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TRIPLE STREAM

THE MAGIC WORD MOTIVATION WHICH MAKES THE WORLD TICK

I.V. Chalapati Rao

The central task of leadership including educational administration is people-dealing. In life also it is important. People, superiors, colleagues and the public- the leader has to get their support. What strategies are to be used by the leader in motivating them to work for the achievement of the objectives? It is a human relations job. All inputs like money, machines, methods etc. will be handled by human beings alone. Therefore, a successful leader will give top priority attention to this vital function of motivation. It is a magic word which makes the world tick.

Motive is an inner drive. To motivate people, one should possess communication skills. One does not motivate another person. The person himself has to motivate himself. One can inspire a person to motivate himself. For this the leader has to create the right kind of atmosphere or work environment in which workers are motivated. The leader has to put them in the right frame of mind. We say that a person is motivated when he possesses proper attitude to work. A leader should try to change the wrong attitude and habits of people by his own behaviour by adopting certain strategies. Motivation depends to a large extent on positive thinking, rather than negative thinking. Such an attitude also depends upon work atmosphere and work ethic. Morale is related to motivation but it is not the same thing. Morale is a mental condition with respect to courage or discipline.

In other words, a leader should behave, speak and write in such a way that his colleagues and workers perform their duties efficiently and sincerely without fear and compulsion but only by inner propulsion. For this, he should have good personal conduct and character and convince people that he is good, hard working, respectable, generous, impartial and dedicated to work. As Bhagavadgita says "YOGAHA KARMESHU KAUSALAM" (Skill in work is Yoga). Great people lead by example. What you are speaks louder than what you say.

Motivation is of two kinds - (1) Motivation from external factors and (2) Motivation from inner incentives. Where an advantage or gain such as promotion or increment, or prize or bonus is seen, it acts as a spur to action and better performance. It brings out the best in man. A leader should always create an impression that he is interested in safeguarding the interests of his colleagues and workers and providing or recommending monetary and other benefits for them. It is external incentive only. Inner incentives like character, values and spirituality are however greater.

Sometimes (in fact, more often), even material benefits are not necessary. Even a word of appreciation, a pat on the back, a touch of the shoulder, a friendly smile, an encouraging letter will increase the motivation

level of a person. This will not cost anything but will pay more! Courtesy and kindness can motivate a person sufficiently to get hearty cooperation. This is called the art of positive stroke-making. A 'stroke' is a kind word or a pat. Many officers do not realize this. They do not have that human touch. They should know that the superior officer can only make a person sit in the institution during working hours but cannot make him work. Their working time is not purchasable.

One can *attract* work but cannot *extract* work from people. Love will facilitate frictionless flow of work. Our feelings of love, kindness and courtesy should be reflected in our communication and interactions in and outside the institution. Politeness and demonstrative courtesy (not merely correct behaviour) help in this to a great extent.

There are many other strategies to get work from people without pushing them too far and too fast. Misunderstandings and interpersonal conflicts often arise when people do not understand each other's intentions. Service-mindedness is a characteristic of true greatness. Transparency and information sharing will remove prejudices.

There are established theories of Motivation like Maslow's Theory of Hierarchical Needs and Herzberg's Theory (Two-Factor Model). Let us not go into these technical things. It is enough if we know that hunger, thirst, sex, fear, aggression, sleep etc. are motivational factors of the crudest type, useful only in the case of animals and uncivilized persons or criminals to extract secret information.

Desire to achieve popularity, recognition and fame is of course, an important

factor. Skillful leaders use the strategy of appealing to these noble emotions in human beings. There are two kinds of approaches in persuading people to do good work.

1. Logical Approach (Brutus in "Julius Ceasar"; Cicero of Rome)
2. Psychological Approach (Antony in 'Julius Ceasar'; Demasthenis of Greece)

The former consists in appealing to reason and logic and the latter in appealing to feelings and emotions like patriotism etc. Psychological studies show that human beings are mostly governed by feelings (heart) but not logic (mind). But judicious mixture of the two will optimize performance.

Spiritual factors and religious factors can be powerful motivators. They belong to the category of inner incentives. The finest examples are the Ajanta Frescoes and Ellora Caves of the Buddhistic period. What wages were paid to those workers? Another example is the reply of a London stone-cutter when he was asked by a tourist what he was doing: "I am helping Sir Christopher Wren in building God's Temple - St. Paul's Cathedral". The negative example is the reply given by a worker when Jawaharlal visited the Nagarjuna Sagar Project when it was under construction. When Nehru asked the worker what he was doing, he said 'My mestri Venkataswami asked to break these stones". See the contrast. We are told that in Japan workers' orientation programmes include religious training based on Zen Buddhism. Such a high level of motivation will absolve any profession of its low status and indignity. Man does not live on bread alone.

Motivated persons are not born. They are made. Dynamic leadership does the trick.

Effective communication and enthusiasm of the leader accomplishes it. Authority pushes. But true leadership makes workers push themselves. There are quite a number of instances where negative stroke-making has resulted in lower production, worker unrest and higher absenteeism. Self hypnotism and self talk can also motivate.

While reward is an incentive, punishment is not necessarily its opposite. It is especially true in the case of hot-blooded youth like students. Punishment can only be a short-term measure.

Establishing specific goals in life gives one's mind reason for doing good deeds and great things. It helps to keep the person focused. As Vivekananda said "Concentration of mind (Sraddha) is more important than collecting facts". A motivated leader can induce idealism in the minds of people who work with him. Eg. Sir Arthur Cotton's construction of the Godavary Anicut. Although it was built with lime mortar (there was no cement concrete in those days) the anicut withstood storms and cyclones and lasted for more than hundred years, because Arthur Cotton motivated the workers with his speeches and treatment. Goal setting is one of the duties of a leader. He also addressed the neighbouring farmers and talked to them about the benefits that would accrue to them after the completion of the project.

Another successful strategy is to redress the grievances and answer the complaints quickly. The leader should keep his finger on the pulse of his colleagues and workers. He should be easily accessible to them. Communication and information sharing are found to be effective tools.

The following are a few non-financial incentives closely connected with communication and motivation:

- Listen intently and constructively
- Nod your head encouragingly
- Smile a little
- Now and then write a note of appreciation
- Be precise and sincere in speech and writing
- Be friendly and sympathetic in tone
- Pat the person on the back
- Be forgiving - Avoid being vindictive
- Say 'I like you'
- Publicize recognition of merit . Praise must be public. Reprimand must be private.
- When a difficult assignment is given, say "you alone can do it".
- Involve in decision-making - Delegate; Decentralise
- Consult often
- Offer constructive criticism
- There should be machinery for grievance redressal

Flattering is insincere and bad. But appreciation shows nobility and humility. Emerson said "Every man I meet is my superior".

If we want something from a person, we should give him what he wants. David Carnegie, the author of "How to Win Friends and Influence People" gives a list of human wants:

- Health
- Food
- Sleep
- Money (the things money will buy)
- Life in the Here-after
- The well-being of the children
- A feeling of importance/praise

The most powerful of these longings is what Freud, the well-known psychoanalyst, calls "The desire to be great" and "the desire for recognition".

Therefore, motivation is a magic word which unlocks hearts. It creates enthusiasm for work. Whenever the element of love enters any piece of work that one performs, it causes greater productivity and improves quality with no feeling of drudgery

or fatigue. *There is only one way of getting people to do anything and that is by making them want to do it.*

According to Napoleon Hill, the author of "The Law of Success", when your own mind is vibrating with enthusiasm and motivation, it is transmitted to the persons who are close by, as though by wireless. If the leader himself lacks motivation, his colleagues will be demotivated.

WHEN YOU WALK, WALK ALONE

Sri Swami Rama Tirtha

(From the lecture delivered on 13-1-1904 in US)

People say 'when you walk, have a friend to talk. This is fallacious for the following reasons:

First :- When we walk alone, our breath is natural, rhythmical and conducive to health. When we walk alone, we can breathe through the nostrils, but when we are talking, we have to breathe through our mouths. Breathing through the nostrils is always invigorating and goes and sought to the lungs. We may exhale through the mouth, but we should always inhale through the nostrils. The air that enters the lungs is sifted by the hair in the nostrils.

Second :- When we are walking alone, we are in the best mood to think, and sublime thoughts just seek us. Lord Clive somehow stumbled on this secret and used to walk up and down when he had to think upon a most intricate problem in Indian politics. Thus walking alone is extremely beneficial in intellectual culture. When we are walking in company or when we are walking with people

who are all the time forcing their ideas on us, we shut out upon ourselves the original and sublime thoughts which had to visit us otherwise.

Third :- From the spiritual stand-point, when walking alone, the mind shakes off the dividing forces and the discordant elements and gets its centre: and imagination which is the relaxation of the soul, finds an opportunity to enjoy itself. The whole system is invigorated.

Make this auto-suggestion to yourself that you are happiness incarnate - "I am the Light of lights". That is the idea which is to be emphasized in cultivating our higher faculties. Walking in the moon-light or early in the morning has indescribable benefits connected with it. Walk towards the setting or towards the rising sun, walk where the cool breeze is playing, and you will find yourself in tune with nature and harmony with the universe.

WHAT IS MODERN INDIA?

Swamy Om Poorna Swatantra*

Modern India is a bundle of contradictions. Best and worst things are there present simultaneously. This is a strange co-existence. India is a young nation but the oldest civilization and the largest democracy in the world with one of the most corrupt people. We take pride in being a leading, fast-growing economy but do we feel ashamed of harbouring the largest number of poor people? We are appropriately described as a poor nation inhabiting a rich country: Mother Nature has provided us with abundant wealth of natural resources and most optimum climatic conditions but what have we done with all that, where do we stand today in comparison to Germany and Japan, the countries which were devastated in World War II and China which got independence after us? Why all this negative position? We need to introspect. Perhaps, we are not working to our capacity, we have not realized our potential. Why? We shall discuss this point later.

