown up children run around in cars and scooters.[53]

The image evoked by his feelings toward these people is that they may have accumulated a lot of wealth but they lack decency and manners. Needless to say, this social class is harmful to society because it undercuts the value system of India. In trying to imitate a western lifestyle, they make free sex permissible. Their social values are neither Indian nor Western. Their abundance of wealth is earned by illicit means and their lack of knowledge and intellect combine to create a "low breed" hybrid people who exhibit the worst moral traits of East and West. Their colonies are a gaudy display of unrefined opulence.

The Office World of New Delhi: The Domain of Bureaucracy

Imaginative literature offers readers two aspects of the images of the office world of New Delhi. They are the environmental aspects of the offices and the experiential aspect of office work which takes place in an atmosphere that is frustrating, humiliating, and corrupting.

From reading Chanakya Sen's *The Morning After*, one can see that New Delhi is essentially a city of bureaucrats.[54] Within the entire group of bureaucrats, there are two sections; senior government officials, and junior clerks and lower-level government servants. In his political novel, Chanakya Sen has appropriately used the names of Rajpath and Janpath to dichotomize these two distinct sections of government servants.

The worlds of these two groups are extremely different. The aura around the officials and the surroundings of clerks represents two entirely different attitudes and situations. Interestingly enough, although they meet with each other at infrequent intersections, "they cannot exist without each other."[55] "They live in symbiosis, and exposed."[56]

Sen's metaphor for senior civil servants is 'Rajpath.' These people who travel on 'Rajpath' move around in large cars. They are elegantly dressed. They sit in the back seats of limousines while chauffeurs drive the cars. The other group of people, the mass of clerical and supervisory staff, who are represented by Sen as the travelers on the 'Janpath,' merely ride on bicycles or travel in overcrowded buses in order to reach the 'great place' to work.

'Janpath' people sit precariously balanced on shaky chairs which do not even have armrests. Their hopes and ambitions fittingly correspond to their environment.

Their concentration is centered on the annual raise in their pay, periodic promotions, and becoming permanent in the job. All their dreams focus on basic desires for economic and job security. One can easily glimpse the limited financial resources of these lower-level officials when seeing them at lunch eating peanuts or radishes (according to the season) instead of dining in restaurants.[57]

Jhabvala's picture of the physical environment of New Delhi's office world is similar to Sen's image. Raj, Prem's friend, works in a subdivision office of the Ministry of Food in the Government of India. One day, Prem goes to Raj's office to see him. He notices that Raj's office looks like a long row of barracks with long verandas and small rooms. '*Khas'* (a special kind of grass) curtains are dry as nobody has sprinkled water on them. Thus, they do not help abate the discomfort of scorching heat of the dry, hot weather season. The clerks who are sitting inside these rooms have rolled up the sleeves of their shirts and also are perspiring because of the heat. The only relief for them is to frequently drink water and wipe away their perspiration. The ceiling fans which have become semi-functional because of age and lack of maintenance produce a clinking noise and instead of distributing cool air, the fans blast out hot wind.

Raj finds his official environment and professional life disgusting and tiresome. He tells Prem about his office, saying "It is hell." "But what to do? If one has a family to support, one cannot pick and choose, one must work, work, work at one's job."[58] But Prem has a different feeling about it. Since he is a teacher in a private college in Delhi, he does not feel any sense of security in his career. He always suffers from a fear that he can be thrown out of the Khanna Private College at any time. Moreover, his salary is also very meager. Even though Raj is not satisfied with his job and its surroundings, Prem had a deep desire to become a part of government machinery. He believes that working in the government machinery will create a feeling in him of becoming a part of something which is bigger and greater than himself.[59] In his opinion, private institutions like Khanna Private College can never be impartial while the government is impartial. In Prem's imagination, the government was "... like a stern kind father who supported his children and demanded nothing in return but their subservience."[60]

However, many other characters in other short stories and novels feel differently from Prem about clerical positions in government offices. The overall experiential world of government office workers in Delhi as described in various novels and short stories can broadly be stated as exploitation by senior officers, frustration and helplessness, degradation, and economic pinch. A clerk's life is expressed as a donkey's life.[61]

The most prevalent feeling among clerks in Delhi government offices is a sense of helplessness and frustration. They do not want to live that sort of life in Delhi but do not find an alternative. Subhas Rastogi's poem "Mahanagar" (The Metropolis) touchingly evokes the pathos of such feeling.[62] He wishes to go back to his village home which is situated close to a small pond, but he cannot do it because 'this metropolis' is sticking to his shoes and he is unable to remove himself from the glue-like grip of it. The smell of office files fills his nostrils, and he feels that his 'self' is lost somewhere there. The poet uses 'shoes' as a metaphor for his 'clerical

job' with the government. He says that to leave the city he will have to leave the shoes behind also which are glued to the metropolis, but he realizes that he cannot do it because he has a wife and a child and they are looking toward him and are waiting for him at home. He again starts running on the streets of the metropolis.[63]

The drab, dry, and unexciting life of the office workers in the metropolis of Delhi has also been very widely portrayed in Badiuzzaman's novel *Ek Chuhe Ki Mauta* (Death of a Mouse).[64] The author has used *Chuha* (a mouse) as a metaphor for the 'office file,' and a government office is the house for the mice. An officer is a 'Big mouse killer' (Bara chuhe maar), and a clerk is a 'Smaller mouse killer' (*Chhota chuhe maar*). The 'Big mouse killers' and the 'Smaller mouse killers' live in separate colonies according to their status.[65] Everybody is tired of performing the work of filing in his office (i.e., the killing of mice.). Whether one is an officer or clerk, everybody is dissatisfied and bored with the same routine job. Everybody makes nasty remarks about his senior, whether he is a clerk or an officer.[66] A constant experience that these middle-class clerks feel is financial constraint. Their salary is not at all sufficient to live a reasonably decent existence. They have to keep up the appearance of an educated, middle-class, cultured group of people. With the low salaries that they receive, it is very difficult to succeed at maintaining that show. Kaliya's story "Itwar Nahin" (No Sunday) pathetically portrays such a situation for clerks in Delhi.[67] Ravi, who is a clerk in Delhi, is told by his friend Khanna (who also is a clerk), "Eat bread and work as a clerk."[68] The impression of the life of clerks is that they do not get even sufficient food to eat, let alone enjoy other luxury items. Clerks have always been shown waiting in a long line for the bus after the closure of the office at 5:00 P.M. And the bus experience is invariably torturous. They have to struggle to get into the bus once it finally arrives, and then, they may have to travel standing in that crowded bus. The hero of "Yatna Shivir" (Painful Encampment) by Prithviraj Monga experiences this hardship and many other sufferings.[69] He does not have a sufficient living accommodation for him and his family, which includes his wife and a baby son. He is not able to buy sufficient winter clothes for his son. Every month by the nineteenth or twentieth his salary runs out, and he has to borrow money from his colleague Sudha.[70] As a result of such suffering and the lack of thrills in life, no one feels like working in the office, especially junior officers, like clerks and *chaprasis* (peons).

Another prevalent perception about the government servants is that nobody works there. Clerks themselves know it and do not feel shy in talking about it. In Shrawan Kumar's story "The Storm," a few clerks are gossiping among themselves.[71] In the course of talk, one of them sarcastically remarks "Who works in a government office?"[72] In other words, nobody works in government offices. In another story by the same author 'Pahla Din' (The First Day), a newly appointed clerk is pressing a bell to call a '*chaprasi'* (the peon) who is supposed to wait for him outside his office room, but nobody comes.[73] He gets irritated, comes out, and finds that both the '*chaprasis'* (peons) are smoking ***bidi*** and are yawning. These chaprasis do not pay any attention to his bell.[74] Lack of discipline among the peons is also a common feature in Delhi government offices.

The frustrated, hopeless life of clerks, with all the behavior generated by their despair, has been very vividly depicted by Krishna Sobti in her long story "The Saints of Delhi."[75] Both officers and clerks are represented in this story. Suri and Bhawani Babu are clerks. Besides them, there are several other clerks. Awasthi Sahib is an officer. Suri is frustrated because he knows that he has no future in this office as his boss is not kind toward him. As a result, he uses bad language for his boss all the time. In general conversation also, Suri's language is rustic. Bribes are not uncommon in the offices. As a matter of fact, with the help of bribes one can easily get things done. Bhawani Babu got rid of his superior by giving a bribe to the right person. Suri is familiar with the power of bribes, a fact that makes him angry, but he cannot do anything because he knows that "The only power that succeeds here is the Goddess named Gold."[76]

These conditions will continue until a miracle happens and overhauls the environment in Delhi government offices. The worlds of offices, then, are made up of the luxurious suites of high-ranking officials and the overcrowded divisions for low-ranking clerks with their lazy peons. While the arrogance of power prevails among hierarchy, a sense of frustration and helplessness oppresses the poorly paid clerks who resort to bribing to relieve their misery.

J. J. Colonies, Slums, and Pavement Life of New Delhi

The world of Delhi is not entirely fashionable, affluent, cosmopolitan, westernized, urbanized, and modernized. Rather, upon reading a wide range of literary writings one will find glimpses of the complex and mixed worlds of Delhi.

J. J. Colonies stands for Jhuggi-Jhonpari Colonies, a term used widely in Delhi for squatter settlements. Writers like Shrawan Kumar, Manjul Bhagat, and others have often used this term in their short stories and novels. J. J. Colony is not one locality in Delhi. Any squatter settlement is called J. J. Colony. *Jhuggi* and *Jhonpari* mean hutment and mud house in Hindi or Punjabi, which are two widely spoken languages in Delhi. One will see the name of some well-known and fully developed colony or area before the name of J. J. Colony. This indicates the proximity of a particular squatter area to the developed colony. Some examples are Moti Bagh J. J. Colony, Wazirpur J. J. Colony, and Najafgarh Road J. J. Colony. The complete name—for example, Madangir Jhuggi-Jhonpari Colony as mentioned in Bhagat's novel ***Anaro***—indicates a particular squatter settlement near the posh colony of Greater Kailas.[77] The majority of the J. J. Colonies are located in the open spaces between these colonies and developed areas of New Delhi, South Delhi, and West Delhi, where less educated and impoverished immigrants have recently come from nearby states and settled to find economic opportunity. These J. J. Colonies also vary in size.

In general, life in these squatter colonies has been portrayed by authors like Shrawan Kumar, Manjul Bhagat, Sudarshan Chopra, and others with sensitivity. The world of the impoverished Delhi residents contrasts strikingly to the luxurious areas

of New Delhi and South Delhi. One significant aspect that emerges from the images of these squatter settlements, and other isolated areas is that these areas resemble rural enclaves amidst the rich colonies of the affluent sections of New Delhi. Thus, New Delhi does not only have 'Diplomatic Enclave' (which, according to Nayantara Sahgal, is a world which seems to belong to some other planet, because it does not fit with the lifestyle of the rest of Delhi), but the city also has a number of rural enclaves.

One will find from reading novels and stories depicting the life of such settlements that although physically people in these areas live surrounded by the 'enlightened' zone of metropolitan Delhi's various wealthy colonies, they are economically unaffected. They still live a life of Indian rural environment, economically, socially, and culturally. If any change in their lifestyle and attitude toward the everyday world is taking place at all, it is slow and superficial, and that change is occurring only among the young generation.

Among various incidents of crimes depicted by various authors in their stories, the kidnapping of young girls is one of them. Sarita Bambha's story, 'Teen Shabda' (Three words), presents an incident of the kidnapping of a recently immigrated girl living in a poor neighborhood of Delhi. This girl had recently migrated alone from eastern India, probably from West Bengal. She had left her home in Bengal and moved to Delhi as she was being tortured by her in-law's family. Several miscreants living in the same poor neighborhood in Delhi kidnapped this girl one day. Nobody raised a voice against this crime. When a neighbor of that resident asked about the girl's whereabouts, people, without showing any concern or emotion, simply reported that 'a few days ago some people kidnapped her.' Kidnapping, although a phenomenon that can be found everywhere, is found in considerable number in impoverished areas of Delhi, as evidenced in literature.[78]

Anaro, who lives in a locality called Madangir J. J. Colony, is located near Greater Kailash in South Delhi. She works as a maidservant in the Greater Kailash, Kailash, and East Kailash areas, which are adjacent localities. The houses or hutments in Madangir J. J. Colony are built of mud, straws, polythene sheets, and burlap. Generally, the J. J. Colony dwellers take their baths in community taps and invariably use nearby open places or drainside as toilets. Anaro's husband is a motor mechanic, and because of some extra income that she earns through hard labor, she has a house that is a little better than other hutments in her colony. Anaro and her husband came to Delhi from a neighboring state in a rural area. Even though she is now living in Delhi, her rural values are still very dear to her. In spite of her husband's negligence and occasional brutality, she is devoted to him. Her employers, who live in expensive buildings and have adopted a cosmopolitan outlook, sometimes advise her to leave her husband, but because of the values of her traditional rural upbringing, she "worships" her husband. The vocabulary of her J. J. Colony is unsophisticated, rough, and full of vulgar words.[79] Among the inhabitants of middle-class colonies, there is a perception that those who live in J. J. Colonies are uncultured, drunks, and animal-like. That is why, some people use the example of a J. J. Colony when they want to present a simile for rough behavior. In Sahajwala's story 'Khiz' (Irritation), the character 'I' feels that he is gradually becoming mean and rough. He is talking

to himself: "While going down the stair I felt that these days I am becoming rustic and savage like the uneducated people of J. J. Colonies." (translation my own).[80]

In the novel *Rukogi Nahin Radhika*? (Will you not stay Radhika?) by Usha Priyambada, we find an attitude of antagonism toward these J. J. Colonies by nearby affluent people. After returning from the USA, Radhika stays in a posh area in South Delhi. Behind the big buildings, there was a small colony of *Jhuggis* and *Jhonparis* where milkmen, washermen, and other similar people lived.[81] Shankar, the owner of the house, thought Radhika, after coming back from the USA, might find it offensive to live close to such a locality. He told Radhika in an apologetic tone that he had tried his hardest to have these huts removed from behind their buildings so that the view toward the rear side of their house would not be unpleasant. He and others in the area had applied to the authorities, but nobody had paid any attention to their complaints.[82] However, some residents felt that if the huts were removed, they might face problems fetching milk so easily and securing the services of washermen, because they were the people who lived in those squatter settlements.

The life of J. J. Colony dwellers is oppressive and subhuman, as can be seen in two of Shrawan Kumar's stories "Kampati Awaz" (Shivering Voice) and "Nahin Yeh Koi Kahani Nahin" (No, it is not a story) and Suresh Sinha's story "Morche Par" (On the front line).[83] In "Kampati Awaz" (Shivering Voice), a washerman who lived in a nearby Jhuggi-Jhonpari Colony went to a nearby advantaged area every day to press the washed clothes of the residents. One day, it was cloudy, and thus, he did not get much clothes for ironing since they could not dry because of the cloudy sky. Although people in the richer area found the clouds to be soothing, this washerman did not. He waited close to a big building, halting his cart. Intermittently, he also shouted *'presswala'* (Ironman), but nobody needed ironing that day. He could not make any money. In the meantime, a police constable came and asked him why he was standing there, near these big buildings. The constable was hinting to him for a bribe. The presswala knew that if he did not give him the bribe, whether he earned any money or not, he would be thrown out of there and his *Jhonpari* would also be demolished. He gave the policeman his 'due.' He had to live with the reality of this humiliating but realistic situation.[84]

The second story "Nahin Yeh Koi Kahani Nahin" depicts a similar situation of the life of J. J. Colony dwellers as being full of dread, injustice, and insecurity. The entire environment of the colony is filled with smoke, and there is a filthy pond nearby where the water is stagnant and the ditch is full of mosquitoes. The pond is marshy, and one can see pigs rolling in the muddy waters. There are few municipal water taps for drinking purposes. There is also a store of 'resultant flour.'[85] The quality of flour is such that even animals would not like to touch it, in the author's opinion. Sometimes, the police may come to the colony and insult someone. One day the police beat Sharbatia.[86]

The J. J. dwellers are forced to vote for certain people in municipal elections. If they do not, their huts are burned or demolished.[87] The dwellers may be treated like animals, but they are human beings and thus they have voting rights. However, their votes are either extorted, snatched, or purchased. In the story "Morche Par," (On the Front Line) by Sinha, agents of various political candidates come and purchase votes

of the entire colony with the help of the '*Chaudhary'* (the village headman).[88] Since the people of this colony are uneducated and poor, they are unable to correctly use their voting rights; just a bottle of wine and a few rupees can buy their votes. They are not worried about the future when their present is full of problems and scarcity.

There are a few areas in Delhi where some people have built houses without obtaining proper approval of the Delhi administration or proper authority. Such areas are slightly different from J. J. Colonies. First, these sections are not called Jhuggi-Jhonpari Colonies. Second, the houses here are not as inferior in structure as in J. J. Colonies. The people who dwell in the houses constructed in these areas of slightly higher status than those of J. J Colonies. The images that are evoked from literature suggest that in the environment of such districts (although not clean) the houses are not hutments as is the case of J. J. Colonies. In Premchand Sahajwala's story "Andhere Se Pare," one can find a picture of such an unauthorized development called Srinivas Puri.[89] This place is near Lajpat Nagar in South Delhi. The narrator of the story, who is well placed in service, comes to visit this area, where his brother (who is not very well placed) lives. The first time when he visits his brother in Srinivas Puri, the narrator is shocked. He does not like the dirty environment there. The lanes are narrow and full of stench, and the drains are full of smelling water. The houses are old and dilapidated. Some buildings are single-story; others are double—or even triple-story houses. The houses are crowded because there are several tenants in one house, and thus, there is no privacy. The narrator confesses to having some guilt feeling that even if he wanted to, he could not establish any attachment with such place although his own brother lives there.[90]

From time to time, such unauthorized colonies become the targets of demolition by a government agency. Buddha Vihar, one such colony, was demolished by the local self-government in West Delhi since that area was an unauthorized colony.[91] Tenants who live in such colonies are neither uneducated nor employed as menial workers, but they are not rich enough to live in better areas. As a result, even though they can be classed as middle-class people with a so-called respectable social life, they always fear what will happen tomorrow regarding their dwelling. In Prithviraj Monga's story "Yatna Shivir," the hero of the story is an office clerk who lives in such a colony. Besides other problems, his wife is extremely worried because she has learned that the colony is going to be demolished as it was unauthorized.[92]

Delhi's 'not so fortunate people' add yet another world to the mosaic of Delhi, a world of homeless people. The census of India conducted a special study on the life and experiences of houseless people in Delhi in 1971, which opened up a window through which one can view a glimpse of the world of those unfortunate people who do not have any roof over their heads.[93]

Generally, it is not perceived that Delhi has a sizable number of people who live on footpaths. Many of these houseless people are born and die on the footpaths, where they spend their lives. Rani, a pavement dweller, narrates her feelings and attitudes toward this exclusive world of hers in the following words: "... People were born, brought up and even got married on foot-paths. The foot-paths became maternity wards just by hanging a Jute curtain in an obscure corner... These pavements are everything for us, the source of our livelihood, our house, a play ground for our

kids and what not."[94] Prem Sundari, a beggar woman, does not blame anybody for the downtrodden way of living on footpaths. She believes in *Karma* and tells the interviewer that the fate of present life is the result of the *Karmas* of past life and what is written in one's fate would take place anyway.[95]

Not everybody living on the sidewalks of Delhi is as fatalistic and complacent as Prem Sundari. Bhagwati Devi, another pavement dweller, who is not a beggar and sells food to earn her livelihood, is sad to see that even after 30 years of independence, the government of India has not been able to solve the problem of the houseless in Delhi. Bhagwati Devi feels that the pavement environment is not conducive to the upbringing of children, and she is worried about making her children good citizens.[96] In the world of footpath dwellers of Delhi, one notices varied experiences and reactions toward their circumstances and environment ranging from complacency to apprehensions.

Thus, we note that India's capital contains many subworlds, from nouveau-riche districts to the 'domain' of houseless pavement dwellers. It might be surprising for some readers to discover rural enclaves as remnants of villages surrounded by the expanding city but some urban traits assimilated into modern life. Residents of the squatter settlements J. J. Colonies serve a useful social function as milkmen and washer people to the tenants of fairly well-to-do apartment complexes. By contrast, the occupants of unauthorized settlements may earn more money and be better educated than the dwellers of the squatter colonies, but they live in fear of seeing their homes demolished by the authorities. Thus, Delhi, holds opposing worlds of the rich and the impoverished.

Connaught Place: The Center of the City

"The hub of the business world of New Delhi is Connaught Circus,..."[97] The circular shopping center of New Delhi built by the British and planned by Lutyens and Baker was named Connaught Place, after the Duke of Connaught. (Even though the inner circle of the Connaught Place is now renamed as Rajiv Chowk and the outer circle is renamed as Indira Chowk, people still call it Connaught Circus or sometimes Connaught Place. Nowhere in the imaginative literature examined for this work does the expression 'Indira Chowk' or 'Rajiv Chowk' appear in the place of 'Connaught Circus').[98] The general area surrounding this fashionable shopping venue is known as Connaught Place. There is an open area in the center of the Connaught Circus shopping center covered with grass and water fountains. Besides prestigious shops, there are offices of different airlines, branches of international banks, a number of cinema houses, modern restaurants, and government emporiums that cater to the needs of visitors.

The Connaught Place is not only 'the hub of the business world of New Delhi.' This area is also viewed as the most central place of the metropolis of greater Delhi. Because of its centrality, Harbans, the main character of Mohan Rakesh's famous novel *Lingering Shadows*, preferred to live in his mother-in-law's house located on

Hanuman Road near Connaught Place to be able to go to Connaught Place conveniently. Harbans had his own house in Model Basti, which is in Old Delhi, where his mother and brothers and sisters lived, but he decided to live with his mother-in-law and wife.[99] The centrality of Connaught Place is so significant in the minds of many characters of various novels and short stories that frequently these characters talk about meeting there in the evenings or weekends. The narrator in the novel *Lingering Shadows* was so fascinated by Connaught Place that he even borrowed money from his neighbor in Old Delhi, where he lived, in order to go there. He felt "My first impulse was to refuse the money, but the lights of Connaught Place momentarily glimmered before my eyes."[100] The lure of spending the evening at Connaught Place compelled him to keep the money he had just borrowed.

When Chandar of "Khoyi Hui Disayen" (Lost Horizon) feels lonely, alienated, and lost, the place he goes to while away the moments of his emotional depression is Connaught Place.[101] The narrator of the story "Zakhm" wants to pass the evening hour moving around, with his friend, he suggests "If we have just to sit somewhere out then let us go to Connaught Place." (translation my own)[102] Connaught Circus also functions as lover's lane, a place for couples to rendezvous.[103] Every evening, intellectuals also gather in various restaurants in Connaught Place although the 'Tea House' is the most frequented place where writers usually gather in the evening.[104] Besides the Tea House, other important restaurants frequented by intellectuals and writers are Gaylord, Mohan Singh Place, Coffee House, and Quality, to name a few.[105] Coffee Houses and Tea Houses are so common among the writers that any author who visits Delhi from other parts of the country and wishes to meet other writers heads toward these Coffee Houses or Tea Houses. Mention of such meetings by writers and other characters are found in several novels and short stories. In *Lingering Shadows,* a character, who is a writer himself, complains to one of his friends about an acquaintance of his, named Surjeet, who "... rarely joined us at the Coffee House,..."[106] This writer and others like Vishnu Prabhakar, Vinay, Narendra Mohan, and others frequently visit Coffee Houses and other Tea places.[107] But not every visitor holds a similar opinion about the Coffee House and other Tea Houses in Connaught Circus. Badiuzzaman, for example, does not find the general environment of such places pleasing, fun to visit, or enjoyable.[108]

It appears that Delhi has always had a tradition of maintaining places like Coffee Houses or Tea Houses where poets, narrative writers, and members of the intelligentsia gather and participate in literary discussions. Evidence of such a tradition goes as far back as Mughal times, as Sten Nilsson has observed: "In Chandni Chawk there existed, at least during the latter part of the nineteenth century, a couple of *Qahwah Khanas*, where poets met and read poetry while sipping small cups of coffee—an example of the courtly culture introduced by the Moguls from Persia."[109]

The tradition of such Coffee House meeting places like *Qahwah Khanas* from the times of Urdu poets like Ghalib, Zauq, Mir, Dard, and Dagh in Chandni Chowk has been reborn in modern era at Connaught Place. Even though Delhi is now several times larger than what it was during pre-independence days, Connaught Place is still perceived as the central place of the city. After independence, several new, relatively independent posh communities have arisen many miles away from the central part

of Delhi—in some cases it may even be 15 miles—but the importance of Connaught Place as the center of greater Delhi still persists, although geographically it is not the true center of the greater Delhi. In recent times, on the American pattern, a few regional shopping centers have been built in Delhi, namely Nehru Place, Rajendra Place, Yashwant Place, and Khan market. Yet Connaught Place holds its most prestigious position in the minds of people as a shopping area. Other secondary shopping centers include Ajmal Khan Road, Lajpat Rai Market, and Kamla Nagar Market, which serve the needs of the people of the nearby neighborhoods. But Connaught Place's hinterland covers all of Delhi. People know that prices in Connaught Place are higher than other markets mentioned above, yet rich people invariably go there for shopping. The middle-class generally shops in moderate places like Ajmal Khan Road, Chandni Chowk, and other market areas. The glamourous image of Connaught Place is such that even they sometimes are tempted to go there for shopping or at least to get some special satisfaction in browsing in the expensive shops of Connaught Place or just visiting the area with their families as is evidenced in Shrawan Kumar's story "Baccha" (The Child).[110] The attractiveness of Connaught Place is so strong in the feelings of the people of Delhi that to take advantage of this attitude, the municipality of Delhi has built a huge underground air-conditioned market. The reason for adding this market or shopping center, which is called "Palika Bazaar" (Corporation Market), was just the opposite from the purpose of building the Renaissance Center in Detroit. The Renaissance Center was constructed to attract people to the dying downtown of Detroit so that the center city could be revived. Palika Bazaar in Connaught place, on the other hand, was erected because the large middle-income population of Delhi desired to go to Connaught Place for shopping, but the high prices of the shops there discouraged them from making purchases.[111] The prices in Palika Bazaar are supposed to be moderate so that even the middle-income group can be satisfied. The importance and the image of Connaught Place as a central district are so overwhelming that it influences even the people who decide to settle or build a house on the other side of the river Yamuna (east of the river Yamuna). The area on the east of the Yamuna is not perceived as being as prestigious as South Delhi or some other newer areas. South Delhi and similar prestigious areas are expensive, while east of Yamuna (popularly called '*Yamuna Paar'*) is a moderately priced area.[112] People with medium-range incomes, who cannot afford to settle in the expensive districts in South Delhi, sometimes consider settling in the 'Yamuna Paar' residential areas. The strongest point, they rationalize, is that they are conveniently close to Connaught Place area, for if one goes across the Yamuna Bridge he is in the heart of the city. South Delhi communities may be considered posh and prestigious but they are ten to fifteen miles away from the 'hub' of the city, Connaught Place.[113]

Traffic experience in Connaught Place is another aspect which has attracted writers' attention. Especially after the office break the traffic situation in the Connaught Place becomes snarled and cluttered. One has to wait in long lines for a protracted period, sometimes even more than an hour to get into a bus to return home. "I," the narrator, in Badiuzzaman's *Apurusha* (The Coward) experiences this type of traffic problem every evening.[114] The experiences of the characters of "Vartalap" (Conversation) are similar to that of *Apurusha's* narrator.[115] Bus travel is an

unpleasant experience at Connaught Place bus stops for office goers, especially at the time of returning home. While waiting for buses, these characters observe aspects related with traffic and transportation. When the traffic light turns red, almost every imaginable type of vehicle gathers at the light. They include trucks, lorrys, buses, scooters, cars, bicycles, motor cycles, three-wheelers, and so on. All these vehicles are overcrowded and overloaded. This is a usual weekday evening scene. While waiting for the bus at the bus stop, the narrator in *Apurusha* (The Coward) enjoys the stopping and moving of so many vehicles at the changing red and green signals. At the red light, a crowd of traffic gradually stops and stands in a pose of 'attention.' At the green signal, suddenly they get muddled in order to find passage to pass each other. Nobody seems interested in following the line.[116]

No portrayal of nightlife in Connaught Place has been found in imaginative literature. It seems that Connaught Place reaches its pinnacle of activities and glamor in the early evening but with the advance of night the area gradually becomes deserted.[117] Neon-light signboards which are lit in the evening, of course, continue to shine and flash at regular intervals. The dim light inside the restaurants such as 'La Cabana' provide a romantic atmosphere for lovers.[118] 'Ramble' is another such eating place which is like an 'outdoor restaurant.' This place is situated inside the central lawn and generally is crowded during winter day time. "I" of the story "The Fourth Brahman" (English translation of Hindi short story "Chautha Brahman") who is engrossed in a conversation with a foreigner, very much likes the open eating places like "Ramble."[119]

There are places in Connaught Place where glimpses of western culture can also be seen. There is a "Discotheque" here called "The Village," where one can notice crowds of foreigners and also westernized young Indian couples. Inside this discotheque, the entire environment is westernized including music, dance, and snacks and drinks.[120] Besides these glittering and luxurious restaurants, one can also find cheap and ordinary-looking eating places which are visited by less affluent people. The main character of the novel *Bitter Sweet Desire* frequently goes to such 'small shops on Irwin Road' near Connaught Place in his 'lonesome moments,' even after he has become rich.[121]

Many authors and fictional characters view Connaught Place as a fascinating and enchanting place, which is evidenced in their attitude and behavior. However, it is not beautiful and attractive in everybody's eyes. Morris, a visitor, finds the shops shabby, and its lawns dusty. He also notices 'touts' and 'pimps' loitering in this 'Piccadilly' of New Delhi.[122] Howard Hirt also noticed a shop in Connaught Place area whose walls were "... stained with dirt and splashes of red spittle."[123] For a westerner, such marks are something unusual and disgusting. Manohar Bandopadhyay's vision of Connaught Place is a place of shattered dreams.[124] He talks about the inner wistful feelings that are aroused by seeing it and its environment. Connaught Place may be famous as a fashionable shopping area and also a place of splendor and beauty for many, but what the poet had imagined about this place is disillusioning. He did not find any thrill or happiness in seeing life there, only confusion, chaos, and fury. Bandopadhyay became pensive and heavy hearted to see,

Beggars, loafers, hooligans

cut-throats, musketeers;

cheats and exploiters

feasting over this strip

of clime have nefariously cankered

lugubrious lungs of Delhi.[125]

Nothing looks soothing or jovial to him. All these sights make him grim and doleful. Janpath is "infested with death-pale hawkers;" neon-light-signs of the communication building are "ill-read" and unclear. Radial Road is overcrowded with automobiles. The Coffee House is full of din, cries, uproars, and smoke. The behavior inside the Coffee House is full of disorderliness, commotion, and disarray. The outside environment is not comforting either.[126] The Connaught Place of the poet's dream was a place of beauty, soothing to the eye and soul, but reality shatters this dream.