We are aspiring to become a world power in modern technology but at the same time we are a victim of mega scams at home. The world is laughing at us. Where has gone the sense of our morality and national dignity? Who is responsible for this moral degeneration and cultural decay? A nation, which produced outstanding, world class leaders in all spheres of life - to name a few of them, Gandhi, Dayanand, Rabindranath Tagore, Vivekanand, Sri Aurobindo, J.C. Bose, C. V. Raman - on the strength of its cultural values and ancient wisdom while we were politically

under a foreign rule, economically weak and poor and numerically smaller in size, seems to be losing its unique identity, during the 60 odd years of the history of Independent India. The greatest loss we have suffered is the bankruptcy of moral, cultural and spiritual values which have been our strongest citadel and sustained us down the ages. Even thousand years of foreign rule could not shake it but that very Foundation, the life-line of the nation, the soul of Bharat is fast dying out. We seem to have lost touch with our source, India is getting de-indianized, our younger generation is planting western culture on Indian soil which would lead to cultural slavery which is much worse than political and economic one. There, only your body was chained but your soul and root were free to maintain your identity. Here, the root itself has been uprooted, the soul has been thrown out and you remain a mere biological creature to be controlled and conducted by forces outside of you. This is a very pathetic and dangerous situation leading to an unprecedented crisis because if India herself falls into this dark abyss, who will save mankind and charter its future course?

Since Independence, the country has been struggling hard to achieve economic liberation: liberation from hunger, poverty and insufficiency of necessities of life. Considerable progress has been made in this field but economic democracy is nowhere in sight. The development has been lopsided and it has dangerously divided the country into rural Bharat and urban India where 80 people get

20 rupees and 20 get 80 rupees. This gulf between rich and poor is increasing. This gross injustice is hurting the nation's bread-earner, the kisan most, who, when the burden becomes unbearable, has to take recourse to suicide. If this injustice is not removed, one does not know where it would land the country.

It is good to learn but bad to imitate. To learn you must have your roots, your moorings intact, then drawing the essential ingredients from every source possible, you can grow and become great to help others rise. On the other hand, when you lose your base, you become rudderless, then you try to imitate others, you become their blurred copy, a ridiculous figure. After Independence, India lost its original line of growth and development which suited its genius, innate nature and cultural background which was represented by the father of the nation, Mahatma Gandhi and adopted the exploitative Western model of development which has landed the world into a crisis.

An India true to herself: As an individual has his own identity, the same way nations too have their own unique and original identities. In the case of India, first we shall have to discover her true identity and then mould her personality according to that.

India is the most ancient land infused with the supreme wisdom of Rishis, the ancient spiritual scientists and has always played a leading role in human history shaping the destiny of mankind. India is a dynamic nation which has been undergoing ups and downs, springs and autumns in her life and changing and growing with the passage of time, keeping

in tune with the time-spirit. We realize that now the time has come for an upswing in her life where she will have to charter her own course for future development.

Based on the integral vision and truth of life, India will have to follow the formula of integrated development which covers all the aspects and dimensions of life. Economic development should be accompanied by social justice so that the gap between poor and rich could be bridged and the nation could move towards harmonious structure. We are the largest democracy in the world but not a pure and genuine democracy yet wherein each individual citizen is free and mentally matured to have and express his opinion freely and fearlessly. Money and muscle power play a big role in our elections, caste and religious considerations too are a factor which influence and tilt the voters this way or that and dynastic colour too is visible there. A candidate's honesty, integrity and personal ability seldom finds favour with the voters. These are not the signs of a matured and pure democracy. India must strive towards this end and a big campaign of political education of people and especially the rural masses must be undertaken to awaken them about their rights and supreme power as the original masters. Besides this, other reforms too must be effected.

Socially and culturally we are a very open and broad-minded nation. In spite of being secular in our approach we have sheltered all the religions of the world and consider the whole world as our family. That is why India is rightly described as the mini-world. We have to build India into a model for future world. From this perspective it is

clear that India would never like to be a photocopy of anybody in the world. Moreover, all the models tried in the West have failed: with the collapse of the USSR communistic model failed and the recent financial crisis in the West shook the foundations of the capitalistic model. The world needs a Third Model which reconciles the two by retaining the best elements in each of them and adding something more which both of them lack. And that onerous task has been assigned to India by history.

"Power is a good servant but a bad master". Today world power structure has become so gigantic that it has overpowered man and instead of man controlling power, power has started controlling man and this negative trend is threatening the future survival of mankind. India too is trying to become a front runner in this rat race and that is necessary too in the present power game because nobody listens to the sane and wise counsel of the weak and the poor. And we hope that soon India will occupy the prestigious position in the power gallery of the world with the help of the mechanism of science and technology. But then what?

Here from begins the role of India as the builder of a new world. Power - man has got in an abundant measure - but he does not know how to use it. To a great extent he uses it negatively, for the purpose of destruction: he is very seriously engaged in refining the art of killing instead of evolving the art of living. What could be more absurd? India's foremost

and superhuman task therefore, is to discover a formula for bringing about a change in human nature from negative to positive which would then effect a qualitative change in human life which would ultimately result in the creative and constructive use of the power for the betterment and welfare of the world and enrichment of the earth. This force and formula which can bring about a transformation in human nature and constitution is spiritual consciousness and wisdom which has been the source of perennial strength for India down the ages and which has shaped her destiny. So, we shall have to combine wisdom with power as a guiding light and principle which would make power a good servant and put it to good and constructive use in the service of mankind. And thereby we would evolve a new and Third Model for the integrated development of human world and planetary life, since, in it, we would also establish a symbiotic relationship between man and nature in place of the existing exploitative one which has caused the ecological imbalance and the nature's crisis.

In this new model we shall have to employ both the aspects of Science, physical and spiritual simultaneously: physical for the development of power and spiritual for the wisdom and in their inter-relationship wisdom guiding and using the power for the maximum good of the entire world and planetary life. This holistic approach to the development of life is India's formula for ensuring bright and glorious future for mankind.

Courtesy: Sri Aurobindo's Action, July 2011

There is a duty cast on us and that is to always remember that we are here not to function for our party or one group but always to those of India as a whole, and always to think of the welfare of the 400 millions that comprise India - Jawarharlal Nehru (December 13, 1946)

C.P. BROWN AND TELUGU RENAISSANCE

Dr. K. Purushotham *

The 'nextgen'-generation next-of the Indians, who are swayed by placements and career, are inundated in the mass culture of marketing, mobiles, internet and software. They may not even have heard that a person called Brown had served the cause of their mother tongue spending his entire life and all the money he had; they may not even imagine the quantum and nature of service that Brown and his ilk had rendered. May the tribe of those who know the kinds of Brown increase!

Charles Philip Brown (1798-1884), known as 'Brown Dora' and '*Andhra Bhashoddharakudu*,' is remembered for the service he had rendered in Telugu grammar, prosody, compiling dictionaries, recovery of the lost works, printing of extant works and imparting free education by running boarding schools. An exemplary scholar, he had spent all his earnings, besides raising loans, on his mission of modernizing and preserving Telugu language and literature for the posterity.

There were quite a few liberal British bureaucrats who served the Indian language. Among the important ones, William Jones learnt Sanskrit, and translated *Abhijnana Sakutalam* into English. William Carey wrote Grammar of Marathi, Sanskrit, Punjabi and Telugu. A.D. Campbell compiled a Telugu Dictionary, wrote Telugu grammar, and ascertained through research that the origin of Telugu was not Sanskrit. Others who also

learnt the Indian languages in the British India were Benjamin, Schultz and Gordon Pritchett. Their purpose in learning the Indian languages was "to read books, and have daily communication with the Indians (to have insight into the souls of the people." **B r o w n** belongs to this lineage of linguistic reformers and literary modernists.

The Europeans' interest in the Indian language had to do with the waning of patronage to the languages and literatures because of the crumbling feudal establishments. In the pre-British India, the country was strife, torn with its caste and communal differences. Divided into many castes and tribes, Indians were too disunited to offer resistance to foreign rule. Following the Plessey war (1757) and the Buxar war (1764), the disunity paved the way for the foreign rule. As far as language and literature were concerned, the learned pundits were not willing to disseminate their knowledge to the people, especially to sudras and ati-sudras. Written Telugu language and literature were on the wane, which Brown described: "When I began the task, Telugu literature was dying out; the flame was flickering in the socket in 1825, I found Telugu literature dead. In 30 years I raised it to life."

Language:

Asked by Major General Thomas Monroe, Governor of Madras, Brown learnt Telugu to understand and serve the people better. Not stopping with the language

* Professor, Department of English, Kakatiya University, Warangal

proficiency, Brown mastered the language, grammar and literature. A polyglot in the real sense of the word, Brown was well versed in Greek, Latin, Persian, Sanskrit and Telugu. After his retirement, Brown worked as a Telugu Professor at London University.

Brown, like Charles Wilkins (1750-1836), contributed to the reformation of the language. He changed and dropped some of the letters of Telugu alphabet making it easy to the common learners. Guided by the 'principle of economy', approximation between spoken and the written form and learner friendly approach, Brown simplified the Telugu orthography. The four letters that he had dropped from the Telugu alphabet include: *bandi* or hard ra replaced by the soft 'ra'. (It has however been re-introduced); the nasalized *arasunna*; hard *cha* and *ja* indicated by a mark above them replaced by the soft sounds of *cha* and *ja* as known today. As he was interested in printing the works, these changes facilitated the printing. The complicated Telugu script was due to the pundits, who were able to read and write it because of the tradition of learning. This could be because of the influence of Sanskrit as Brown would put it, "Sanskrit speech has influenced the Telugu language as much as, if not more than, Latin has influenced English." By making it complicated, the written Telugu was made inaccessible to the commoners. However, the changes that Brown had introduced, made written Telugu accessible to the commoners.