Thus, Connaught Place is viewed as the central place in the metropolis of Delhi by many authors. Their characters hold both positive and negative images. Some find it an area of fashionable department stores, while others find this place cluttered with traffic, infested with beggars and pimps, painted with '*paan*' (betel) spittings, filled with noise and confusion and finally a place of broken dreams. Whether people praise or despise Connaught Place, it remains at the center of their feelings about Delhi.

The World of Government Employees' Colonies

"... New Delhi is the residence and workplace of administrators and clerks from all over India,..."[127] In 1912 when the British government transferred India's capital from Calcutta (now Kolkata) to Delhi, many people who were already working in the central government offices also moved to Delhi. This included people from many parts of India. With the movement of such a huge institution—the central (federal) government machinery—there developed a problem as to where to house the government offices and its employees of various levels. At first, the authorities had some structure erected toward the north of Shahjahanabad (the walled city) for the purpose of housing the secretariat and government employees ranging from high cadres to the ranks of lower-level employees. While the capital was functioning in the northern section of Old Delhi, New Delhi was already under construction. This new development was elaborately planned, and provisions were made to accommodate most of the people who were engaged in running the government machinery, from the Viceroy of India down to the clerks and peons. Famous town and urban planners like Lutyens and Baker spent 19 years building New Delhi. A huge and magnificent

Viceregal Palace was built on a hill called Raisina Hill. Spacious and massive secretariat buildings were erected close by. The circular parliament house, not far from the secretariat, is so symmetrical that one cannot help but be impressed by its splendid appearance. Bungalows and spacious lawned houses were built for high-ranking officials. Chanakya Sen describes one such palatial bungalow on the southern side of Rajpath.[128] This is Sukhdev Sharma's bungalow. He is a senior I. C. S. (Indian Civil Service) Officer, which is why he has been given this bungalow off Rajpath. Soloman Kuchiro, an African guest, is invited to stay with him in his house. Once Sheila, Sukhdev Sharma's daughter, invited her friend Prabha to her house. Prabha was amazed to see "... that each bedroom had a bathroom and that water flowed from the taps and shower at all times of the day."[129] Sheila's bathroom had 'yellow tiles and yellow towels,' for showering.[130] This was a new experience for Prabha because she lived in a colony which was "meant for humble and dwarfed clerks–India's diminished urban men..." where they got water in their taps only between six to eight o'clock in the morning.[131]

Mahendra in Bhisham Sahni's novel *Kariyan* (Shackles) also observes such bungalows on either side of Firozshah Road in New Delhi built for government officials. The yellow fencing walls of these bungalows appear beautiful in the soothing sun of November. The whole environment suddenly looks open and spacious when he enters Firozshah Road from Curzon Road (now Kasturba Gandhi Road) while visiting a friend who lives in one of the flats there.[132]

A number of government employee's colonies were also constructed to house a good many employees, several of whom came from different regions of the country. Raj, a government employee, came from Ankhpur, away from Delhi, in *The Householder*.[133] Sushama is a Bengali lady who is a cashier in an office and lives in a flat (apartment), in Curzon Road in the novel *Kariyan*.[134] Masud's father in the story "Ghar" (The Home), who is also a government employee in Delhi and lives in a government quarter, came from Nasirpur in Bihar.[135] The narrator in Badiuzzaman's "Fourth Brahmin," who also is a government servant, has come from outside. He says to a foreigner whom he met in Connaught Place, "No, sir, I don't belong to Delhi. Yes, sir, I am here since long. The fact is that only a few amongst the residents of Delhi originally belong to this city."[136]

These colonies went on increasing even after India became independent and several new government offices opened along with the hiring of additional workers. City planners, while designing these colonies, kept in mind the hierarchy of their status according to salary and rank. Separate colonies, or in some cases separate sections in a big colony, were planned for people of similar status. Mitra in his book *Delhi: Capital City* hints at these exclusive areas and various types of houses in different areas as a symbol of "salary apartheids."[137] South of Rajpath is perceived as a more prestigious residential district than north of Rajpath.[138]

A very good example of salary apartheid or varying status of government employees in the minds of people can be found in the names given to some such areas. Now, however, those names have been changed, as it was felt that such status symbolism exhibited in the names of the planned neighborhoods would be contrary to the philosophy of equal respect to everybody. Such names are 'Shan (glory)

Nagar (neighborhood),' 'Man (prestige) Nagar,' 'Vinay (humble) Nagar,' and 'Seva (service) Nagar.' These names of colonies are in descending order corresponding to the status of the civil servants. Thus, "Shan Nagar" and "Man Nagar" were areas where class I or upper-class government officials lived. "Vinay Nagar" is a large government colony where mainly class III (lower-level bureaucracy) but now some class II government employees also live. "Seva Nagar" is a colony of class IV government servants, like peons and so on. Recently, these names have been changed to reduce the blatant imagery from Shan Nagar to Bharti Nagar, Man Nagar to Rabindra Nagar, Vinay Nagar to Sarojini Nagar, and Seva Nagar to Kasturba Nagar.[139]

Although no name is given, Jhabvala describes a class III government servants' colony in her novel *The Householder*.[140] This was a large colony where Raj, a government employee, lived. When Raj's friend Prem reached this area to see Raj, he saw "... rows and rows of hutments, each one with an oval door, a little veranda and a tiny rectangle of grass in front."[141] The flats did not seem large enough. Accommodation must be meager, and possibly, there was no open space such as a courtyard inside these quarters. When Prem reached Raj's quarter, it was getting toward evening, and he saw the doors of the quarter were open and men of the house were sitting outside. These clerks who had just come back after a whole day of work from their offices were relaxing in their "vests" and *dhotis*. The space covered with grass in front of these quarters was converted into playgrounds for the children of the area. The playground had a shabby swing on which children were swinging. Some children were just running around shouting and "throwing balls." Prem found the small shopping center of this colony useful but noisy.

Raj and his wife are not satisfied living there because of the poor condition of the houses. Raj's wife tells that "All the ceilings are cracked, and when it rains, the water comes into the house like a flood."[142] The tenants are not satisfied with the way these quarters are maintained. Raj feels helpless since the quarter is allotted by the government, and he has to take what has been given to him.[143] The W. C. of Raj's quarter has been broken for a long time, and thus, they have to use a "commode." And on the top of it the sweeper comes only twice a day to clean it out.[144]

The overall image of the grade three government employees' colony as evoked in Jhabvala's *The Householder* is that the colony is a congested place with inadequate privacy, and proper care for the maintenance of these quarters is not taken. The colony has a small shopping area, and the children are not provided with spacious grounds or parks to play.

The remainder of this section will portray Raj Kumar's experience of Seva Nagar area as represented by Y. P. Dhawan in his novel *Beyond the Guru*.[145]

Seva Nagar: City of Serving People

The image of the class IV government servants' residential district in Y. P. Dhawan's novel *Beyond the Guru* is a depressing and poor area among government employees' colonies. Raj Kumar, who is an intellectual and also relatively a well-to-do modern

man in Delhi, suffers from loneliness, inner conflict, and philosophical questions about existence. The social areas where he usually moves are affluent areas like Lodi Gardens, Vasant Vihar, and Hauz Khas. Once when he was going to Vasant Vihar from Lodi Gardens on a taxi, he was passing through the locality of class IV government employees' colony, called Seva Nagar. When he had started from Lodi Gardens he was suffering from the pain of his philosophical nature. But after seeing this depressed and impoverished area, his "self-centered pain" disintegrated "in the larger pain of a destitute and dispossessed humanity."[146] His own pain seemed to abate after witnessing the poor condition of the Seva Nagar area. Raj Kumar saw a world different from the affluent world to which he was accustomed. He was the sort of person who "... found himself existing in a state of exile, of suspension, in the created world."[147] The real, painful, and deprived world of poor low-ranking government servants was a shock to him. Being philosophical in nature, Raj Kumar saw "... an illusory construction of wishes, hopes and fears and people placed in it equally unreal..."[148] Thus, the staunch and harsh reality of Seva Nagar life jolted him and brought him down to earth. Feelings of compassion and pity stirred in his mind while he traveled through the Seva Nagar area. "Drab, squat houses at the beginning of Seva Nagar impressed deeply on his mind the dereliction of petty civil servants in the city—their pregnant wives hanging in the doorways, filthy children scampering about the garbage strewn lanes, dogs lying flattened out in gutters..."[149]

The world which he was seeing before him was real. His own philosophical pains and feelings of loneliness 'seemed to him irrelevant.'

As his taxi proceeded further, the environment of Seva Nagar started appearing even more depressed and poor. To Raj Kumar, it appeared as if the poverty of this area started exhibiting its 'syphilitic sores.'[150] Feeling the hardships and pangs of Seva Nagar environs, "... Raj Kumar experienced a momentary derangement, as if he were witnessing an emotion-charged scene in a surreal film–;"[151] a film meticulously made to gradually induce horror in the minds of spectators. Dhawan also tells about some "...sights which Westerners don't miss and Indians don't see."[152] In Seva Nagar, Raj Kumar even finds "giggling women" defecating without paying attention to public gaze. He himself turned his face. This scene exemplifies not only poverty but also a different facet of Delhi's urban culture. He sympathetically observes that in these neighborhoods, no one looks at the night-sky for stars which are so beautiful and gleaming. No young man of this impoverished and indigent residential colony ever cherished and nourished tender feelings of love. These people here do not get the opportunity for such natural human emotions. He personifies the area and feels that the street through which he was passing has 'no lungs,' no respiratory system, and the people here have 'no vision of open spaces.'[153]

Raj Kumar genuinely feels pity for men and women of this poor area because these unfortunate people never have seen the beauty of rays of sunlight falling on lilacs and roses, things so common for rich people. From Raj Kumar's experience, it seems that there is virtually no interaction between the people of Seva Nagar and the so-called elite people of Delhi. The world of Seva Nagar may be surrounded by the rich worlds of South Delhi, yet it does not share its fruits.

New Delhi's Kaleidoscopic Vision

Imaginative literature conjures up images of New Delhi not merely as Lutyens' garden city, the symbol of British imperialism, but also as a dwelling place of people from different parts of India because of its immense bureaucratic role. Now, New Delhi is a sprawling city where one can see several affluent and also abjectly poor "colonies" multiplying rapidly. After the independence of India and the partition of the country, New Delhi experienced mass migration into the city which added many new physical and cultural attributes to this section of greater Delhi.

New Delhi as a whole symbolizes a center of power and administration. "Rajpath" and "Janpath," respectively, have been symbolically used as the names for two important thoroughfares in New Delhi. Although New Delhi is opulent and beautiful and has wide avenues and spacious lawns, one feels a sense of alienation among the austere structures of Lutyens' planned city. Culturally, the city reflects values perceived as western in attitudes toward sex, daily ways of living, ways of organizing international exhibitions, marathon races, and film festivals.

The recently established nouveau-riche colonies of New Delhi are thriving on the basis of ill begotten money, as Shrawan Kumar views them. The houses in these colonies look expensive and palatial, but they lack an aesthetic sense. Generally, these colonies are springing up in the vicinity of Ring Road.

The original and perhaps the most important facet in the kaleidoscopic mosaic of New Delhi is that of the bureaucratic world of New Delhi. Within officialdom itself, there is an upper-class commanding world of high officials and the clerks who carry out orders received from their bosses. The life of the clerks is frustrating, humiliating, and financially difficult.

The darker color of the spectrum is filled by *Jhuggi* and *Jhonpari* colonies and other slum areas. These areas look like rural enclaves within the metropolis of New Delhi. The existence of the people living here does not correspond with the lifestyle of the surrounding upper-class colonies and even the middle-class neighborhoods.

Connaught Place is not only the center of the entire greater Delhi in the minds of the people, but it also is a prestigious and fashionable shopping center. In early evening, Connaught Place becomes full of life with people and their activities and neon illuminations all around. It is viewed by many writers and the characters of their works as a strolling and meeting place, by others as a symbol of decadence.

Government employees' colonies range from tolerably fair places of class-three government employees' districts to pathetic residential areas of class-four government servants of Seva Nagar. Life in Seva Nagar arouses feelings of pity among the passers-by. The British imperial city of New Delhi which sprawled boundlessly after India's independence is not altogether beautiful and luxurious. Authors and fictional characters of various genres of literature reveal differing qualities of life ranging from the extravagant and lavish style of rich areas to the despondent and indigent world of J. J. Colonies and Seva Nagar.