Literature:

Telugu literature lost the patronage of the kings in the nineteenth century. The Tamil

authorities did not respect the Telugu writers as Brown deplored, "The pundits expressed [to] me their grief, that the ruling powers regarded them as useless pensioners." Precisely at this juncture, Brown evinced interest in the Telugu literature, especially the works of Vemana (1700-50). Having written hundreds of verses, Vemana questioned the bases of religious orthodoxies, caste based discrimination and untouchability. But hardly any of his verses were available when Brown entered the scene of Telugu literature. Based on what he had learnt about Vemana's oeuvre, Brown had embarked on re-locating the lost works of Vemana. Having hired some *raayasagaallu*, copyists/writers for preparing the manuscript of the lost verses, using his linguistic acumen and scientific approach, Brown had been able to recover several of Vemana's verses. Brown was successful in collecting and translating about 1861 verses of Vemana, and published under the title, *Vemana Satakam* (verses of Vemana). This is no mean achievement of a literary enthusiast, who belonged to a foreign country. Besides Vemana's, Brown collected the works of Tikkana, Potana, *Sumathi Satakam* and some other Telugu poems that were on the verge of extinction.

Besides recovering the lost works, Brown printed several works that include *Andhra Mahabharatamu*; *Maha Bhagavatamu*; *Tale of Nala by Raghava*; *The Calamities of Harischandra* by Gaurana Mantri; Ramazrajabhushanudu's *Vasu Charitra*; Peddana's *Manu Charitra* and Srinatha's *Palanadu Veera Charitra*. Having authored chronicles and monographs in literary journals, he translated many poetical works. An editor of the Madras Journal of Literature

and Science, he published articles in *The Asiatic Journal*. In order to facilitate the reading of several Telugu and Sanskrit works, Brown prepared commentaries for common readers to understand them.

Brown's contribution to Telugu language and literature occupies an important place in the literary history.

SONG BARD AT CREMATORIUM

Pronab Kumar Majumder *

Time and again man ventured
to hold nature captive

For quite a while it mellowed like tame cat
Once it became ferocious must you believe
Striking violently more than tit for tat

Man raided kingdom of nature
for targeted purpose
Nature became a casualty
in armoured march ahead
Wheels of civilizations
hurt natural world too much
Man did not understand
how God himself forbade

Physical law bountied the earth pollution free
Man's adventure to pierce the canopy of sky
Is but hilarious move for achievement spree
May be someday man will say the earth
good-bye

As of now science and technology
making the earth bankrupt
What will happen
when bosom of earth will be skeleton
Is not the time up
for stopping ventures abrupt?
Is not the time up for
stopping hunting wanton?

Once you ride a tiger you can't dismount
Possibility of being devoured
you can't discount
Who polluted the air above the earth's green?
Who asphalted the earth's gloss and sheen?

Earthquake and Tsunami invaded Japan
Surely as some fallout of
imbalanced equilibrium
Behind is direct and distant hand of man
*Should the song bard
now only sing at crematorium?*

* Editor, 'Bridge in the Making', Lake town, Kolkata

Our opportunities are good but let me warn you. When power outsteps ability, we will fall on evil days. We should develop competence and ability which will help us to utilise opportunities which are now open to us. From tomorrow, from midnight today, we cannot throw the blame on the British. We have to assume the responsibility ourselves for what we do."

Dr. S Radha Krishnan addressing the Consembly.

CORRUPTION AND DISCIPLINE

M.S. Sinivasan *

We have witnessed two interesting phenomena. In India, unbridled corruption, and in another Asiatic nation, Japan, exemplary manifestation of discipline, dignity and grace in the face of a terrible national disaster. There is a certain commonality between them related to national character. The corruption in India is due to loss of national character, and the Japanese response to disaster is the result of a strong efflorescence of her national character.

This brings us to the question what is the source of character in an individual or a nation? It is discipline; loss of character comes from lack of discipline. What is the cause of lack of discipline? There are many but one of the main factors is staying away from our natural and inborn temperament. In India the roots of corruption lie in rootlessness, a nation which has wandered away from its natural roots of dharma and spirituality, lured by the glamour of alien cultures. The modern India is like a saint or a sage who has fallen from his natural and inborn nobility, bewitched by the sensuous charms of a nautch-girl!

On the other hand Japan never lost her national character even when she borrowed western science and methods. But how is she able to do this? What is the secret? Assimilation. Japan did not blindly imitate the alien culture. She took the alien methods and technology but not their cultural values. She was able to fully assimilate the alien methods with her own cultural ethos.

A living example of Japan's assimilative genius in the corporate landscape is Toyota Motor Corporation, regarded as one of the most innovative companies in the world. This Japanese automobile company rigorously follows the scientific management techniques of Fredrick Taylor in its production system. But it is not a blind imitation. There is a creative assimilation of Taylorism with a humanistic ethos which is the hallmark of Asiatic cultures. Taylor's production system views the worker as a pair of hands and a human robot who has to do nothing except to obey orders, and its aim is mechanistic efficiency. But Toyota Production System looks at the worker as not a pair of hands but as a living mind of knowledge and its aim is not efficiency but harnessing the collective experience and wisdom of people. The Japanese management scholar, Hirotaka Takeuchi and his co-authors ' write in an article on Toyota in Harvard Business Review:

"Toyota believes that efficiency alone cannot guarantee success. Make no mistake. No company practices Taylorism better than Toyota does. What's different is that the company views employees not just as pairs of hands but as knowledge workers who accumulate *chie* - the wisdom of experience - on the company's front lines. Toyota therefore invests heavily in people and organizational capabilities, and it garners ideas from everyone and everywhere: the shop floor, the office, the field."

What are the lessons to be learnt from

Indian corruption, Japanese discipline and Toyota's assimilative power? A nation rooted in her national character based on her unique cultural temperament and genius gathers inner power from poverty and disaster. When these adverse conditions pass away, she springs back with a greater creative force. On the other hand when a nation remains uprooted from its natural self, even prosperity and favourable conditions lead only to greater corruption and degeneration. The long-term solution to Indian corruption lies in reclaiming her national character by recovering the great and ancient Indian discipline based on *Sattwa*,

Dharma and Yoga. The first major step in this task is to create and disseminate widely a new system of education based on the moral and spiritual values and discipline of Indian yoga. In the economic, social and political sphere, India has to acquire the assimilative skill of Toyota, which means the ability to use the latest western science, technology and organisational methods for an efficient, productive and material realisation of Indian spiritual vision and values in the outer life.

Courtesy: Sri Aurobindo's Action, July, 2011

ADDRESS, REWRITTEN

Dr.Subhakanta Behera, IFS*

Her last address is not known to me
for she treaded an unknown path
that we are mortally afraid of
and she took adieu from us so suddenly
as if she is slipping to deep slumber,
we thought, she would be back
and occupy her old, broken chair
and continue staring at everything
with a darwan's vigilant eyes.
But alas! She never returned
So I declared her absconding,
but I cried and then rebuked her
for her injustice meted to us
of sudden disappearance when she
has so many stakes in us as we have
innumerable in her.
If she does not return,
who is going to drive away
even the shadow of an eagle at its first sight
or blow conch for anything auspicious?
But where could she be?

In neighbourhood? In another city?
In another state or in another country?
I am puzzled. I am at loss.
My little daughter at last chuckled
and pointed out at the sky
where her grandma might be
twinkling and looking at us
as she would have already
got her cosmic companionship there.
I felt relieved
as I could see some logic
in my daughter's suggestion,
sense undiluted, passion in her eyes
and longing for a near and dear one.
My fidgeting now gone, and suspicion
dispelled from my mind,
I stared at the sky so diligently
If my long-lost mother
is still burdened with
the darwan's job,
and smilingly discharging
her self-indulged lifelong duty!

* Consul General of India, Melbourne, Australia

"A DRAMA OF MAN IN NATURE": A COMPARATIVE STUDY OF ROBERT FROST AND WILLIAM WORDSWORTH.

Dr. K. Rajamouly *

Robert Frost is a nature poet and his love for nature is primarily ascribed not only to his temperament but also to his background of Boston where he lived a major part of his life. He, as a poet and man, loves to live in nature to become one with it. He mainly focuses on nature and man in it. The nucleus of his poetry is therefore "a drama of man in nature".

Frost is a nature poet but he is not a nature poet in the tradition of Wordsworth. The Romantics like Wordsworth love nature for its music and color and go to it enthralled and engrossed. Wordsworth worships nature and adores its charms and gets absorbed into it for perpetual bliss. Frost's contact with nature is different from that of Wordsworth for, he has enthusiasm for nature and so he willingly has contact with nature and consequently gets pleasure in its contact. His contact with it refreshes and rejuvenates him to face life's hardships with new vigour and enthusiasm whenever he gets tired of monotony of daily routine living. He goes to nature to have a momentary contact with it for rejuvenation unlike Wordsworth and other Romantics who go to it enthralled. Though Frost mainly deals with nature, Alvarez does not regard him as a nature poet. The critic calls him a poet of country life but not a nature poet. Frost himself makes the view transparent in a television interview: "I guess I'm not a

Nature Poet. I have only written two poems without a human being in them".

Frost's inborn love as well as innate zeal for nature is so profound that he craves for elaborate nature descriptions and the descriptions are successfully integrated and interwoven into the texture of his poetry but his nature-descriptions never reflect the emotional involvement of Wordsworth and other Romantics in nature. However, he is crowned a nature poet on account of his love and enthusiasm for nature, persisting throughout his poetic career

Frost's nature descriptions mark accuracy, picturesqueness and minuteness. "Birches" reflects the fact:

*When I see birches bend to left and right
Across the lines of stranger, darker trees,
I like to think somebody's been swinging
them.*

*But swinging does not bend them down to
stay*

*Ice storms do that. Often you must have
seen them*

*Loaded with ice a sunny winter morning
After a rain ... They click upon themselves
As the breeze rises, and turn many colored.
As the star cracks and crazes their enamel
Soon the Sun's warmth makes them shed
crystal shells*

*Shattering and avalanching on the snow-
crust*

Such heaps of broken glass to sweep away

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You'd think the inner dome of heaven had fallen.

'Birches' (Ten Twentieth Century Poets, 81)

On the poetic scene, the reader witnesses the birches and experiences their reaction to a storm. The reader is bound to share the experience of the poet in swinging and watching birches.

Wordsworth, in contrast with Frost, wants to have perpetual contact with nature and bears experiences to recall in pensive and lonely moods and escape from the stress and strain of daily routine. When Frost gets tired of the monotony of routine living, he goes to the birches, swings with them to the top and gets back on to the ground.

Frost's nature poetry is concerned with man in nature. His readers glimpse a common man watching apple-picking, birch-swinging, snow-covered woods in the lap of nature.

Wordsworth as a mystic seeks harmony between the soul of man and that of nature whereas Frost harps on the boundaries that separate man from nature. Wordsworth finds ecstasy and solace, when he is enthralled by his contact with nature as depicted in 'Daffodils'. He revives the memories of the bounteous forms of beauteous nature:

*And then my heart with pleasure fills,
And dances with the daffodils - 'Daffodils'*

For Wordsworth, nature serves as a source of perpetual joy. Daffodils flash upon his inward eye whenever he is in a 'vacant' or 'pensive' mood. Wordsworth romanticizes

nature unlike Frost. The latter seeks to have a momentary contact with nature. As a result, he gets rejuvenated and attends his daily routine with new vigour and enthusiasm. He is a poet of boundaries that separate man from nature for, he draws a line between man and nature and so he never crosses the line to trespass into nature's pasture. He dreads that the call of dark woods is however compelling him as portrayed in his poems like 'Come in' and 'Stopping by Woods on a Snowy Evening'.

Frost seeks to have momentary contact with nature that refreshes him. He is attracted by the woods covered with pure white snow in the sunlit evening. He stops the horse to enjoy the beauty of snow-clad woods. Meanwhile the horse shakes his harness bells to know if there is any mistake.

The shaking of the harness bells is the only way for the horse to confront the speaker with a question. He springs into the world of reality from the reverie and realizes not only the sounds of 'easy wind' and 'downy flake' that enrich the beauty of woods but also the promises he has to keep and the obligations he has to fulfill:

*The woods are lovely, dark and deep
But I have promises to keep . . .*

Wordsworth is attracted by the beauty of the song of the solitary reaper though he is unable to understand the theme of the song. He forgets the world of reality and goes to the realm of ideas.

*Behold her single in the field
Yon solitary Highland lass
Reaping and singing by herself . . .*

In the idealistic meditation he enjoys the music of the song as long as the solitary reaper sings and its beauty rings in his mind.

Had the horse not given Frost his alarm, he would have been as much absorbed in nature as Wordsworth. Frost does not probe into the dark mystery of the woods which symbolize the dark depth of human consciousness, evil and temptation. He, therefore, prefers to stay outside. In spite of Frost's stopping and staying at the edge of nature, his love for nature is more comprehensive than that of Wordsworth.

Frost portrays not only the sensuous and beautiful nature but also the barren and sinister one which is more characteristic of his nature description.

Frost has a strong tendency for personification. He explores much resemblance between man and animals or plants and comments at length in a funny manner and ironical tone. He does not find harmony between man and nature unlike Wordsworth.

In "Departmental", he seems to be interpreting the ants in human terms. "Departmental" reflects the detailed analysis of the behavior of the society of ants which is

an implied comment on departmentalism and mechanism of human life. In like fashion, Frost draws a human parallel to the nonhuman world. In "At Woodward's Gardens", he refers to monkeys' actions in relation to human actions.

Frost directly speaks to the objects of nature as Wordsworth does, but there is a clear-cut difference in their ways of addressing. Wordsworth's addressing the objects of nature is characterized by high seriousness but Frost's ways of addressing is done by humor. Frost directly speaks to a tree in 'The Tree at My Window'. He compares the state of the tree and its being tossed by the winds outside to his own state with a clear-cut contrast.

Frost humorously reads the animal and vegetable natures in man but Wordsworth reads man's nature into the animal and vegetable worlds with seriousness. Frost finds the natural world impersonal but Wordsworth finds it personal. Frost does not feel any fraternity or brotherhood for natural objects.

He successfully establishes as poet of nature in a unique way unlike Wordsworth who spiritualizes nature while stressing a harmonious relationship between man and nature.

When we framed the Constitution of India, we made a sad mistake and thought that we were drafting a constitution for English gentlemen. Unfortunately we had not bargained for the kind of politicians India has been suffering from for the last forty years. The Constitution is good but we Indians have let it down.

Minoo Masani

CHANGE ATTITUDE, NOT LIFESTYLE

There are many who believe that to turn spiritual you have to change your wardrobe, diet and lifestyle and adopt a somber and boring pattern. This does not appeal to those who continue in their materialistic ways. A few inspired ones change everything except their thinking! They fail to benefit, get frustrated and give up. Rare is the wise one who focuses only on 'attitude'. And succeeds!

You have a fundamental choice in every situation, at every moment. You can be unhappy and complain. Or you can be happy and cheerful. It has nothing to do with the world or what it presents. You could have the best of things and still be miserable. You may have nothing and yet be deliriously happy. The difference is in your attitude.

In life, everyone is denied a few things. But all of us have been blessed with millions of gifts. If you focus on what you do not have, you will be unhappy. If you choose to focus on the things you have, you are grateful and you develop an irresistible desire to share, contribute, and give. This makes you happy. The most precious things come for free, which you do not even consider! Hence you live life feeling deprived and deficient when, in fact, you could be totally fulfilled and abundant. An object is red in colour because it reflects red. It gains what it gives and loses the other colours it takes. So shift your focus from 'what can I gain' to 'how can I add value to others' and success will be yours. Besides, all selfish people are unhappy. To the extent you turn unselfish you will be happy.

Do you have conflict with the people you love most? Do you blame the 'other person' for it? May be it has to do with your attitude. Do you have expectations of your family members? Do you make demands on your spouse and children? This is not love. It is attachment. Love tainted with selfishness is attachment. You only love yourself. You claim to love because they happen to cater to you in some way. This causes conflict and untold suffering. In the end you lose them.

Attachment is the single most important cause for breakdown in relationships. Physically hanging on to spouse and children does not make for meaningful relationships. You need to earn their love and respect. Shift your stance from 'hanging on' to 'letting go' - from binding them to releasing them from your clutches; from focusing on your happiness to enabling their fulfillment. Accept them for what they are, not for what they can do for you.

The world and all that it offers is temporary, fleeting, passing. Understand the transient nature of the world while living in it and you will be happy. Transact with the world, enjoy it, but always remember that it will pass. Give it the right value, not the exaggerated value you have for it now. Begin the search of the permanent. The journey itself becomes thrilling. Then you will experience true happiness irrespective of what you have or do not have.

So change your attitude, not lifestyle. Your life will change from drudgery to revelry. From mediocrity to excellence.

Courtesy: Times

IN SEARCH OF ETERNAL TRUTH

B.N.V.Parthasarathi *

*Om Sahana Vavatu
Sahanau Bhunaktu
Sahaveeryam Karavavahai
Tejaswai Navadheetamastu
Maavidvishavahai
Om Shanti Shanti Shanti*

The above is the first *shanti mantra* in Kenopanishad . This mantra is recited by both the master and the disciple together before the disciple proceeds to start learning from his master. The learning process goes in the form of question and answer sessions in the *upanishads*. The disciple seeks to clarify his doubts , know about the things unknown to him and find out the relationship between the man and the universe and the source of cosmic energy. To know the answers he starts asking questions to his Master. The master, after patiently listening to his disciple , starts to answer and clarify the doubts raised by the disciple by giving ideal examples and illustrations so that the disciple gets deeper understanding on the subject.

In the above *shanti mantra* both the master and his disciple pray God to protect both of them and provide the disciple the wisdom to enrich his knowledge. Both the master and the disciple take a vow to jointly strive hard to enlighten the disciple with true knowledge and prevent any sort of hatred between them in the pursuit of knowledge.

Wisdom acts as a filter stick to churn

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out the true knowledge from information. Mere recitation of the text and memorizing the same only provides information. Whereas understanding the essence of such information leads to true knowledge. Wisdom is the tool that enables one to distinguish between information and knowledge. To carry out this process of churning out knowledge from a junk of information requires not only wisdom but also perseverance which is possible only by sheer hard work. Learning takes place only in a harmonious atmosphere and therefore hatred is to be shunned. A disciple may develop hatred on the master when he does not understand the teachings of the master in the right sense. A true master easily observes when the disciple develops such misunderstanding and by virtue of his maturity would be able to help his disciple to remove such misunderstandings of his teachings. A real master is one who not only imparts his knowledge fully to the disciple but one who feels proud when his disciple becomes more knowledgeable than himself.

Therefore, true knowledge is possible only by perseverance, wisdom to churn out the essence of the subject and understanding of the same in both letter and spirit and above all with an inquisitiveness to learn by seeking answers to the questions.