Notes

1. Moraes (1960).
2. Tandon (1981).
3. Sen (1973).
4. Ibid., p. 3.
5. Ibid.
6. Ibid., p. 4.
7. Ibid.
8. Ibid.
9. Singh (1970).
10. Moraes, *Gone Away: An Indian Journal*, p. 39.
11. Mitra (1970).
12. Ibid.
13. Sahajwala (1978), pp. 5–11.
14. Balakrishnan (1983): 1.
15. Sahgal (1982).
16. As cited by Ghosh (1971).
17. Tandon, *Return to Punjab*, p. 26.
18. Ibid., p. 28.
19. Sobti (1979).
20. *Kamdeva*, The God of love, and his wife '*Rati*' symbolize love, sensual passion and sexual desire.
21. Bandopadhyay (1977a).
22. Ibid.
23. Yadav (1963).
24. Mishra (1980).
25. Banerji (1982).
26. Brush (1962).
27. Kumar (1979).
28. Ibid., p. 26.
29. Ibid.
30. Ibid.
31. Ibid.
32. Sahgal (1966).
33. Sahgal (1971).
34. Ibid., p. 3.
35. Ibid., p. 34.
36. Ibid.
37. Ibid.
38. Ibid., p. 33.
39. Ibid.
40. Ibid., p. 43.
41. Ibid.
42. Ibid.
43. Ibid.
44. Sahgal (1965, 1971, 1977).
45. Sahgal (1977).
46. Ibid., p. 37.
47. Ansal (1981).
48. Ibid., p. 63.
49. Ibid., p. 65.
50. Ibid.
51. Singh (1971).

52. Kumar (1973a).
53. Kumar (1973b).
54. Sen, *The Morning After*.
55. Ibid., p. 3.
56. Ibid.
57. Ibid., p. 4.
58. Jhabvala, *The Householder*, p. 92.
59. Ibid., p. 138.
60. Ibid.
61. Monga (1976).
62. Rastogi (1980).
63. Ibid.
64. Badiuzzaman (1971).
65. Ibid., p. 82.
66. Ibid., pp. 83–84.
67. Kaliya (1969a).
68. Ibid., p. 145.
69. Monga (1979b).
70. Ibid., "Yatna Shivir," 1979, p. 8.
71. Kumar (1970).
72. Ibid.
73. Kumar (1977a).
74. Ibid.
75. Sobti (1974).
76. Ibid., p. 92.
77. Bhagat (1977), p. 18.
78. Bambha (2000).
79. Bhagat (1977), p. 18.
80. Sahajwala (1979).
81. Priyambada (1967).
82. Ibid., p. 78.
83. Kumar (1978, 1980), Sinha (1972).
84. Kumar, "Kampati Awaz," (Shivering Voice), pp. 9–15.
85. Shrawan Kumar, "Nahin Yeh Koi Kahani Nahin," (No, it is not a story), p. 33.
86. Ibid., p. 35.
87. Ibid., p. 37.
88. Sinha, "Morche Par," (On the Front Line), pp. 76–83.
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90. Ibid., p. 5.
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92. Monga (1979a).
93. India (Republic), Office of the Registrar General, Census of India 1971, *Series 27, [Delhi: Part X (a), Special Study, Houseless in Delhi, (1977)]*.
94. Ibid., p. 34.
95. Ibid., p. 38.
96. Ibid., p. 41.
97. Morris (1968), p. 36.
98. For the term "Indira Chauk" renamed from "Connaught Circus" please see Brush, "The Morphology of Indian Cities," p. 67.
99. Rakesh, *Lingering Shadows*, p. 22.
100. Ibid., p. 19.
101. Kamleshwar (1964).
102. Rakesh (1971).
103. Kaliya (1969b).

104. Unial (1977).
105. Ibid.
106. Rakesh, *Lingering Shadows*, p. 41.
107. Suresh Unial, "Ek Aam Sahityik Sham," (An Intellectual Evening), pp. 66–67.
108. Badiuzzaman (1978).
109. Nilsson (1973).
110. Kumar (1977b).
111. The parents in the story "Baccha" (The Child) decided not to buy anything in Connaught Place, p. 96.
112. "*Paar*" in Hindi and Punjabi languages means "on the other side."
113. This view regarding Connaught Place has been gathered from conversation with a few residents from the "*Yamuna Paar*" area.
114. Badiuzzaman (1976), pp. 9–11.
115. Pankaj (1977).
116. Badiuzzaman, *Apurusha* (The Coward), pp. 9–11.
117. Sahni (1970).
118. Ibid., pp. 41–50.
119. Badiuzzaman (1974): 213.
120. Singh (1974).
121. Verma (1976).
122. John Morris, *Eating the Indian Air: Memories and Present-day Impressions*, p. 36.
123. Hirt (1984), p. 180.
124. Bandopadhyay (1977b).
125. Ibid., p. 17.
126. Ibid., p. 18.
127. Lewandowski (1984), p. 251.
128. Sen, *The Morning After*, p. 4.
129. Ibid., p. 19.
130. Ibid., p. 21.
131. Ibid., p. 19.
132. Sahni, *Kariyan* (Shackles), pp. 9–10.
133. Jhabvala, *The Householder*, p. 90.
134. Sahni, *Kariyan* (Shackles), p. 9.
135. Badiuzzaman (1970).
136. Badiuzzaman, "Fourth Brahmin," p. 215.
137. Mitra, *Delhi: Capital City*, p. 49.
138. Ibid.
139. Based on personal conversation with Asok Mitra, October 2, 1985.
140. Jhabvala, *The Householder*, pp. 90–93.
141. Ibid., p. 90.
142. Ibid., p. 93.
143. Ibid.
144. Ibid.
145. Dhawan (1977).
146. Ibid., p. 15.
147. Ibid., p. 13.
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150. Ibid., p. 14.
151. Ibid.
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Chapter 7
Four Authors and Their Perceptions of Delhi

Abstract The present chapter is devoted to the holistic images of four major themes of Delhi based on the literary writings of four celebrated writers. The first two are prominent Hindi literary figures, namely Manohar Shyam Joshi and Rashtrakavi Ramdhari Singh 'Dinkar.' The third writer, whose work is included in this chapter, is an internationally renowned Indo-Anglian writer (Indians who write literary works in the English language) Nirad C. Chaudhuri. And, although the fourth writer, Uday Prakash is essentially a Hindi language writer. The English translation of his book *The Walls of Delhi* has been utilized for the present work. Dinkar is a patriotic and progressive poet. He sees the hard work of the poor people and peasants behind the glamor displayed by the ostentatious urban settings. His "Delhi poems" are vivid examples of his worldview. Manohar Shyam Joshi is a renowned journalist, editor, writer and appears in TV serial features. His observations and reconstructions of landscape images are further enriched by the nostalgic feelings related to the landscape of his experience and observations. Uday Prakash, a noted poet, and Hindi short story writer has had a soft corner for the have-nots. He had been very successful in evoking the way of life of the deprived and marginalized people in large metropolises such as Delhi.

Keywords Ramdhari Singh Dinkar · Manohar Shyam Joshi · Uday Prakash · Nirad Chaudhuri · Glamor · Nostalgia · Marginalized people

The worldview of three Hindi authors whose works have been used in this chapter.

Dinkar is a patriotic and progressive poet. He sees the hard work of the poor people and peasants behind the glamor and pomp and show displayed by the rich people and ostentatious urban settings. His "Delhi poems" are vivid examples of his worldview.

Manohar Shyam Joshi is a renowned journalist, editor, writer and appears in TV serial features. His worldview hinges on observing the constantly changing environment. His observations and reconstructions of landscape images are further enriched by the nostalgic feelings related to the landscape of his experience and observations.

R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1_7

Uday Prakash, a noted poet, and Hindi short story writer has had a soft corner for the have-nots. For a short period of time, he was even a follower of communistic philosophy. Later, he distanced himself from the political ideology and devoted himself to creative literature. He had been very successful in evoking the way of life of the deprived and marginalized people in large metropolises such as Delhi.

In the previous two chapters, that is Chaps. 5 and 7, we have seen the images of Delhi selecting various neighborhoods and localities. Chapter 5 talks about the neighborhood images of 'Old Delhi' (Shajehanabad) and adjacent regions, and Chap. 6 evokes literary images of 'New Delhi and neighboring colonies' respectively.

The present Chap. 7, is devoted to the holistic images of four major themes of Delhi based on the literary writings of four celebrated writers. The first two are prominent Hindi literary figures, namely Manohar Shyam Joshi and Rashtrakavi Ramdhari Singh 'Dinkar.' The third writer, whose work is included in this chapter, is an internationally renowned Indo-Anglian writer (Indians who write literary works in the English language) Nirad C. Chaudhuri. And, although the fourth writer, Uday Prakash is essentially a Hindi language writer, I have utilized the English translation of his book for the present work, entitled *The Walls of Delhi.*

"No Matter; Delhi Is, After All, My Delhi!"[1]—Manohar Shyam Joshi

Well-known Hindi writer Manohar Shyam Joshi was not born in Delhi, nor was he raised, or educated in Delhi. Yet, he has lived in Delhi for such a long time that he says he subconsciously considers himself a "*Delhiwala*" (a Delhiite).

Looking back, he recalls that he got the opportunity to live in Delhi for the first time in 1940, when his father came to Delhi from Rajasthan for getting medical treatment from his friend, Doctor Nilambar Chintamani Joshi. At that time, they lived near Dr. Joshi's clinic and hospital, located in the East Park Road in Karol Bagh. It was a newly built double storey house. During those days, besides the Tibia College, the clinic was the only building in that area. In the front of the hospital, on the opposite side, there were two bungalows. Those bungalows were built by the father of Mr. Murli Manohar Joshi. Later, the Tightlar School was opened in one of the bungalows. During Joshi's childhood days, the Karol Bagh was much less populated. It was a vacant, much less built-up place. Joshi recalls that during the early 1940s, the New Delhi spanned Barakhambha, Raisina and the Development Incentive Zone (D.I.Z.) area.[2] This region was also popularly known as the "Colony of *Gora* People" (literally meaning "The White People," here referring to the British People). Indians used to walk around this area with caution. They were especially cautious not to make the place dirty and unclean, and to avoid littering in the area.

Joshi's brother moved to Delhi for employment. This was during the period of the Second World War. At that time Delhi was made the center to manage the "Burma Front" War strategy. Several awkward looking structures and hutments were built near the central secretariat to provide accommodation for personnel and officers. Some of those structures are still present there. The area near the Connaught Place also came under the impact of Wartime constructions. At the location of present-day Palika Bazaar, there stood the Theatre Communications Building. The Wavell Theatre was situated close to this building.

Around this time, the city of New Delhi greatly expanded to accommodate growing residential buildings. Moderate to large-sized bungalows were erected along the Pandara Road and Wellesley Road to provide residential accommodation for senior officers. Impressive residential colonies were built to accommodate the junior officers and clerks. On the other side of the India Gate, the area was still uninhabited and deserted. Lodi Road seemed very far from the Central Secretariat during those days. By the 1940s, city bus services were introduced in Delhi. Red buses were operated by the bus company, which was called G.N.I.T. Company (The full form is Gwalior North India Transport). Even then, the buses did not run on time. The full name of the G.N.I.T. was lampooned by cartoonists as "Goes Never on Time."

Demography of Pre-Independence Delhi

Joshi's perception of the demography of pre-independence Delhi is that it was a city of *Gora* people. Many British Army people were stationed in Delhi. Those were the days when the common Indian people started using the word 'Ta-Ta' to say 'Goodbye,' as a cultural impact of the British army vocabulary. Although bars existed even before the British soldiers started residing in Delhi, night clubs opened after their arrival for their entertainment. As an impact of the opening of the night clubs, some pre-existing so-called Western style restaurants started closing. To avoid the extreme heat of Delhi summer, the entire government machinery used to move to the hill station town called Simla (presently known as Shimla) for the entire summer. One of the several types of allowances given to employees for relocation to Simla from Delhi was called "fuel and heat allowances." Government employees liked that.

Joshi moved to Delhi toward the end of 1953, in search of employment. He noticed that early post-independence Delhi was almost the same as it was during his childhood days. But he very clearly observed the symptoms that the personality, appearance, and overall character of the city of Delhi was gradually changing.

Following are some of the salient features of Delhi which were on the verge of changing, as observed by Joshi:

1. Punjabi language was heard much more than before among public conversations. During the pre-independent days, there were fewer Punjabi-speaking people in the government services. Punjabi language was mostly heard in the city. Even the Punjabi-speaking people who had settled in Delhi for a long time

also spoke non-Punjabi languages in business and other social functions. Joshi realized that in the 1950s, Punjabi linguistic nuances were being incorporated in Hindi conversations and even writing styles. This was directly related to the large number of refugees who migrated from Punjab and settled in Delhi. Even "*Doordarshan's*" (National television) nationally televised programs used Punjabi-influenced Hindi language in its Hindi news and other Hindi language programs.

2. The second obvious symptom of cultural change that was taking place in Delhi was that the capital city of Delhi, after independence, was turning into a vibrant center of various activities. During British times, Delhi did not pay much attention toward the development of arts, literature, etc. The artistic and literary traditions that flourished during the Mughal times did not continue with the same enthusiasm. After the independence, the capital city of Delhi started opening artistic and literary institutions. Several academies were established. The government started paying attention, providing protection and support for institutions focused on literature and arts; an example is Sahitya Academy, a government organization, which was created and established in Delhi to support and encourage literary activities. Many writers started moving to Delhi from old literary centers such as Kashi, Prayag, and Lucknow. Delhi attained a well-recognized importance as a center of literary activities.
3. The third aspect of cultural change in Delhi that Joshi mentions is the evolution and multiplying of new neighborhoods. These new neighborhoods (*mohallas*) were quite dissimilar from a morphological point of view from Lutyen's New Delhi or even from Old Delhi (Shahjahanabad). New colonies, such as Vinay Nagar (now called Sarojini Nagar), were built for providing residential accommodation for government employees. Vinay Nagar became famous as the largest government colony of the country. Several other residential colonies and neighborhoods started developing. Lajpat Nagar was planned and built as a refugee colony. Besides these, several other privately built colonies also emerged within the city of Delhi. To name a few, Shakti Nagar, Hauz Khas, Western Extension of Karol Bagh, etc. These new emerging residential areas added to the expansion of the growing city of Delhi. Joshi confesses that even though the city of Delhi was growing haphazardly and disorderly, to him Delhi was still a very beautiful city and was still much less crowded.

In the year 1954, there were only a few buildings on the Parliament Street: State Bank, a police station, a church, and the All-India Radio buildings. The rest of the Parliament Street was vacant. Even during the daytime, the Parliament Street appeared quiet and free from din and bustle. Joshi recalls how he and his friends used to go for a stroll on the Parliament Street during their noontime lunchbreak. If they had some spare money, they would go to Gaylord Restaurant during the lunchbreak to fetch some sandwiches or a similar food item. Joshi attributes going to restaurants as an influence of *Punjabiyat* culture.