One may wonder why both the master and the disciple jointly chant the shanti mantra mentioned above before going ahead in pursuit of the knowledge. Are both the master and the disciple seeking to learn? While the

disciple is seeking to learn the master in turn is preparing to enable the disciple to learn and they are jointly attempting to perform their respective roles so that the task of acquisition of knowledge by the disciple is completed successfully.

Our ancestors rightly said that real knowledge is truth. Truth is eternal and universal. To acquire real knowledge or understand the truth one has to be a seeker. A seeker has to keep asking questions and more importantly ask the right questions in order to get the right answers. The essence of Vedas is contained in Upanishads. Hence the Upanishads are known as Vedanta. Modern science goes by reasoning, logic and physical proof of substance. Vedic science teaches one to go beyond the objects and the finite world which are perishable and part and parcel of the universe which is in turn eternal, infinite and is governed by cosmic energy. The energy in our body represented by soul is a part of the cosmic energy and true knowledge lies in understanding this universal principle. This requires wisdom and mere knowledge is an inadequate tool to understand this principle. Modern science does not see beyond material knowledge and hence has its limitations in its understanding of the universe. Modern science has a materialistic view whereas vedic science has a much broader view. Saints have understood the cosmic energy and the laws of universe by observing Nature. They have taught us to live with Nature and be a part of Nature by giving up the materialistic approach

to life in search of the eternal truth. Giving up materialistic approach in search of eternal truth is possible only when one acquires wisdom which is taught by the Vedas and the Upanishads. One can acquire wisdom only by self exploration and self experience. One has to see beyond what is visible to the naked eye to find out the eternal truth and therefore one requires a master to guide him. A master can only guide the disciple and show the path whereas the disciple has to travel on that path to reach his goal i.e., finding and experiencing the eternal truth. When Vivekananda asked his master Ramakrishna Paramahansa if he had seen God, the master replied saying that he sees God just as he sees Vivekananda, only in a much intense manner. He further adds that God can be realized. Ramakrishna makes Vivekananda to realize God by experiencing God through meditation. The process of realization of God which Vivekananda experienced is wisdom. Vivekananda acquired wisdom only by self experience which is possible by *Sadhana* i.e., meditation. The universe consists of - *Shakti* (Energy), Wealth (material riches of the world i.e., matter) and it requires Wisdom (true knowledge i.e., realizing the eternal truth by self experience) to understand the source and the creator behind the energy and matter. Science confines to Energy and Matter whereas Vedanta teaches one to go beyond Energy and Matter, i.e., understanding and getting awareness about the cosmic Energy which is the source of Energy to the entire universe.

ON FRIENDSHIP

Prof. Hazara Singh*

A friend is like an oasis
 In the latent desert of life
 Friendless person feels lonely
 Even among the jostling crowds.
 A friend is a flawless mirror
 Which reflects one's exact self
 That is why the sages suggest
 That a person is aptly judged
 By the flock, he tends or fends.
 A friend helps to know oneself

Friends cover four different groups
 Vast in number and varied in nature
 Keep on swelling like human desires
 Wisdom enjoins to assess them both.
 By taming desires one mends the self.
 While choosing a friend in one's life
 One puts oneself to an exacting test
 Whether to give way to fun and jest
 Or harness a team, the possible best.
 These four trends classify the friends.

While one occupies a seat of power
 Friends rush to him from all sides
 Like flies swarming an uncovered pot
 For grabbing favours, vexing or fair.
 When power like wealth takes to wings
 They act like rats on a sinking ship.
 Need always a patron to seek benefits,
 Their loyalty, they continue to shift.
 Stabs and snaps hold a useful lesson
 Learn to probe the pleas of parasites.

There may be a few with an urge to serve
 But lack the nerves to crusade therefore
 Better than parasites but not steadfast.
 Such persons share gladly gain or pain
 If it is all giving, they quit bandwagon
 Convenience not conviction is their norm.
 They serve their ends by shifting trends
 Hesitate not to harass even by falsehood
 The patrons, they earlier fervently adored
 Such fair-weather friends be timely shunned.

Friendship is a selfless connection
 It ignores gains but shares pains.
 It does not play the second fiddle,
 Being a team of equally gifted souls.
 Time may come when friends separate
 On matters where judgements differ,
 Then higher principles are at stake
 Such partings generate no ill will
 None hits the other below the belt
 As each is truthful in his concept.

A person firmly clear about his goal
 Noble of mind and steady in dealings
 Puffed not by praise or hurt by gossip
 Striving always how to usefully share
 The talents he has been blessed with
 By the merciful Almighty in His Grace.
 Is never alone, even when found lone.
 Is the pole star for fellow-beings
 He is in fourth stage of friendship
 Friend of all, yet befriended by a few.

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TEACHERS' DAY IN THE CRUCIBLE

Y. Krishnaiah *

For some time past, there has been a rare consensus on the part of powers that be, including the Civil Society at large that the malady that is afflicting our democratic polity is the failure of institutions. Even the last bastion, the judiciary, is slowly on its way to mingle itself in the company of other cousins. The point that one proposes is that when the Institutions fail in their basic work, rituals become strong. That way, the Teachers' Day, that is September 5, has become a ritual of high flown verbose. It has become so, because all the regulatory mechanisms of the Education System have failed. Yes, institutional mechanisms have failed. But, is it the mother root for the rot, that has set in our educational arena? Or are there any other reasons? On Teachers' Day, one feels these questions need to be squarely met.

On every September 5th, the homilies are many. The great man is remembered for his erudition and eloquence. Teachers become the centre of activity, as if they are really dedicated to the cause of teaching. Many wonders are possible. If, one gives a fair margin to the temperament of uncritical adulation of Indians, it is true the teachers can, at times, affect eternity. Certainly, given the human limitations, the regulatory systems have to be pro-active and inspiring, even with regard to teachers too. But, the highly troubling question is - how is it that the teachers have become so unbelievably indifferent and casual

in their professional duties? The very nature of their job is such that, in spite of many factors both within and without, they have to be committed. For, if they slip many a bud does not bloom. A great tomorrow is wasted for the many, more so, for the underdog of the society.

It does not mean that the entire lot of teachers are irresponsible. There are still a fair chunk of them, who are truly committed. Prof. Amrik Singh, the noted educationalist is once reported to have said that, as long as, at least 20% teachers are at their work with zeal, the system does not totally go awry. Unfortunately, even about that percentage, particularly at higher education, more so in University Education, one is not so sure. The World Bank Survey of 2003 clearly establishes this. There is no particular reason to believe that the situation has taken a better turn now. If anything, there are enough indications that there is a progressive downturn by and by. The Survey by Michael Kremer of Harvard University is no different either. Some might dismiss the credibility of the above Surveys for ideological reasons. Even the local Surveys vouchsafe for this pathetic plight.

Besides, in the context of their learning, which by itself should steer them to the right action, and the attractive monetary uplift that has been given to the teachers, of late, it is highly unacceptable on the part of some to be socially insensitive in their duties. They posit their case in the ambiance of free

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for all and one for one attitude of the day and try to silence their cautionary wisdom. This kind of thinking is very unfortunate. The sooner it goes, the better it is for all concerned.

At a time when the very system of Education is questioned for its quality and relevance, when the manner of learning has become a big question mark, as to whether it is holistic or tunnel vision - if the teachers shirk their responsibility in the limited leverage that is available to them, it is the last straw. Hence, it is very much necessary that, they go whole hog to make their teaching highly effective and socially sensitive and relevant.

Any kind of corruption is bad. But academic corruption is the worst of all. In his celebrated poem "*If*" Rudyard Kipling expects his son to have - a quality of not losing his head, when all around is utter chaos. Similarly, when all around is utterly dispiriting, a teacher is not to be affected by it, but has to become a light to enliven the darkness about. To conclude, it is hoped that, the teachers would rise to the occasion and prove that all is not lost. It is also hoped that, they would chip away the ritualistic layer of the day that is September 5, and make it a red letter day by their concrete contribution to the national development in the form of dedicated teaching.

DIFFICULTIES

Sri Shyam Sunder*

Gold is tested by fire.
A friend is tested by difficult times.
Man's courage is tested by hazards.

A friend is loved more after the test of time.
Man's courage grows more after facing hazards.

The seeker of God meets difficulties galore.
After every encounter the seeker advances forward.
For him every problem is an occasion for progress.

Yet man shuns difficulties.
Why?
It is the common instinct for ease and comfort.

All great men have faced difficulties,

Ordinary men's difficulties are special ones.
Indeed by their difficulties they have become greater.

Ordinary men pray for tasks fitting their strength.
Great men pray for strength for the tasks before them.

Once the strings of the great Paganinis violin snapped off one by one
when he was tuning the instrument to perform in a gathering.
Only one string was left and he exclaimed 'One string and Paganini!' and played with the solitary string.
His music of that day was marvelous, thrilling the whole audience.

* Editor, Sri Aurobindo's Action, Pondicherry

WALKING MASTERS, NATIONAL AND INTERNATIONAL

T. Siva Rama Krishna*

Indeed, from times immemorial there have been great Literary Pedestrians and Pedestrians in custom, tradition and history and thereby making a glorious walking saga.

Really, the joy of walking is simply not understood but must be felt. The pulse and impulse came in olden days, but today it is the desire to break records by becoming marathon walkers. But, alas! true pedestrians are now a slowly vanishing tribe.

And there were splendid examples of literary men and peripatetic lecturers like Sankarcharya. Adi Samkara travelled the length and breadth of India on foot to spread the muse and message of Advaita and establish Mutts and Peethas. For forty five years the Buddha walked up and down the Gangetic Valley teaching and preaching. Sri Krishna Chaitanya travelled long distances in Orissa and Bengal to spread his message. He had formed a part of Lilasuka's Srikrishna Karnamrita.

Chinese Scholars, Fahien and Huentsang, I-tsing wrote valuable accounts of their journeys in India in search of valuable manuscripts. Only through their diaries we know about our ancient universities and our cultural heritage.

And there was Srinatha's (Andhra scholar-poet) Poetic Odyssey in South India. Srinatha took upon himself the task of proving

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his supremacy over his contemporaries in the same way as Tirupati-Venkata Kavulu (poets before potentates) did in recent times. For this purpose he went about visiting the royal courts of the day challenging the court pandits in a battle of wits, and in search of fresh laurels. Prowdha Raya honoured him with the title 'Kavi Sarva Bhowma'.

Many great ascetics and philosophers of Yore walked from Kashi to Rameswaram many a time. Their missionary zeal was so strong in them that wherever they went they engaged themselves in disputations with monks and scholars of other orders. They were men of great faith. In like manner, countless, anonymous people, old and young, made pilgrimages to the holy shrines and hallowed places.

Thomas Coryat walked from Aleppo to Ajmeer in the 17th Century. In the first quarter of the 18th Century, in Tiruchirapalli, Meenashi Sundaram Pillai, a great scholar-poet along with his disciples, walked prodigious distances, teaching and preaching. The eternal pedagogue was there. He sang religious poetry also.

And there was Swami Pranavananda, F.R.G.S., Hermit of the Himalayas (a native of Yenugu Mahal, Kothapeta, East Godavari District, Andhra Pradesh) who discovered the origin of Manasa Sarovar and proved other geographers wrong. He travelled in Tibet and Himalayas and wrote books. He wrote some articles- 'Himalayan

Rhododendron' and 'Rupkhand Mystery Solved etc.

There were peripatetic Andhra troubadour, mystic poet, religious soldier Kshetrayya and great Harikatha exponent, musician and litterateur, Adibhatla Narayana Das of Vizianagaram. Acharya Vinoba Bhave went on Padayatra throughout India for his Bhoodan Movement and collected land for distribution to the poor. Rahul Samkrutyayan (Kedarnath Pande) a Buddhist, made several journeys to Tibet and Himalayas for valuable religious manuscripts and brought them to India.

Once in 1972, it was reported that an ex-serviceman Jagannatha Rao of Visakhapatnam, performed an incredible feat of walking for 150 hours like a horse in a Treadmill going round and round. A Coimbatore man walked non-stop for over fifteen days. Certainly these feats demand not only power of endurance and strength of mind. Some sixty years back, when I was a boy I used to see an old gentleman making a brisk walk from Kakinada to Sarpavaram and from Sarpavaram to Kakinada (Sarpavaram, a hamlet near Kakinada -- 15 miles to and fro) on the same day, by our way, with his usual audible refrain as Prop (oum, oum, oum) like a Palanquin bearer for ease.

And there were world famous Botanists who went on foot in search of rare plants -- on an adventurous and exciting voyage of discovery. Ernest Heckel wanted to become a Botanist but fate willed it otherwise and he became a Zoologist. And once when he was in Germany, he went in search of a Plant Erica Cinera. And Dr. E.J.H. Corner (a world famous Botanist of

Cambridge University, declared that he wanted to travel to North Borneo and Fiji Islands on a great Fig (a vast genus of Ficus) journey. And that is their spirit of adventure and discovery.

Jim Corbett wrote delightful jungle lore of his trekking through the forests in UP to shoot the man-eaters of Khumao which became a menace to human beings and cattle.

It was reported that August Snodgrass, an employee of the East India Company was so little devoted to his duties that he spent most of his time strolling on the shores of Chilaka Lake, Orissa. His disgusted employers dismissed him and refused him a pension.

Whether rain or shine, Gladstone, Prime Minister of England, never missed his daily walk for an hour or two and past 70 he once walked 32 miles with a friend in Norway. Balfour used to take long walks. Lloyd George, another Prime Minister never missed his daily walk. Sexton, the great Irish leader, was so regular in his walk in Dublin that people could correct their watches by his punctuality.

Gandhiji himself became world famous for his Dandi March during his Sathyagraha campaign.

Lord Haldane, even when past seventy, used to walk about fifty miles a day. Once he set out on foot with a friend, a priest, who was to officiate at a memorial ceremony for a departed comrade. At the end of the journey, Haldane was bursting with vim and vigour, but his friend had almost collapsed on the way!

G.M. Trevelyan (a nephew and biographer of Lord Macaulay), the great Historian, was an inveterate Walker. There was in his days, at Cambridge a popular Challenge of Walking to London and returning on the same day. Trevelyan used to recite Meredith vigorously while tramping the hills there.

George Borrow another walking master, is the Patron Saint and King of Literary Pedestrians. Whether it be spreading the Bible in Catholic Spain, pursuing Isopel Berners or dreaming of the great Bruisers of England, the man was restlessness incarnate. This rough diamond had respect for our Sanskrit. He knew that the ancient language has been the origin of many European tongues. 'Levengro' is supposed to be his autobiography. The thrill of walking gleams through his delightful books. Walking and nature go hand in hand, so to say.

G.K. Chesterton made much of Cobbett's Rural Rides. He travelled the length and breadth of England on horseback and on foot too. He found pure delight in the countryside and landscape like Wordsworth and Robert Frost. R.L. Steevenson went to the Cevennes to stretch his legs. He was accompanied by Modestine, a donkey; she was his torment and plague, but to the reader a pure delight, indeed! Steevenson's poem 'Donkey' is famous.

And there were E.V. Lucas and R.H. Hutton who roamed in Italy and in many countries. H.V. Morton went in search of England and Ireland. J.B. Priestley himself made a delightful English journey.

Edward Thomas, walks along Icknield way, an old Roman Road which now disappeared. The book is witty, wise, sensitive and percipient. It was really a hymn in praise of England. (Just as Henry V has been described as a National Anthem in Five acts). Flora Thompson who was known for her love of walkers wrote a delightful book - Lark Rise to Candleford - This is the story of a humble family in Oxfordshire -- gracious kindly nature peeps through the pages of the book. Eric Parker, another pedestrian, is a lover of English Nature. He is a sportsman. He hunts, he shoots, he fishes. Nature is the inevitable background to all these pursuits.

Hercules Brabazon was a Victorian, a rich man and a bachelor. He was a votary of Nature and an artist. It was reported that -- when Brabazon felt that the winter in London was too much for him, he packed his bags, went out into the street, and hailed a cab, "whereto, Sir" -- the cabman asks -- "To Egypt" -- the driver understands and takes him to charring cross. From there, he proceeds to the Sun of Egypt. There he used to paint pictures.

The perfect ascetic -- philosopher H.D. Thoreau, the American went to the forests of Walden for simple living and high thinking. He walked long distances appreciating the beauty of nature. His book 'Walden' is well known.

But in recent times, Padayatra has gained currency and gathered momentum. It is nothing but a revival of our age-old custom and tradition. Padayatras do serve a purpose for spreading the message among the masses of people when they are undertaken in the spirit of selfless service.

OPPRESSION OF WOMEN CONDEMNED BY RABINDRANATH TAGORE

Tata Prasanna *

Women have been oppressed, humiliated and ill treated by the customs of patriarchal society since generations. Though physically weak, they are psychologically and intellectually very strong. Womanhood is half of the society. When half of the society is oppressed how can we expect society to have development? Most of the reformists and feminists fought for the emancipation of women but still women are becoming victims of sexual harassment, injustice and oppression.

Rabindranath Tagore is a visionary and a social reformist, a great man who had worked tirelessly to liberate women. Tagore, among the several other issues that he addressed in his works, sought to resolve the circumstances of women as mothers, wives and child brides in his fictional writings. He portrayed most of his female characters in a new and convincing style. He felt the need for women to be seen and heard beyond the home.

Tagore through his novels brings out the problems of the women of his age. For this purpose he makes women protagonists in almost all his works. He tries to focus the attention of the society on the major problems of the women such as dowry system, child marriages, struggle of the modern educated young women for equality and freedom in the male dominated conservative society,

harassment by in-laws and husband and the complications that arise in the family setup when the modern women work (do job).

Tagore's specific commentary on the topic of dowry and its deplorable consequences comes out, directly and in clear terms through three of his disturbing and widely discussed stories, namely "Haimanti", "Aporichita", and "Denapaona". While dowry related consequences finally lead to the death of the heroine in "Haimanti", in "Aporechita" the heroine Kalyanee, voices her protest against the dowry system which ends her life with her living a spinster's life thereafter. Rabindranath's "Denapaona" is a landmark contribution to Indian literature on the subject of dowry. He shows concern for the individual and especially for women. In fact, Tagore was a great champion of the individual. In his fictional work, he often portrays the conscientious, lonely individual. He was acutely aware of the oppression of woman and that towards the coming of an epoch, men and women would be equal partners.

Tagore's works are relevant to the current society. Tagore believed in progress and in freeing women from feudal bondage and he also believed that given equal rights and opportunities, they may occupy their rightful place in society side by side with men. For example in the story "Strir Patra" the main protagonist Mrinal recounts the life experiences when having abandoned her marital life she goes to the sea and writes a

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letter to her husband. The paradox is, her beauty is forgotten by everybody including her husband but her intelligence is a source of discomfiture to all. In an attempt to curb her intelligence, they corner her and she is relegated to the corners of the household. That happens when woman asserts her individuality and decides to break free.