Prices of land and property had increased since the time of gaining independence in Delhi, Joshi observes. People had bought property and land immediately

after the independence at a very cheap price, and later those properties had become very valuable and expensive.

4. The fourth symptom of change in Delhi, according to Joshi, is in the area of development. Several years after the independence now, one can hear the discussions regarding the development of Delhi even among the common people, outside the Secretariat. The conversations around the city exuded flavor of wider interest. People started talking about the development of the city and the country more and more, paying less attention toward their own immediate interests. The city of Delhi very clearly showed signs of development, primarily from hardworking Punjabi refugees who were ambitious to establish themselves in the Delhi environment. The city of Delhi which, up until now, was showing an influence of British bureaucratic culture, was gradually changing into a city of ambitious, hardworking entrepreneurs. Delhi had always remained a city of fashion, but the exhibition of fashion was modest, not ostentatious. Then, Delhi had started to show the pomp and glamor of Lahore among the people of the city. Restaurants like Gaylords and similar others started opening in the Connaught Place area to cater to the citizens and visitors to Delhi.

Other obvious change in the city could very easily be noticed in the number of people. It suddenly increased considerably. Despite the sudden increase in population, Joshi recalls that Delhi was still open, spacious, full of greeneries, and overall a beautiful city. The Parliament Street was still a place for taking a casual walk, a rendezvous, or just for hanging out. In early 1950s, Delhi gradually attained the shape and size of a metropolis (in Hindi called *mahanagar*). Although Delhi became a metropolis, it did not yet allow negative aspects of a metropolis to characterize the city of Delhi. People still knew each other. They respected each other, were concerned with each other's problems, and even tried to help each other in times of need. Individualism or isolation had not crept into the city life as yet. People mingled with each other with open hearts. Those who were involved in cultural activities could be seen participating in various cultural programs taking place in different parts of the city. Joshi felt deeply attached with the familial and affectionate character of Delhi. He was attached to Delhi so much that he even resigned a very lucrative job in Mumbai and returned to Delhi.

Upon his return from Mumbai, his experience of Delhi shocked him. He noticed that around the 1970s, Delhi's essential milieu, with which he was so attached, was changing. In other words, he was disillusioned to see this change taking place in Delhi. The organization called the Delhi Development Authority planned and created several new residential neighborhoods with suffixes such as '*puris*' and '*vihars*,' such as 'Vikaspuri,' 'Ashokvihar,' and many more like these. In and around Delhi, these developments were unplanned and connections among these neighborhoods were minimal. Population pressure was increasing fast, and the boundary of the city was rapidly expanding. This did not please Joshi. He recalls, during the 1950s there lay a vast, vacant, and unpopulated space between the city of Delhi and the Qutub Minar. Now one would find a continuous urban

landscape stretching from the city of Delhi, up unto the foot of the Qutub Minar. Along with the physical and structural changes taking place in the city, the cultural fabric of the city of Delhi was also experiencing metamorphosis. He noticed that now many male passengers would not vacate a 'ladies' seats in buses even if some ladies were standing. People had now learned, Joshi noticed, how some of the works could be got easily done with political influences. Thus, people spent time in hanging out and around politicians to flatter and please them. Since Joshi also lived a number of years in Mumbai, he is tempted to compare these two metropolises time to time. Delhi has now turned into a *mahanagar* (metropolis). His observation is that while in Mumbai a person is trying to become a V.I.P. (very important person), in Delhi everyone is a V.I.P. Delhi has become a city of V.I.Ps.

In the sphere of fashion and means of entertainment, Delhi had become a very modern city, Joshi observes. But the norms and etiquettes of being a modern person was absent; for example, people did not pay attention or adhere to civil rules.

Despite all these negative changes and deficiencies, Joshi has a soft corner in his heart for Delhi. Even though he lived in Mumbai for several years in connection with his profession of journalism and job, he wished and loved to return to his city of Delhi. He says, "Delhi has changed a lot, no doubt, but for me Delhi is after all my Delhi." He passionately loved the place.

"Dedicated to the City of Delhi"—Rashtrakavi Ramdhari Singh 'Dinkar'

Rashtrakavi Shri Ramdhari Singh 'Dinkar' elaborates his philosophical base for composing the four Delhi poems in the *Bhumika* (Introduction) of his book *Dilli* (in which those poems are collected). He wrote about the themes, motivation, and images of his famous four Delhi poems.

Chronologically published they are (1) "Nai Dilli Ke Prati" (Dedicated to the City of New Delhi, 1933), (2) "Dilli Aur Masko" (Delhi and Moscow, 1945), (3) "Haq Ki Pukar" (Call for the Entitlement, 1952), and (4) "Bharat Ka Yeh Reshmi Nagar" (The Silk City of India, 1954).

The first poem, although was written in 1933, the depiction of Delhi was that of the time period of 1929, the year when the idea of the city of New Delhi was conceived. This was the same year *Shaheed* Bhagat Singh was arrested and at the annual meetings of the National Congress Party in Lahore they had passed the resolution of "full and complete freedom." In the year 1930, "*Satyagraha* Movement" (non-cooperation movement) was launched and the entire nation experienced oppression. The first poem depicts these contradictory scenes of the nation.

The third and fourth poems were written after the independence of India. The present-day (during the initial years of independence) appearance of New Delhi is that of a lady soaked with self-indulgence and surrounded with luxury and

merrymaking. These attributes do not motivate hard work, rather hinder the desire to work hard. The officials in Delhi are not aware of the eagerness of the country to be independent and make progress. Delhi is the center of our nation and all its activities, but the sad part is that the eagerness of the nation is not able to make Delhi reciprocate to this sentiment. If the luxury and affluence of Delhi would have been reflected in the same or even near the same proportion as is prevalent in the remainder of the country, people would have admired the efforts and compassionate intentions of Delhi. But the situation is just the opposite. Villages of India experience pangs of alternate flood or drought, and famine. But the comfort level of Delhi does not change. It remains the same, that is, luxurious and glamorous. The frustration that arises looking at the sad plight of the peasants, farmers, village dwellers, and common people has been presented in these poems. The contrast between the rural landscape and Delhi environment is vividly evoked in these poems.

"Dedicated to Delhi" 1933[3]

Dinkar wrote this poem a couple of years after the transfer of British India's capital from Calcutta (now Kolkata) to Delhi in 1911 and the completion of the construction of the New Capital there at Raisina Hills and inaugurated on February 13, 1931. This Lutyen's garden city was planned and looked different from any other city in India, open, spacious, and radially designed tree-lined streets and boulevards.

Looking at the contrast between New Delhi and the landscape of vast rural India, the poet was shocked and saddened by the paradox.

यह कैसी चांदनी अमा के मलिन तमिश्र गगन में !
कूक रही क्यों नियति व्यंग्य से इस गोधूलि लगन में ?
मेरघट में तू साज रही दिल्ली कैसे श्रिंगार ?
यह बाहर का स्वांग अरी, इस उजड़े हुए चमन में !

He exclaims, How is this brightness of moonlit night in this dull and dark sky? How come you can help rejoicing celebration in midst of human misery all around. O' Delhi, how can you pretend to be in spring in desolate winter. It is like a wedding ceremony in a crematory.

इस उजाड़, निर्जन खंडहर में,
छिन्न-भिन्न उजड़े इस घर में.
तुझे रूप सजने की सूझी
मेरे सत्यानाश - प्रहर में !

Dinkar goes on, O' Delhi, it's celebrating coronation in a dilapidated and deserted city! It's like mocking India at its ruined destiny!

डाल-डाल पर छेड़ रही कोयल मर्सिया-तराना !
और तुझे सूझा इस दम ही उत्सव हाय, मनाना;

हम धोते हैं घाव इधर सतलज के शीतल जल से;
उधर तुझे भाता है इनपर नमक हाय, छिड़काना;

You are in festivity while there are wails of cuckoos in the bushes all around. We wash our wounds in the streams of Satlaj (a river in Panjab) while you sprinkle salt on them.

तुम वैभव-मद में इठलाती,
पॅरकीया-सी सैन चलाती,
री ब्रिटेन की दासी ! किसको
इन आंखों पर है ललचाती ?

O' Delhi, you are intoxicated with the riches, in the midst of India's poverty- O' the flirt, the slave of Britain, whom you are trying to allure and entice!

तू न ऐंठ मदमाती दिल्ली !
मत फिर यों इतराती दिल्ली !
अविदित नहीं हमें तेरी
कितनी कठोर है छाती दिल्ली !

O' Delhi, do not show off like this! I know how stone-hearted you are!

हाय ! छिनी भूखों की रोटी,
छिना नग्न का अर्द्ध वसन है;
मजदूरों के कौर छिने हैं,
जिन पर उनका लगा दसन है ।

Breads are snatched from the hungry mouths, the poor go naked, the workers are deprived of living wages! Don't you see who is responsible for all this!

आहें उठीं दीन कृषकों की,
मजदूरों की तड़प, पुकारें,
अरी ! गरीबों के लोहू पर
खड़ी हुईं तेरी दीवारें ।

Poor peasants and workers groan in pain! O' Delhi your city walls are built on blood and toils of the poor!

वैभव की दीवानी दिल्ली !
कृषक-मेध की रानी दिल्ली !
अनाचार, अपमान, व्यंग की
चुभती हुई कहानी दिल्ली !

Oh, Delhi you are self-conceited with wealth, but you are the queen at the cost of sacrifices of the farmers of the nation. You are the painful saga of immorality, insult, and sarcasm!

अरी ! संभल, यह कब्र न फट कर कहीं बना दे द्वार !
निकल ना पड़े क्रोध में लेकर शेरशाह तलवार !
समझायेगा कौन उसे फिर ? अरी ! संभल नादान !
इस घूंघट पर आज कहीं मच जाय न फिर संहार !

The poet then warns the city, O' Delhi, be careful lest the grave may tear open up a door, and the angry Shershah (A sixteenth century Afghan emperor of Delhi) comes out with his sword! Who will then pacify him? O' naïve newlywed, be cautious, there may breakout a bloody scene around!

उठा कसक दिल में लहराता है यमुना का पानी,
पलकें जोग रहीं बीते वैभव की एक निशानी !
दिल्ली ! तेरे रूप-रंग पर कैसे हृदय फँसेगा ?
बाट जोहती खंडहर में हम कंगालों की रानी ।

The pulsating waves of waters of the river Yamuna express internal turmoil and pain of India waiting for the return and recovery of her past glory! How can her eyes be turned towards you with respect and envy! While my eyes are eagerly longing to see the view again the past glory of the magnificent historic city. O' Delhi! How can she be satisfied and infatuated with your flirting show off! The Queen of the deprived and destitute awaits the return of her good times!

Delhi and Moscow—(1945)[4]

This poem was written before India attained her Independence. The title of the poem indicates that the poet is comparing Delhi with Moscow. It seems that in Dinkar's eyes Moscow is a symbol of Independence and pride, liberated from the suppressive yoke of the Tzar a few decades ago. New Delhi constructed by the British was still in British colonial servitude.

दिल्ली, आह, कलंक देश का,
दिल्ली, आह, ग्लानि की भाषा,
दिल्ली, आह, मरण पौरुष का,
दिल्ली छिन्न-भिन्न अभिलाषा।

An idiom of shame as well as guilt, a symbol of loss of valor and the end of the way for desire.

विवश देश की छाती पर ठोकर की एक निशानी,
दिल्ली, पराधीन भारत की जलती हुई कहानी।
मरे हुओं की ग्लानि, जीवितों को रण की ललकार,
दिल्ली वीर-विहीन देश की गिरी हुई तलवार।

Delhi is an imprint of dishonor on the chest of the nation in chains, a burning story of slave India, an unredeemed shame of the dead, call for a war to the living, a fallen sword of a nation in defeat!

प्रश्नचिन्ह भारत का, भारत के बल की पहचान,
दिल्ली राजपुरी भारत की, भारत का अपमान।

Dinkar continues, Delhi is a question mark for India, a test for India's vigor, a royal capital city of ignominy and indignity and humiliation of Bharat!

दल्लिी का नभ दहक उठा, यह
श्वास उसी कल्याणी का है।
चमक रही जो लपट चतुर्दिक,
अंचल लाल भवानी का है।

Is the sky of Delhi aglow with a bright dawn, a gust of life! Bright flames all around are sure the advent of *'lal Bhawani*,' an incarnate Durga!

दिल्ली के नीचे मर्दित अभिमान नहीं केवल है,
दबा हुआ शत-लक्ष नरों का अन्न-वस्त्र, धन-बल है।
दबी हुई इसके नीचे भारत की लाल भवानी,
जो तोड़े यह दुर्ग, वही है समता का अभिमानी।

It is not only the buried pride of Bharat, but that is also buried in Delhi, including the stolen riches and strength of hundreds of thousands of people of India! Buried underneath is also Bharat's *Lal Bhawani*, the icon of equality and justice! Ones who destroy this fort of stolen power and wealth will be the proud victor of the day!

"Call for the Entitlement"—1952[5]

Among several poems related to Delhi that Dinkar has written one is titled "Haq ki Pukar." This can be translated in English as "Call for the Entitlement." The pivotal theme of this poem is how the people of rural and much less developed parts of India express their perception of the capital city of Delhi. This poem was composed in 1952.

दिल्ली की सारी चमक-दमक,
यह लोच-लचक सब झूठी है।
रेशम पर पड़ती हुई रौशनी
की लक-दक सब झूठी है।

All the glitter and resilience of Delhi is false. All the glamour of showering bright light on the silk city is also false.

झूठा है यह सारा बनाव,
झूठे ये महल-अटारी हैं।
तुम यहाँ फूँकते हो बंसी,
गाँवों में नाले जारी हैं।

False are all pomp and show and edifices and palaces. O' Delhi, you are busy playing flute here and there in the villages' streams of tears of poor peasants are in spate!

आने दो इन आवाजों को,
मत एक राह भी बंद करो।
गाँवों को रौशन करना हो,
रौशनी यहाँ की मंद करो ।

Oh, Delhi, allow these slogans to enter your precincts, do not shut the doors on them. If you want to light the villages, then dim illuminations here.

दिल्ली भारत की अमर-लता,
ऊपर-ऊपर छाने वाली,
मिट्टी में जड़ को फेंक नहीं.
रस का प्रसाद पाने वाली।

The poet continues, Delhi is India's parasite, which flourishes all above the ground, in the air, without rooting and extracting nourishment from the earth.

आने दो नीचे इसे, देश का
पुष्टि-पेय कुछ पाने दो।
दिल्ली को अगर बचाना है,
धूसर इसको बन जाने दो।

Let the city come down and draw nourishment from the earth. If Delhi is to be saved let it be daughter of the soil.

तब चीर रँगेगी यह दिल्ली
धनखेतों की हरियाली से,
लेगी उधार लालिमा कपोलों की
आमों की लाली से।

Delhi will then decorate its garb with the greenery of the paddy fields and borrow the reddish freshness from the fruits of mango.

All the above passages of this poem symbolically call for the rights of the folks and peasants of India under colonial rule. Without their recognition, Delhi cannot survive.

"Bharat Kaa Yah Resshmi Nagar" (India's Silk City) (1954)[6]

The following poem by 'Dinkar' is a better poetic reflection of the previous poem 'Haq Ki Pukar.' It was composed in the year 1954, seven years after India's independence and Dinkar's entry into the nation's Parliament.

हो गया एक नेता मैं भी ? तो बंधु सुनो,
मैं भारत के रेशमी नगर में रहता हूं,
जनता तो चट्टानों का बोझ सहा करती,
मैं चाँदनियों का बोझ किसी विध सहता हूं।

Folks, I have become a leader of the nation and I live in the 'Silk city of India.' Commoners are burdened under rocks and boulders, while I somehow bear the moonlight in Delhi.

दिल्ली फूलों में बसी, ओस-कण से भीगी,
दिल्ली सुहाग है, सुषमा है, रंगीनी है,
प्रेमिका-कंठ में पड़ी मालती की माला,
दिल्ली सपनों की सेज मधुर रस-भीनी है।

Delhi lives in varied flowers and is soaked with dewdrops. Delhi is fortunate, full of grace, and multihued. The city is like a garland of *malati* (Jasmine-like fragrant flower) worn by the sweetheart. Delhi is a soothing bed of dreams, drenched with fragrant juicy imagination.

बस, जिधर उठाओ दृष्टि, उधर रेशम केवल,
रेशम पर से क्षण भर को आँख न हटती है,
सच कहा एक भाई ने, दिल्ली में तन से.
रेशम से रुखड़ी चीज न कोई सटती है।

Whichever way you look, you see silk and more silk all around. Our eyes do not move away from the glittering silk even for a moment. Somebody mused truly that in Delhi nothing courser than silk touches you in Delhi.

आखिर हो भी क्यों नहीं ? कि दिल्ली के भीतर
जानें युग से कितनी सिद्धियां समाई हैं !
औ' सबका पहुँचा काल तभी से जब उनकी
आँखें रेशम पर बहुत अधिक ललचाई हैं।

And why not! Delhi is embodiment of countless accomplishments from many eras and millennia! These have all culminated in the infinite fascination with the silk and nothing less than silk!

रेशम के कोमल तार, क्लांतियों के धागे,
हैं बँधे उन्ही से अंग यहाँ आजादी के,
दिल्लीवाले गा रहे बैठ निश्चिंत मगन
रेशमी महल में गीत खुरदुरी खादी के।

Soft yarns of the silk have now bound body and spirit of India's freedom which now presents the intriguing songs in praise of Gandhi's course *Khadi*!

वेतन भोगिनी, विलासमयी यह देवपुरी,
ऊँघती कल्पनाओं से जिसका नाता है,
जिसको इतनी चिंता का भी अवकाश नहीं.
खाते हैं जो वह अन्न कौन उपजाता है।

The lustful city of salaried officers and luxurious political class have no time to imagine who grows the food that they eat!

उद्यानों का यह नगर, कहीं भी जा देखो,
इसमें कुम्हार का चाक न कोई चलता है,
मजदूर मिलें, पर, मिलता कहीं किसान नहीं,
फूलते फूल, पर, मक्का कहीं न फलता है।

In this city of gardens, you do not spot a potter's wheel; You may find factory workers, but no fields where corns grow! You see only manicured yards and beds of flowers!

क्या ताना है मोहक वितान मायापुर का!
बस, फूल-फूल, रेशम-रेशम फैलाया है;
लगता है, कोई स्वर्ग खमंडल से उड़कर
मदिरा में माता हुआ भूमि पर आया है।

What a phenomenal canopy of illusions! Enchanting colorful covering has been spread over this illusive city. Seems like a heavenly spread all around drenched in intoxication descended from the heaven in an unsteady gait!

गंदगी, गरीबी, मैलेपन को दूर रखो,
शुद्धोदन के पहरेवाले चिल्लाते हैं;
हैं कपिलवस्तु पर फूलों का श्रृंगार पड़ा,
रथ-समारूढ़ सिद्धार्थ घूमने जाते हैं।

Filth, poverty, and dull grey cry the guards of Prince Siddhartha! Kapilvastu is under thick decoration of fragrant flowers, as Prince Siddhartha is on a chariot ride of pleasure.

सिद्धार्थ देख रम्यता रोज ही फिर आते,
मनमें कुत्सा का भाव नहीं, पर जगता है;
समझाए उनको कौन, नहीं भारत वैसा
दिल्ली के दर्पण में जैसा वह लगता है?

Prince Siddhartha comes back from his daily pleasure ride without any angst or agony! Who can tell him that India is not as it appears in the mirror of Delhi!

भारत धूलों से भरा, आँसुओं से गीला,
भारत अब भी आकुल विपत्ति के घेरे में।
दिल्ली में तो है खूब ज्योति की चहल-पहल,
पर, भटक रहा है सारा देश अंधेरे में।

India is covered in dust, her eyes are wet with tears, she still is gripped in poverty and uncertainties! Delhi enjoys the bright lights, pomp and show, while the entire country has gone astray in the darkness!

जलते हैं तो ये गाँव देश के जला करें,
आराम नई दिल्ली अपना कब छोड़ेगी?
या रक्खेगी मरघट में भी रेशमी महल,
या आँधी की खाकर चपेट सब छोड़ेगी।

The poet then sarcastically adds: ‘Let the villages of our nation burn if they do; why will New Delhi lose its sleep! It will either continue to reside in the silk city in the crematorium all around! Or It will wake up and leave it all only under a stormy thunderclap!’

तो होश करो, दिल्ली के देवो, होश करो,
सब दिन तो यह मोहिनी ने चलनेवाली है;
होती जाती हैं गर्म दिशाओं की साँसें,
मिट्टी फिर कोई आग उगलनेवाली है।

So, wake up O’ Delhi, wake up O’ leaders of Delhi, the infatuation of this enchantment is not perennial. The environment around the nation is turning hot, and the soil around will emit flames of fire to destroy you.

ऐसा टूटेगा मोह, एक दिन के भीतर
इस राग-रंग की पूरी बर्बादी होगी,
जब तक न देश के घर-घर में रेशम होगा,
तब तक दिल्ली के भी तन पर भी खादी होगी।

Alas, this ephemeral illusion will be shattered someday, and ambiance of this colorful fun and frolic will come an end! Beware Delhi, so long as every house is not wrapped in silk, Delhi must also be content with *Khadi*!

Delhi, by “An Unknown Indian”: Nirad C. Chaudhuri

This section attempts to portray the holistic experiential images of Delhi as experienced by a famous Indo-Anglian writer and scholar, Nirad C. Chaudhuri. Chaudhuri’s name became especially famous as ‘An Unknown Indian’ after the publication of his autobiography entitled *An Autobiography of an Unknown India*n. Nirad C. Chaudhuri moved to Delhi from Kolkata in the year 1942. After living in Delhi for several years, Chaudhuri moved to England and settled there permanently. In one of his books entitled *Thy Hand, Great Anarch: India, 1921–1952*,[7] Chaudhuri meticulously wrote about his experiences regarding

Delhi's environment. The evocation of Delhi's summer season is very vivid and picturesque in his writings. The arrival of the soothing monsoon, after suffering the uncomfortable prickly heat of the Indian summer, brought immense relief to him. The minutely detailed description of the monsoon experience is lively in his writing. Besides describing the environment and weather of Delhi, Chaudhuri also portrays various other features of Delhi, pre and post, independence of India. His observations include aspects, such as the urban, political, and cultural attributes of Delhi. Chaudhuri visualizes and identifies three different sections of Delhi, which he calls the 'Three Delhis.'

The well-known 'unknown Indian' Mr. Nirad C. Chaudhuri has lived in both metropolises of Kolkata and Delhi for several decades. He lived in Kolkata during the pre-independence era and in Delhi from 1942 to 1972. He then moved to England and made London his home. From reading Chaudhuri's writings, his environmental experiences both in Kolkata and Delhi were not comfortable or pleasant. One can easily decipher that he was not comfortable in either Kolkata or Delhi, and in addition to the climatic environment, he was uncomfortable with the political, social, and even physical geographic aspects.[8]

Nirad C. Chaudhuri arrived in Delhi from Kolkata on the 17th of March 1942. Weatherwise, the month of March is only a foreshadow of the real hot and dry summer in North India, particularly in Delhi. Since Chaudhuri recently came from Kolkata to Delhi for the first time, he compares his Kolkata experience with that of Delhi.

The following statement of Chaudhuri eloquently captures the environment and experiences of the monsoon in Kolkata and also that of Delhi.

> In Calcutta, the day was usually stuffy, but cool breezes began to blow from the south towards the evening and that brought relief. In Delhi, on the other hand, winds rose with the sun and after midday, the gusts whistled and even howled as if from pain as well as from anger. The doors and windows had to be kept shut to protect the rooms from heat. We soon put up the traditional screens of khas-khas grass and kept them sprinkled with water. This brought coolness and also a mild fragrance.[9]

Below, Chaudhuri brings forth one of his day's experience during the hot weather pre-monsoon season.

> One day, towards the end of May, I went to see the centre of New Delhi, where the Viceregal Lodge, the Secretariat, and the Parliament House were. I walked along the King's Way, which was a magnificent vista in itself. It was, however, afternoon, the worst time to be outdoors in summer, and I suddenly felt ill, with shivering and chilliness all over my body. Not knowing what it was and feeling alarmed, I took a tonga and came home. I thought nothing of it immediately, but during the night I had so much palpitation of heart and suffered so much from heat that I hung up a mosquito curtain on my bed in the verandah and kept it drenched with water. I think that saved me from the full effects of the heatstroke. As summer progressed nothing, including the bed sheet, felt cool to the hands even at 3 o'clock in the morning.[10]

Experiencing summer in Delhi was profoundly overwhelming for Nirad C. Chaudhuri. The pre-monsoon hot summer season was so overpowering that once again, in another place in his book, Chaudhuri portrays the harsh Delhi summer:

> The other notable and novel experience of that summer was the sudden rise and onset of the dust storms from the northwest. After two or three weeks of heat, the sky became suddenly black, and furious winds began to blow from that direction. Darkness seemed to descend on the earth, and in fact, these storms were called *Andhi* or the Darkener. Even Babar, the first Mogul Emperor, noted them after coming to Delhi from Central Asia. He wrote about these summer storms: ‘It gets up in great strength every year in the heats, under the Bull and Twins [Taurus and Gemini], when the rains are near; so strong and carrying so much dust and earth that there is no seeing one another. People call this wind Darkener of the Sky, *Andhi* in Hindi.’ The immediate effect of these storms was a deposit of thick dust on the floors and furniture. The doors swept off we had some pleasantness or rather less unpleasantness, for it remained bearably hot for some days. Then the heat rose again to bring in another dust storm. So, it went on cyclically in May and June.[11]

Chaudhuri continues to evoke the lively images of the pre and also of the true monsoon weather and season.

> My family came to Delhi at the beginning of a hot season, and after going through their first summer in northern India, became half-hysterical. So, when one evening towards the end of June, storm clouds suddenly appeared in the sky [these were rain clouds and not dust clouds], my servant whom I had brought over from Calcutta burst into the room, crying in a voice choked with emotion, “Clouds, the clouds!” We left our dinner and rushed out into the verandah. There were indeed clouds, piled up in black masses against the usual grey of the evening, with welcome flashes of lightning.[12]

He then enthusiastically proceeds,

> This was only the thrice welcome harbinger of the rains. The real monsoon took three more weeks to arrive in its true form. That brought a revolutionary change in the aspect of the upper and lower air. With the open spaces before our house cleared of their semi-opacity, and the river Jumna not half a mile away to the cast, the scene became almost like what I used to see in East Bengal during the rains. In the sky piles or rather mounds of clouds were always moving from east to west like great herds of elephants following one another. We could also see gorgeous sunsets, in which the whole western sky became one blaze of colour from bright yellow to flaming scarlet. This monsoon appearance of the sky lasted till September. After that, a soft blue grey, infinitely peaceful, spread over it.[13]

The above paragraph clearly shows us how Chaudhuri suffered from the onslaught of the infamous north Indian ‘*Loo*’ of the pre-monsoon environment. Chaudhuri became desperate for the soothing monsoon rain to arrive and bring solace to him and others. And with those first downpours of the monsoon, the rains brought relief to him from the prickling heat of the summer.

Thus, the monsoon is just as much a life-giving phenomenon for the farmers of rural India as it is a welcome phenomenon by urban dwellers of metropolises like Delhi.

‘The Three Delhis’ of Nirad C. Chaudhuri

Chaudhuri envisions the entire greater geographic Delhi as essentially having three spatial components which he calls ‘The Three Delhis.’ The first Delhi, according to Chaudhuri, is characterized by the remnant historical dilapidated edifices and ruins to semi-ruins of medieval forts and other buildings from the times of Delhi Sultanates to the monuments of the Mughal dynasty. This Delhi also includes the

city of Shahjehanabad built by the Mughal emperor Shahjahan. Presently, the Mughal city of Shahjehanabad is popularly called 'Old Delhi.'

Next, New Delhi or Lutyen's Delhi, as it is sometimes addressed after the name of its main architect, Sir Lutyen, is the second Delhi. At one place Chaudhuri mentions this section of Delhi in the following words,

> …an impressive administrative enclave, which I used to call "Ghetto," had been imposed on it.

The third Delhi that Chaudhuri identifies is

> The Delhi, nominally old and New, which has grown up since independence, is altogether a new city with a new character, or lack of character.