Many stories of Tagore are devoted to the theme of exploitation of women. In the most glaring manner this theme is revealed by the author in "Elder Sister". Tagore in this story shows that the middle class, in spite of their education were still sticking to old cruel feudal morals. Jaigopal, one of the main characters of the story, is a typical representative of the middle class. His wife Soshi, a modest and kind-hearted woman, loves him and greatly respects him. Tagore reveals the extent of the submissiveness of Indian women to their husbands which is the characteristic feature of Indian society for ages. The husband to the

wife was almost like god and disobedience to husband was considered a great sin. When Soshi approached the deputy magistrate for help, he refused to help an unprotected woman. He did not like that a lady from a respectable family should come out of her home and start a dispute with her husband and property. Soshi dies struggling against injustice. Her death symbolizes the awakening of women. In the character of Soshi a splendid picture of Indian women has been revealed. Their brave, decisive and kind nature capable of loving intensely and struggling for justice has been reflected in the story.

Tagore's approach was unique. He held the strong opinion that women were best suited for domesticity but in the same breath he called on women to "extend their radiance" beyond home. He repeatedly asserted the need for the extension of women's role beyond the confines of domestic sphere, influencing the society at large.

TWILIGHT GLOW

V. Lalitha Kumari*

It was a gathering unique
That graced those grounds in dimming light
It looked like a field rich and ripe
Appealing both to mind and sight
It can be likened to a tennis court
Attracting players able and eminent
Who breathed fresh life into the sport...
And those that watched, no less brilliant.
It brought to mind a library
Stacked with books rare and precious

That set before an avid reader
A feast sumptuous and delicious.
It was a great sea of wisdom;
If in swimming one is adept
And dares to dive and fathom the bottom
Priceless gems one can collect
Such meets revive spent spirits
Help realize it's not late to begin;
They serve as beacons to guide the youth
Their brains inspire and illumine.

* Lecturer in English (Retd.) Guntur.

(This is about Triveni Book Release function on 22-9-2011 at Administrative Staff College of India, Hyderabad)

TEACH HEAD, HAND AND HEART

Dada J P Vaswani *

Judge a tree by its fruits, said the great teacher of Palestine. Judged by its fruits, our current education should be related to life, real life.

Ideals that inspired education in ancient India must be rediscovered and introduced in our educational institutions, if we are to make our contributions to civilization and to the freshness of human life.

The number of schools and colleges and universities in India is multiplying. Graduates and holders of doctorates are increasing. Knowledge has spread. But have we grown in freshness, vitality and strength? Have we become more appreciative of the deeper values which alone give meaning and significance to life? Or do we feel bored, cut off from great ideals, hearts bereft of the song of sacrifice?

A new type of education is needed -- an education which will give a triple training of the head, hand and heart.

Nation-building is character-building. What is wanted is not more intellectual improvement but education that helps us become whole. The final end of education is not the gain of scholarship or erudition, power or financial independence. For all these without self-discipline and self-control could make students anti-social forces. The object of education would be to form character.

In Ancient India guru-shishya parampara was a beautiful blend of discipline and emotion. Today, students receive information but not much by way of training of emotions. Communion with nature was another part of ashram life. It developed the aesthetic side of the student's life. It purified the heart.

True education is not dead knowledge; it is pulsating with life. Vidya or education is the search for the spiritual centre of life. Vidya is culture and this is possible with mental and physical discipline.

Today, knowledge has made us cynical; education lacks power for the creative life of society. It has made alliance with secularism, with utilitarianism, with "getting on". The problem of education will not be solved unless knowledge is related to a spiritual synthesis of life, to what is called Adhyatma Vidya. There has been too much organisation of the machinery of education. We have given too much time to the study of processes and too little time to their ends and values. Organisation has brought with it officialism, and officialism is the death of true culture.

A sound theory of education is a theory of ideals - the values and means by which they may be secured. The ideal is a vital idea. It is dynamic. The ideal shows the principle of infinite vitality. Thus ideals shape our lives.

* Sadhu Vaswant Mission. Pune.

CAPITAL PUNISHMENT- DOCTRINE OF TORTURE AND KILL

B. S Murthy *

Hundred and forty years after Fyodor Dostoyevsky enlightened us against capital punishment, we still persist with it.

Even in terms of legal equity, the capital punishment, in the rarest of the rare cases, is untenable in our country, where criminals routinely manage to slip through the yawning gaps in our investigative mechanism or evade prosecution exploiting the loopholes in our criminal justice system. The apathetic prosecution procedure enables the indicted to obtain bail, albeit after a short stint in the jail as under-trials, and to remain at large thereafter. Life-imprisonment for murder means but a fourteen-year sentence, which might get curtailed by the whim of a payroll, born out of the fancy of a political expediency. Given the realities of criminality, the fallacy of the advocacy of capital punishment should be apparent for the informed, whose clarion call should be for the speedy trial and effective incarceration in our country.

Be that as it may, unmindful of the realities of crime and punishment, it is the penchant of the proponents to view capital punishment as a means of deterrence to murder. While the spirit of the statute is to ensure the right to life etc. of the citizens, it is but a naive argument that without the capital punishment in place everyone would be at each others' throat. It is worth noting that in spite

of the well-meaning Rent Control Act, which in practice proved to be inimical to the landlords, they are not known to take recourse to violence to evict the tenants. And notwithstanding the statutory provisions of divorce for infidelity, an odd man still murders his unfaithful wife. So, it is not the laws, sound or otherwise, that condition the reactions of the involved but it is the individual mind-set that shapes one's reaction to the perceived injustices. Thus, while the presence of the capital punishment on the statute has not obliterated the murderous mind-set in some, its absence from it is not going to make us murderers all.

In their primitive form, laws were made to punish those crossing the legal boundaries drawn around individual social spaces and invariably it was the 'have-nots' who were left catching the wrong end of the legal stick of trespass. Why, in the 19th Century England, many a hapless and hungry person ended up on the gallows for stealing, believe it, a loaf of bread! Harshness of the sentence mirrors the 'unjustness' of that age. Lest our own posterity should perceive us as barbarous forbear, we must bring the curtains down on the obnoxious capital punishment - murder most foul - by understanding the underlying absurdity of it all.

It is averred that only by hanging the murderer that the deceased's ends of justice would be met. Going by this analogy, God

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must be hanged over and again to meet the ends of justice of those who perish in the Act of God, perils such as typhoons, floods et al. How absurd. The cruelty of the capital punishment lies not only in inflicting an unnatural death upon the convict but also in the inimical life he is forced to lead before it ends on the gallows. So, the mercy that death shows man, is denied to the convict on the death row, and that makes the capital punishment, murder most foul.

Arguably, the 'catch and hang' Kangaroo trial saves the convict from the mental torture of the pre-gallows incarceration but our judicial sensibilities would rather have a free and fair trial, prolonged though, to ensure that no innocent gets punished even at the cost of letting off a dozen guilty. Of what avail is the 'fair procedure' that unwittingly

sanctifies cruelty towards the convicted? Whither goes the judicial sensitivity when it comes to letting the convict rot in the cell robbed of his hope before the hangman snuffs out his hopeless life?

We have the last word of Prince Myshkin, penned by the genius of Dostoyevsky, "I believe that to execute a man for murder is to punish him immeasurably more dreadfully than is equivalent to his crime. A murder by sentence is far more dreadful than a murder committed by a criminal".

What else is the capital punishment that punishes those with 'death on their mind' twice for the same crime - with long imprisonment followed by execution but the doctrine of torture and kill?

Dr. B.C. ROY'S PRINCIPLES

Dr. B.C. Roy practiced medicine for some time. He took only two rupees from his patients, although the meager fees did not cover the cost of the medicines he gave them. Once when he was on tour in England, he was offered Governorship of Bengal. He declined the offer.

He became Chief Minister of Bengal afterwards. As the food situation was not satisfactory, Prime Minister Jawaharlal Nehru asked him to dismiss P.C. Ghosh, the Food Minister, as the Central Food Minister Ajit Prasa Jain already resigned.

Dr. B.C. Roy being a man of independence and principles, refused to do it. He politely told the Prime Minister that it was the privilege of the Chief Minister to appoint the Minister and that the centre should not interfere in matters of the State.

Once Russian leaders, Bulgarin and Kruschev visited India, Kruschev invited him to visit Russia. Dr Roy politely declined saying that India has nothing to learn from Communist countries. Kruschev presented Roy with a doll. Roy humorously told him that he passed the age of playing with dolls. He remained a bachelor.

INDIA'S ARRIVAL ON THE WORLD PLEASURE CIRCUIT

Arun Purie *

Gambling, prostitution and alcohol are the three activities many countries have tried to ban but not to much avail. Barred or not, they manage to thrive and sometimes more, if they are legally prohibited. Although public gambling is illegal in India, with the exception of Goa and Sikkim, it flourishes under the legal radar in many different forms.

Apparently, Indians have a great penchant for gambling and the extent of this has achieved some international notoriety. The favoured destination of this well-heeled tribe is not Las Vegas, the archetypal gambling capital. Macau is the world's largest gambling den and Indians are swarming the island which has 34 casinos to choose from. With an annual turnover of \$15 billion, the gaming industry of Macau is four times bigger than Las Vegas today, and it's mostly sustained by the Chinese and Indians, who are now the second largest visitors. In 2002, the number of Indian tourists was only 5,000; last year, it was 1,70,000.

Even the self-righteous nanny state of Singapore succumbed to the lure of big money when it legalized gambling last year. Huge hotel casino complexes have been built to accommodate the gambler tourist. Here too, Indians are high in the pecking order of high rollers. The city state is expected to make \$ 6.5 billion from its casinos this year, and more than half of it comes from just four nationalities: Indians, Chinese, Australians and Indonesians.

Sri Lanka, where gambling was legalized last year, too, is banking on Indian

tourists to sustain its new growth industry. The classic Las Vegas formula of low room tariffs in posh hotels, world-class entertainment and frequent flights to these destinations have fuelled this boom. In India, the choices are limited, though gambling as an underground industry is reported to be worth \$ 60 billion. At one point, Kathmandu was the only option near India for Indian punters. Now with these new destinations, it has gone to seed.