Then he writes:

> In 1942 and 1943, I passed along the same road more than once, and I saw the same scene, but only cleaned up, and with the ruined aspect camouflaged by thorny acacias. We could also see a strange shrine, the tomb of a Muslim saint, where people left offerings for the sake of wish-fulfillment or as a homage. A very large number of vessels, some of silver, hung from the poles which had pennons at the top. We were told that nobody stole even the silver pots, and that if anyone was sacrilegious enough to try to take a pot it would of itself run up the pole and place itself beyond this reach. Yet the stadium of New Delhi was only about half from this spot.[14]

Chaudhuri further enthusiastically enumerates his observation in the following words:

> Another curious feature in the Delhi of British times, which is continuing till today, was that the city was totally separated from the river on which it stood and made to turn its back on it. Yet it was the Jumna, or Yamuna in Sanskrit, a river famed in legend, history, and poetry. Standing on the bank of the Jumna, nobody could suspect that the capital of India was behind him, and when in the city no one could guess that it was on a famous river. I know of no great city for which this has been done. In India, the Hindus would always face rivers because they were sacred, and the Muslims did the same because they loved to look on flowing water.[15]

While Chaudhuri was talking about his experiences of greater Delhi, the writer did not mention these three Delhis of his perception in any particular order; neither spatially, nor temporally. From Chaudhuri's writings, it becomes evident that the section of Delhi that impressed him the most had been the Delhi of Sultanate times and also that of Shahjahan's Delhi, the Shahjenabad, and not the Lutyen's New Delhi.

With the passage of time, further research, and the growth of emerging new paradigm in the field of geographic research, literary geography, has earned reputation and recognition as a major humanistic approach methodology and as a subfield of human geography.

With the examples of writings of the eminent Indo-Anglian writer Nirad C. Chaudhuri, one can witness the usefulness and validity of literary geographic studies in the discipline of geography, which is an interdisciplinary and eclectic exercise of spatial inquiry.

Indigent World of Delhi of Uday Prakash

The study of geography is the study of 'space,' and geographers do not limit their probe to only observing, describing, and explaining the spatial environment and landscapes. They go beyond this. Geographers also inquire into the minds of insiders and outsiders of the place in question. They ask questions such as what the perceptions and imaginations of those who live there and experience the space are. Very often, literature more proficiently helps to achieve this goal than merely observing or beholding the landscapes. Various genres of literature can be explored to achieve this goal. The subtleness that can be achieved by interpreting literary writings cannot be replaced by mere objective or factual statements. Literature presents a place in a unique way that highlights the special attributes of the respective milieu. As a Sahitya Akademi award winner, Hindi writer Uday Prakash is an illustrious name in modern Hindi literature in India. His famous 2013 novel, *The Walls of Delhi: Three Novellas*, evokes multifaced images of modern-day Delhi. The novel was written in Hindi. Jason Grunebaum of the University of Chicago has meticulously translated this Hindi novel into English. (Prakash, Uday. *The Walls of Delhi: Three Novellas*. New York: Seven stories press, 2016, pages 227.)[16]

The plot of the novel catches the attention of readers right at the beginning of the narration of the story. The tapestry of the socio, political, and economic fabrics of modern-day Delhi are very articulately woven by the author in this novel. The story evokes the images of daily livelihood activities of a group of people who recently migrated to Delhi from surrounding rural areas or small-towns and live in a dire poor condition. The minute details of activities and interactions of individuals are given due attention.

This story is so powerful that the plot and the characters continue to revolve in the reader's mind for a considerable period after finishing reading the novel.

The reality of modern Delhi is vividly and authentically evoked in this novel. The life of the poorest of poor living in the ruins of dilapidated historical edifices of the city is brought to the knowledge and experiences of the readers. While reading the novel, a reader constantly thinks of the economic system that is primarily responsible for the creation of such a depressing way of life for some unfortunate people in the metropolis of Delhi.

The novel also reveals that Delhi is an amalgam of complex cultural attributes, a museum of cultural traits of the past and the present. This place is a theater where people from various social strata continuously struggle to survive, progress, prosper, and sometimes the people do lose out in the struggle.

The story of this novel develops and revolves around an incident where a sweeper accidentally and inadvertently finds an enormous amount of money hidden inside a gymnasium wall. This wealth might have been hidden by someone to evade legal taxes to be paid to the government.

The novella, *The Walls of Delhi: Three Novellas* portrays the life, dwellings, and geographical 'activity space' of downtrodden people in the modern metropolis of Delhi with profound literary acumen.

Prakash in his novel *The Walls of Delhi: Three Novellas* has successfully attempted to portray the way of life of the destitute in Delhi, whose life is intertwined with the social, economic, and political aspects of the regular people living in Delhi. Furthermore, the author has also revealed the emotions of the recently migrated indigent people who despite living in a less than desirable standard of life, proudly call Delhi their home.

The title of the book, *The Walls of Delhi: Three Novellas,* itself connects readers with the city, symbolically evoking the remnants and dilapidated stone walls of the historic past. Besides these historical walls, Delhi is also characterized by modern symbolic walls between the rich and the poor; between hollow walls, hiding black money, and dilapidated stone-built historical bulky city walls. This image presents a contrasting social fabric of Delhi. One section, that is dirt-poor, and the other section that is opulent. Delhi has a large population belonging to each type. There is a group of people who came to Delhi without much material wealth and became rich, and others who, despite working hard, remained poor and deprived. The author has presented this scenario in a articulate manner. Very seldom haves and have-nots interact face to face in Delhi.

The quote below evokes one such image.

> In the beginning, Babulla washed pots and pans in a roadside dhaba food shack on Rohatak Road and was later promoted after learning how to cook in a tandoori oven. Five years ago, he built a makeshift house in Samaypur Badli village in northwest Delhi, itself a settlement of tin shacks and huts–and just like that, his family became Delhites. Even though the settlement was illegal…he'd procured an official ration card after last year's election, and increasingly entertained the hope they wouldn't get displaced.[17]

Many new, rural, unskilled immigrants travel daily quite a distance to the location of their workplace. Very often these menial workers live several miles from work and travel a long distance to come and work in posh and rich neighborhoods. This is revealed in the quote that follows: "Two years ago, …Ramnivas, as usual, was getting ready to go to work in Saket, forty-two kilometers from where he lives. His wife Babiya not only packed his plastic tiffin full of roti, but also placed a small metal lunchbox in his bag."[18]

In the passage below, the author of the novel very vividly portrays the dilapidated structure where a group of these recent migrant denizens live. Anybody reading this can be shocked to imagine that human beings can live in such ruined structures:

> If you've ever been on the National Highway going toward Karnal or Amritsar and happened to glance north, you will have seen the round building with a dome right beside the industrial drainage: a crumbling, dark-red brick ruin, with old worn stones. It's hard to believe that humans could be living there.[19]

The passage below from the same novel reveals two pertinent economic geographic features. The states of Orissa and Bihar in the eastern part of India seem to have a higher rate of unemployment and thus can supply labor force to the region of deficiency. Secondly, the City of Delhi can and does provide employment for very low-paying menial jobs also. It is not only the city of bureaucrats,

politicians, and rich businessmen. The geographic concept of 'complementarity' seems to be functional in this case. "The rickshaw drivers also hung around. Most of them came from Bihar or Orissa and stood wearily amid the bustle on the lookout for passengers."[20] Had the writer presented some conversations among the ruin-dwellers in their native languages, such as Bhojpuri, Maithily, Magahi, Angika (Bhagalpuri), or Oriya, or an admixture of all these tongues, reader of this novel would have been able to pinpoint and enjoy both the region of their origin from where they migrated and the place of destination, Delhi. Also, one will learn how Delhi is becoming a multilingual city.

Dwellers in the ruins of Delhi are engaged in a myriad of economic activities. The paragraph below narrates their livelihood activities succinctly:

> Others live in ruins: Rajwati's sister Phulo; Jagraj's wife, Somali, who sells peanuts by the gate of the Azadpur veggie market; and Mushtaq, who sells hashish by the Red Fort, and his cousin Saliman, currently Mushtaq's wife. The three women turn tricks. Somali works out of her home in the ruins. She takes care of the customers brought to her by the smackheads: Tilak, Bhusan, and Azad, who are always hanging around. In the evening, Saliman and Phulo go out in rickshaws looking for customers. Sometimes, Phulo also works at all-night parties.[21]

Several ruin-dwellers are related to each other. Most of them are engaged in activities only related to their interest and convenience. Some work on an individual basis and some work together in a group. Rajwati's sister Phulo and Jairaj's wife Somali both sell peanuts at the gate of the famous vegetable market called Azadpur located in the northwest section of the central part of Delhi. Another resident, Mushtaq, sells 'hashish' to the visitors in the Red Fort area. Mushtaq lives with his cousin, who is also his wife, named Saliman. The three women, Phulo, Somali, and Saliman, also work as prostitutes or sex workers. These three women have different patterns of engaging in selling sex gratification to customers. For this purpose, Somali has chosen her residence. Tilak, Bhusan, and Azad are three guys who worked as pimps and look for customers to bring to Somali. On the other hand, Saliman and Phulo went out on a rickshaw to look around for customers. Besides, following such usual patterns, Phulo sometimes worked at all-night parties, probably to please guests of the parties, as arranged by the host who threw the party.

The other picture of the indigent world in Delhi, evoked in this novel, is no less depressing. As a matter of fact, before the independence of India, Delhi did not have much of these neighborhoods or shelters-in-ruins. The population of Delhi was smaller, and the city did not attract large migrations from various regions of India. About 35 years before the independence, the British moved their capital from Calcutta (now Kolkata) to Delhi. Additionally, only about 16 years before the independence the construction of the city of New Delhi was completed. During the British period, the city did not experience much rural to urban migration. New Delhi was primarily an administrative city. New office buildings were built, and new colonies for the purpose of official residences were constructed. There was no trace of Jhuggi-Jhopri colonies or a considerable number of people residing in ruins and/or dilapidated historical structures. As can be evidenced in the quote

below, it emerged in considerable numbers after the independence: "In the years after Independence the park became a magnet for loonies, beggars, the disabled lepers, the maimed, druggies, and other wandering, unsettled individuals."[22]

Although detailed 'activity space' of the residents of the ruins is not presented in minute details in the novel, the author of this literary piece presents an interesting pattern of the movement network of the dwellers of a particular ruin-dwelling area studded with shattered figures. With the arrival of morning people from this settlement, the hub, start going to their business or job places around the city. They scatter around train and bus stations, religious and sacred sites, road intersections with traffic signals, footpaths, and sidewalks. These people are not residents of the slums or of Jhuggi-Jhopri. Instead, they are inhabitants of historical ruin-sites. Such nuclei are growing in number, particularly after the independence: "After the sun comes out, you see them everywhere in the capital: at the train station, at bus stands, in temples, at holy sites, at intersections, on sidewalks. These are not the slum dwellers: they form their own constituency—one that's only got bigger since Independence."[23]

At the end of the day, all the morning people slowly, one by one, return to their night-shelters in the ruins and run-down and timeworn remains of monuments. As can be seen by the statement below: "As soon as the sun sets, the special inhabitants of this park converge from each and every corner of Delhi, and pass the night among the felled, ruined figures."[24]

In sum, a reader of this novel can easily visualize the presence of an illegal settlement and unregulated low-level economic activities. The interaction between the unauthorized dwellings amidst the historical ruins and rich colonies that developed after the independence mutually depend on each other. Several dwelling shelters of these poor people, who live in the ramshackle ruins, are illegal. One can find innumerable such locations in and around the city of Delhi. These areas are different from Jhuggi-Jhopri colonies which are virtually quasi-accepted squatter settlements.

Among many new poor immigrants, some get lucky and are blessed with unexpected wealth. It may come by manipulating the economic system, it may be by chance, or it may come through some other right or wrong means. One character of the story, Ramnivas, finds, by sheer luck, a huge sum of money hidden inside a building wall. This money might have been black money. In that case, it would have been hidden by somebody to avoid paying tax to the government. Ramnivas occasionally bought gifts for his girlfriend with this money. Taking and giving bribes is also a part of Delhi's social and economic environment. After finding this treasure trove, Ramnivas takes his underage girlfriend to see the Taj Mahal in Agra. There, he encounters a police inspector whom he pays a bribe to avoid any legal problem as he brought an underage girl with him. As can be seen in the quote below: "The inspector and his sidekick held the whole room after midnight. They settled on five hundred to let the matter slide. Later, the sidekick shook him down for an extra hundred."[25] Had the writer enumerated and elaborated the items Ramnivas spent the money on, a reader of this novel would have deciphered the

spending geography of an indigent suddenly and surreptitiously turned rich but condemned hide his fortune. Of course, the author did mention that with this money, time to time, Ramnivas bought gifts for his girlfriend, although he did not elaborate the types of gifts, he bought for her. Nevertheless, in midst of the story, we come across an elaborate description of Ramnivas taking his underage girlfriend to Agra to see the Taj Mahal and his trouble with the policeman there.

From the story, it is also revealed that because of the little income by the poor migrants, they never accumulate enough money to build a house as most of their daily earning is spent to meet their daily needs. At the same time, the plot for the main theme of the story hints that those who can procure lots of money hide their wealth in the walls or some secret place. Nevertheless, they do still live a luxurious life.

So, while new poor immigrants seldom achieve comfortable living in Delhi, the author toward the end of the novel says: "If you want to get lucky, come to Delhi right away—it's not far at all. Forget about being a millionaire; coming to Delhi is the only way left to scrape by."[26]

To conclude, economically and socially, Delhi is a kaleidoscopic view of a microcosm of urban India.

Notes

1. Joshi (2014), pp 124-129.
2. D.I.Z. acronym stands for 'Development Incentive Zone. In the case of New Delhi, it includes Bangla Saheb Road, Gole Market, Connaught Place, Janpalh, Jhandewalan, Paharganj, and nearby places of DIZ area.
3. 'Dinkar' (1958), pp 7–13.
4. 'Dinkar.' Ibid, 'Dilli Aur Moscow' (Delhi and Moscow), pp 14–20.
5. Ibid. 'Haq Ki Pukar' (Call for the Entitlement), pp 21–25.
6. Ibid. 'Bharat Ka Yeh Reshami Nagar' (India's Silk City), pp 26–31.
7. Chaudhuri (1989).
8. Ibid, p 686.
9. Ibid, p 697.
10. Ibid, p 698.
11. Ibid, p 699.
12. Ibid, p 700.
13. Ibid, p 700.
14. Ibid, p 709.
15. Ibid, p 709.
16. Prakash (2016), pp 227.
17. Ibid, pp 11–12.
18. Ibid, p 13.
19. Ibid, p 5.
20. Ibid, p 4.
21. Ibid, p 6.
22. Ibid, p 9.

23. Ibid p 10.
24. Ibid, p 10.
25. Ibid, p 30.
26. Ibid, p 40.

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Chapter 8
Epilogue

Abstract Epilogue chapter of this book manuscript touches upon four main points. They are (a) Literary geography and me; (b) Empowerment of place; (c) Literature as a catalyst; and (d) Future research ideas. In the first segment is discussed how I got interested in the idea of literary geography and then pursued literary geography research in this field. During my childhood, a book entitled 'Geographical Literature' motivated me to study geography and then on to 'Literary geography.' The second segment talks about how literature can instill power to a place. Hannibal, Missouri in the mid-western United States remained unknown by most people around the world until the publication of novels like *Tom Sawyer* and *Huckleberry Finn* written by Mark Twain. Third segment highlights the role of literature as a catalyst to prompt and motivate to create a physical landscape. In the island of Bali, Indonesia, people built a huge sculpture of Lord Vishnu's vehicle, *The Garud*. This indicates that the literature can function as a catalyst to motivate people to create a landscape even far from the homeland. And the fourth segment suggests future researcher new directions and possible topics to pursue their research work in the field of literary geography. There can be many directions where future researchers can endeavor literary geography research work related to Delhi or other urban regions, like exploring works of Mughal times poets, American literature, South Indian literature, and so on.

Keywords Literary geography · Empowerment of place · Literature as catalyst · Research directions · Future research ideas

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In this 'Epilogue,' I touch upon four points: (1) Literary geography and me; (2) empowerment of place; (3) literature as a catalyst; and (4) future research ideas.

Literary Geography and Me

When I was in middle school, I came across a book entitled भौगोलिक साहित्य (*Geographical Literature)*. This book had several interesting articles along with photographs and sketches depicting various physical and cultural landscapes of distant parts of the world, such as desert regions, rain forest regions, Polar Regions, Mediterranean regions, monsoon regions, and so on. Contents of that small book instilled in my mind images of varied and fascinating geographic attributes of the world. It was a sort of revelation for me. Since I was born and was being brought up in a tropical monsoon environment, I thought that the entire world probably would be like the environment I was familiar with. After reading that small book, I could imagine the varied attributes of multiple contrasting geographic regions of the world.

Later, in high school and beyond, I realized that while reading some fiction, travelogs, poetry, etc., I could imagine the geographic landscapes. That was the beginning of the realization that literature can complement the traditional geographic studies. I continued studying geography as my major and started teaching in an Indian university.

A few years later, I came to the United States to pursue my graduate studies. Upon my arrival in the United States, the chairman of the geography department, Professor Allen G. Noble suggested that since I was a published short story writer in many prestigious Hindi monthly journals, such as *Sarika*, *Kahani, Nai Kahaniyan* etc., perhaps I should undertake a research project to explore literary writings to evoke images of geographic landscapes. This was a new field for me. I had no idea that the imaginative literature could be a viable resource for geographic research. But the idea seemed very attractive and fascinating to me. I started working on a 'literary geography' project having Professor Ashok K. Dutt as my academic advisor, with guidance from Professor Noble also.

After completing my masters, I moved on to the Ph.D. program. This was a time when humanistic geography direction was becoming an important philosophical tenet amidst already established scientific and quantitative paradigms in the geographic research world. The fledgling humanistic and literary geography field started gaining attention from several geography scholars. Professor Yi-Fu Tuan had already written articles and books on the topic of exploring literature to investigate human feelings and experiences regarding geographic environments. Tuan's seminal humanistic treatise, *Topophilia: A Study of Environmental Perceptions, Attitudes, and Values,* was widely received by scholars.

So, this seemed to be a conducive and opportune time to further my interest in eliciting perceptions from selected literary works for evoking geographic images. For my Ph.D., I started working with Professor Surinder M. Bhardwaj as my academic advisor. Subsequently, 'literary geography' became one of main areas of my geographic research pursuit.

Now, I am so happy and feel fulfilled realizing that I got the opportunity to work on this present book-length work on literary geography.

Empowerment of Place

Through the course of practicing literary geography, it was revealed to me that the literature and geography does not limit itself only to evoking landscape images or studying just the emotional responses of human beings toward the environment. The literary works can also instill empowerment to a place. The idea triggered thoughts and images of the small-town, Hannibal, Missouri in the Midwestern United States. Hannibal remained unknown by most people around the world until *Tom Sawyer* and *Huckleberry Finn* by Mark Twain were published the two famous novels by Mark Twain were published. Now this small settlement, Hannibal, is known by people all over the world. These novels have empowered the small town of Hannibal as a center of tourism.

Willa Cather's novels, *O Pioneers*, My Antonia, and a host of other Cather's novels accentuated the personality of the state of Nebraska in the Midwestern United Sates. Likewise, the holy city of Varanasi in the state of Uttar Pradesh in India and the sacred city of Gaya located amid the Magadh region in the state of Bihar in India, assumed their characteristics, reputation and personality based on the powerful descriptions in Hindu religious scriptures, such as *Puranas*. Similarly, Hindu religious scriptures exalted the highest status to the four Hindu places of pilgrimage: Badrinath, Dwarka, Rameshwaram and, Jagannath Puri.

Literature and Media as a Catalyst

Literature and media can and do catapult various geographic landscapes:

'Field of Dreams' (A Place: Dyersville)

The producer of the Oscar nominated 1989 film, 'Fields of Dreams,' constructed a baseball field surrounded by corn fields in the rural town Dyersville in northeastern Iowa. This baseball field was used as a set for the film. This field became very famous and subsequently attracted innumerable tourists to this place. Now, it has become a permanent baseball field where national games are played.

Jhumka (A Thing: Pendant of an Earring)

People constructed and installed a large size pendant of an earring in the crossroad in the city of Bareily, Uttar Pradesh, India being inspired by a song from the 1966 Hindi film, *Mera Saaya* (My Shadow). The first line of the song goes-झुमका गिरा रे, बरेली के बाज़ार में, झुमका गिरा रे (I dropped the pendant of my earring in the marketplace of

Bareily). This first line of this Bollywood film song became so popular and famous that people were inspired to install a large sized replica of pendant of an earring, which, now has become a visible and prestigious landscape of this Uttar Pradesh town.

The story of *Ramayana* inspired people within India and of distant lands in more than one way.

***Ayodhya* (*A Place: Capital of Awadh and the Birthplace of Lord Rama*)**

The city of Ayodhya in Eastern Uttar Pradesh, India occupies a glorious and revered place in the minds of the devotees of Lord Rama. According to *Ramayana* (written approximately 3000 years ago), the city of Ayodhya has been a beautiful and splendorous place. People have always visualized the birthplace of Lord Rama as resplendent and opulent place. This image inspired people and administration to invest time and money to beautify and adorn the holy city. Ayodhya was already a well-known mythological city for a long time, now with the attention paid toward the development of the city, it has become a major tourist destination in India.

***Jatayu*, (*A Large Sized Hindu Mythological Bird*)**

As depicted in the epic *Ramayana*, when demon king Ravana was forcefully taking Rama's wife Devi Sita to his kingdom Lanka, in the flying chariot after abducting her from the dwelling hut in the forest, Ravana, on his way, he was obstructed by the mythological bird-Jatayu. According to the story after a brave fight with Ravana in attempt to rescue Devi Sita, wounded *Jatayu* fell dropped on the top of a hill. According to the general belief that hill is located in the state of Kerala in South India. A mammoth replica of Jatayu has been constructed on the top of the perceived hill. Now this place has become famous tourist center.

***Garud* (*A Large Sized Mythological Bird, Considered the Vehicle of Lord Vishnu*)**

In the island of Bali in Indonesia, people built a huge sculpture of Lord Vishnu's vehicle, *Garud*. This clearly indicates that literature can function as catapult to motivate people to create a landscape far from the homeland of certain culture, in this case Hindu culture.

***Angkor Wat* (*A Place*)**

Ankgkor Wat, a Hindu religious complex was built in Kampuchea being inspired by the Hindu religious scriptures, such as *Ramayana*, *Puranas*, and others. This Hindu religious complex has huge stone sculpture of Lord Vishnu. The complex also has many statues of Hindu Gods and Goddesses.

Possible Future Research Dimensions

There can be many more directions where future researchers can endeavor literary geography research work related to Delhi.

a. Explore literature from Mughal times only
   Many Urdu and Persian writers and poets from the Mughal era have talked about Delhi (spelled and called Dehli during that time) revealing their perceptions. Delhi then was primarily characterized by urban features built by the rulers of Delhi Sultanate and emperors of Mughal dynasty. Scholars may find fascinating images of Delhi in the poems written by poets of that era.
b. Based on British literary writings only
   In this case, a researcher can select writings in British English literature and probe and elaborate relevant images of Delhi perceived by the writers. The British moved the capital of India from Calcutta (now Kolkata) to Delhi in the year 1912. That changed the urban morphology of Delhi considerably. A few years earlier in the nineteenth century, the railroad entered Delhi. With the shift of the capital, new neighborhoods such as 'civil lines,' came into existence. Fiction written by English writers will provide an outsider's perceptions of the changing images of colonial Delhi.
c. Delhi based on South Indian literary works
   It will be a fascinating exercise to investigate images of Delhi based on the writings of South Indian languages and literature. It will be interesting to find out what are the similarities and differences in images between the writers from South India and other regions of India or abroad.
d. Delhi based on Hindi poems only
   Many Hindi language poets have written about Delhi. Some have enjoyable experience about Delhi while others have negative feelings regarding the place. There may be some poets expressing neutral experiences. After independence of India, many Hindi writers and poets migrated to Delhi. Virtually, the center of Hindi literary activities shifted from Allahabad, Lucknow, and Varanasi to Delhi. Perceptions of these Hindi poets and writers, first as outsiders and then as insiders, would be enchanting.
e. Delhi based on Urdu poems only
   As in the case of Hindi poetry, there are many Urdu language poets who have expressed their feelings, likings and disliking about Delhi. It should be interesting to explore their perceptions regarding this capital city. In the case of Urdu Poetry, there may be an element of comparative dimension, which may not be available in the case of Hindi poetry. Delhi became prominent place for Hindi literary activities after the independence of India, but in the case of Urdu Delhi was already an important center of Urdu literary activities along with that of Lucknow from before independence. Thus, investigators of Urdu literature may find an interesting comparative perception of Delhi between the period of pre-independence Delhi and Delhi after independence.

f. Delhi based on literature from times of different Delhi Sultanate periods
There were five Sultanate dynasties which ruled large section of India (Hindustan) keeping Delhi as its capital from the thirteenth century to sixteenth century. It would be interesting to decipher images of Delhi (called Dilli during those days) based on the poems of various poets representing the time periods of different dynasties. These five dynasties represent varied ethnic and linguistic group of people. In total there were more than two dozen rulers representing these five dynasties. Some of these Sultans encouraged and promoted the poets and writers. Some literary figures wrote in Persian language.

g. Delhi based on specific philosophically oriented writers
Although we know that generally 'art is practiced for arts sake,' but there are artists, poets and writers who have certain philosophical inclinations. Images of Delhi can also be analyzed according to writers adhering to certain specific social or political philosophies. There are writers who look at things viewing from humanistic point of view, some logical positively, some are inclined to analyze aspects from ideally, phenomenologically, or existentially. Research scholars can interpret perceptions of respective writers accordingly.

h. Delhi based on 21st-century writers
Images of Delhi evoked based on entirely literature created during the beginning of twenty-first century may present a different and very contemporary picture of Delhi. Urban way of life of Delhi has included advanced technology in day-to-day activities and behavioral mannerism. 21st-century Delhi is adorned with a network of Metro railways, network of expressways and flyovers, underground tunnels making much more mobile Delhi, fledgling landscape of skyscrapers, many malls endowed with escalators to name a few. Research scholars highlight perceptions of this facet of modern Delhi based on relevant literary works.

i. Adages and images of Delhi
Generally, adages become popular based on the frequent use in literature. They raise representations of specific attributes and character of a place. Researchers may try to find out related literary pieces and further try to explore additional images emanating from those writings.

Some Delhi adages:

Dilli Ka Thug. (दिल्ली का ठग; Thug of Delhi); Ab Dilli Door Nahin (अब दिल्ली दूर नहीं; Now, Delhi Is Not Far Away); Dilli Hai Dil Hindustan Ka (दिल्ली है दिल हिंदुस्तान का; Delhi Is the Heart of India); Dilli Chalo (दिल्ली चलो; Proceed to Delhi); Dilli Ka Laddo Jo Bhi Khaye Wo Bhi Pacchtaaye Jo Na Khaye Wo Bhi Pacchtaaye (दिल्ली का लड्डू जो भी खाए वो भी पछताए जो ना खाए वो भी पछताए; They, who eat the laddoo of Delhi, they regret eating it; and those who did not get chance to eat it, they also regret).

There may be more Delhi adages which can be used as a resource, by the researchers, to evoke Delhi images. I hope this 'Epilogue' can be useful for prospective research endeavors in the field of 'literary geography.'

Glossary

Andhi *Dust storm*
Angika A language spoken in Bhagalpur region of Bihar
Atman *Soul*
Barsati *A one room shed on the roof top of a house*
Bhistis *A watercarrier*
Chaupaye A four footed animal
Delhi Durbars A court in the Delhi rulers
Delhi Sultanate A Ruling dynasty of Delhi
Delhiwala *One who lives in Delhi*
Dhaba A roadside eating shack
Dhoties Around 5-yard-long men's lower body apparel
Dilli Local spelling and pronunciation of 'Delhi'
Durbars A royal court
Ekkas A smaller horse driven cart
Garud *A mythological bird which is the vehicle of Hindu God Vishnu*
Ghar A home
Ghungharu *A musical anklet having metallic balls to produce musical sound*
Hijras *Eunuch*
Hookkahs *Hubble bubble*
Indo-Anglian Authors Indian writers who write in English
Jatayu *A mythical bird who fought with demon king Ravana in the flying chariot in attempt to free Devi Sita from his captivity*
Jhonpari *A thatched roof hut*
Jhuggi-Jhonpari Colony A colony of huts
Jhumka *An earring*
Katra A gated area/community where people live in the upper floor and shops are located on the ground floor.
Khadi *Home spun cloth*
Kothi *A big house*
Loo *Hot blowing wind*
Lord Rama A Hindu God

R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1

Lord Vishnu A Hindu God
Magahi A language spoken in central southern Bihar
Mahabharata A Hindu ancient mythological scripture
Mahanagar A metropolis
Maithily A language spoken in northeastern Bihar
Mohallas A neighborhoods
Oriya The language of Orissa
Paan Betel
Pilao *A delicacy prepared with rice and nuts*
Punjabis People of the state of Punjab
Puranas *Ancient Hindu scriptures*
Ramayana *A Hindu ancient mythological scripture*
Sarangi *A Sarangi is a string musical instrument played with a bow.*
Saris *A Sari is a women's garment from South Asia*
Sethji *A rich shop owner; a rich merchant*
Shalwars *A women's garment prevalent in Punjab region*
Thelas A hand drawn medium size cart
Tonga *A horse-driven carriage*
Vedas Four volume of most ancient Hindu scriptures

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R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1

Index

R. C. Dhussa, *Images of Delhi*, https://doi.org/10.1007/978-3-031-28585-1