Senior Editor Sandeep Unnithan checked into The Venetian, in Macau, which hosts the world's largest casino, to get a closer look at the new Indian gambler, who could be an investment banker from Mumbai, a stockbroker from Kolkata or a trader from Chandigarh. We also have reports from Singapore and Goa, which is fighting tough competition from overseas casinos. Says Unnithan, "I was amazed to see moneyed Indian gamblers, not as numerous as the Chinese, but matching them stake for stake". This is not a story of the new gamblers alone; this is a story of the new India, where affluence is matched by the fun of spending. From a growing number of high earners, the world is at their feet, and the pursuit of pleasure knows no bounds.

Another sign of India's arrival on the world pleasure circuit is the inauguration of India's own Grand Prix for Formula One aficionados. Greater Noida on the outskirts of Delhi will be the venue for a sporting event which Indians have seen only on television so far. Our special package on this includes the

men, the mean machines, the glamour, and the big money that characterize the ultimate racing sport.

Take a break from politics and enjoy an India on the fast track.

Courtesy: India Today & Akashicc, Nov. 2011

United Nations World Tourism Organization estimates that India will account for 50 million outbound tourists by the year 2020. Obviously the reason is disposable income.

Editor

Dr B R AMBEDKAR'S SPEECH AFTER WRITING THE CONSTITUTION

“Here I could have ended. But my mind is so full of the future of our country that I feel I ought to take this occasion to give expression to some of my reflections thereon. On 26th January 1950, India will be an Independent country. (Cheers) What would happen to her Independence? Will she maintain her Independence or will she lose it again? This is the first thought that comes to my mind. It is not that India was never an Independent country. The point is that she once lost the Independence she had. Will she lose it a second time. It is this thought which makes me most anxious for the future. What perturbs me greatly is the fact that not only India has once before lost her Independence, but she lost it by the infidelity and treachery of some of her own people. In the invasion of Sind by Mahommed-Bin-Kasim, the military commanders of King Dahar accepted bribes from the agents of Mahommed-Bin-Kasim and refused to fight on the side of their King. It was Jaichand who invited Mahommed Ghori to invade India and fight against Prithvi Raj and promised him the help of himself and the Solanki Kings.

When Shivaji was fighting for the liberation of Hindus, the other Maratha noblemen and the Rajput Kings were fighting the battle on the side of Mogul Emperors. When the British were trying to destroy the Sikh Rulers, Gulab Singh, their principal commander, sat silent and did not help to save the Sikh Kingdom. In 1857, when a large part of India had declared a war of Independence against the British, the Sikhs stood and watched the event as silent spectators. Will history repeat itself? It is this thought which fills me with anxiety. This anxiety is deepened by the realization of the fact that in addition to our old enemies in the form of castes and creeds we are going to have many political parties with diverse and opposing political creeds. Will Indians place creed above country? I do not know. But this much is certain that if the parties place creed above country, our Independence will be put in jeopardy a second time and probably be lost forever . . .”

Source: The Makers of Indian Constitution
- Myth and Reality

Couresy: Akashicc, October 2011

A BLEND OF MODERNISM AND ANTIQUITY IN GIRISH KARNAD'S 'HAYAVARDHANA'

Kalavathi Tiwari *

Since 1980, there has been considerable work done in the field of drama. And especially with the emergence of a dramatist like Girish Karnad, dramas written in English have started attracting international importance. Hayavadhana is the 3rd successful drama of Girish Karnad written in 1975. The plot of Hayavadhana has its source in Kathasaritsagara and Thoms Mann's retelling of the story in The Tranposed Heads. This worldwide famous drama is a reminiscence of Sati custom which was prevailing in India.

India as we all know is a country known for its Pativratas -loyal and faithful wives- who dedicate their whole existence to the service of their husbands. Sati Anusuya, Sati Saavitri, Sati Sumati are the best examples of dedicated wives who sacrificed their lives having the thought that a woman ought to be no more in the world, if her husband is no more. So they performed Sati which is described as a Hindu custom in India in which the widow was burnt to ashes on her dead husband's pyre. In other words they performed Sahagamana, the joint departure of a woman alive on the death of her husband. British India declared the practice of Sati as illegal and punishable by criminal courts and abolished Sati Custom on December 4, 1829. Girish Karnad in his drama, written approximately 150 years after the abolition of Sati Custom attempted to highlight his

female protagonist Padmini as Sati. The story of Hayavadhana goes like this:

Devadatta and Kapila are close friends. One can understand their bond as Lava and Kusha, Rama and Lakshmana, Krishna and Balarama. Devadatta is a man of intellect and therefore engrossed in reading, writing and studies. Kapila, an ironsmith, is the man of body. Devadatta, enamoured of the appearance of Padmini, who has been described as Yakshini, Shakuntala, Urvashi, Indumathi, all rolled into one, falls in love with her and weds her. Padmini wants a perfect man and not finding all the qualities in Devadatta, she drifts towards Kapila. She puts him up to lead a life full of passion and enthusiasm, feel and rhythm by bringing heart and mind in harmony with nature. Fierce rivalry starts between the two friends. Kapila wounds Devadatta who falls to his feet and fights. He stabs Kapila. Both fight on their knees, fall and die. Padmini slowly comes and sits between the bodies. Long silence. Then she says, "Make me a large funeral pyre. We are three."

Padmini performs Sati by laying down her life at the funeral pyre. In the words of T.S. Eliot "If extra-marital relation is maintained for the sake of momentary pleasure, it leads to degeneration and spiritual death". If a woman dies spiritually, she is almost dead. I strongly believe that Padmini also died spiritually and hence she performed Sati to die physically. Is it not a penance for her wrong

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doings? Has she not repented for being disloyal to her husband? Modernity in her must have prevented her from being conscious of these thoughts but antiquity in its hidden form took its shape and resulted in making her Sati.

In this drama the predicament of Padmini can easily be compared with the predicament of a modern woman. She marries Devadatta in order to find a complete man. But she gradually realizes the weaknesses of Devadatta and hence moves towards Kapila hoping that he would be a perfect man. Padmini is looking only for the best of the physique. She is interested only in masculinity of a man. At this point it is clearly depicted that the female protagonist is demanding the right or freedom of woman to have extramarital relation which according to Indian culture, is a great sin.

The female characters in Karnad's present play seem to have started sensing that it is their right to freedom and individuality. Padmini has shown that the oppressed and

submissive woman has started reacting against the orthodoxy of a woman, realizing for her space, her individuality and this is the effect of modernism which in its broadest definition, modern thought or practices.

In this play there is a relation between tradition and modernity. The modernity of its theme is commendably matched by the antiquity of its dramatic model. As a woman Padmini reacts to the physical charm of Kapila. She expresses her loyalty to Devadatta by burning herself and becoming Sati. Here we have a point of intersection where modern consciousness creeps into ancient conventions.

Girish Karnad according to critics, has written this play with western audience in mind and the themes that he has used might startle and astound the Indian audience. Karnad has successfully woven the attire with which he has dressed his drama, with threads of two different colours, one Modernity and the other Ancient Evil Custom Sati.

LOVE IS A FLOWER

Dr. Kumarendra Mallic*

(Each flower is a soul blossoming to nature -
Gerald de Nerval)

If every flower,
as is known,
has its season,
what is the season
for love to blossom?

I see love's petals open
when braving the strong wind

* Poet, Hyderabad

the mother bird not caring for her safety
to protect her eggs in the nest sits tight

I see love's petals open
in your eyes in every season
and without any reason,
and there is a high surge of tender emotion

Love is a flower
of every season,
it blossoms in every heart
at dawn, dusk and every moment.

MATERIALISM OF THE WEST

Shyam Sunder*

The West is known as materialistic. All say so. But the Indian speaks of it with a complex, he looks down upon the Western materialist as someone inferior to him. But with so many other current notions and phrases, he has not cared to know or taken the trouble to inquire what is wrong in the Western materialism.

The West is far ahead of India in physical sciences, in industries and commerce, in the organization of the physical constituents of human life, individually and collectively. The West has delved deep into the mysteries of Nature and physical matter and harnessed them for the use and service of human beings, to raise the standard of their physical living and comforts.

Does the Indian regard this aspect of Western materialism as something reprehensible or base? Obviously not, except some few ascetic types or austere puritanical characters.

Now, the heavy industrialization and too much of physical comfort and luxury have brought about pollution of the atmosphere and health hazards. But that is not a necessary accompaniment or result of materialistic advancement. Anything excessive or any lopsided movement leads us to fresh problems.

Perhaps what the Indian wishes to say is that the West has generally ignored the higher spiritual reality of the world and man. The West has exclusively relied on Matter

and materialistic progress. It is a valid proposition, if we add that generally speaking, it is so. We cannot say that the West is totally devoid of knowledge of the Spiritual Reality of experiences of the Spirit.

But then, in India too there have been materialists, nonbelievers in the hidden, occult, supra physical Reality of the world and life. And as for religion, there has been abundance of its external form, religiosity, by way of temples and priests in India like churches and clergymen in the West.

Then why this superiority complex of the Indian in respect of the Western materialism?

Whatever might have been in the past, and the conditions in the past were different indeed, since quite long the Indian is not less enamoured of material comforts and progress. But he has not been able to achieve much, falling far short of the level reached by the Westerner.

Why has he failed? Because he has not been willing to work hard for it, to take the pains for it. He wants easy prosperity without the foundation of hard work and code of mental honesty and moral character.

Probably he is shy to confess and too easy-going for self-introspection and improvement. So why not condemn the western materialism as sour grapes?

Courtesy: Sri Aurobindo Action - May 2011

* Editor Sri Aurobindo's Action, Pondicherry

LAMBADAS FOLK LITERATURE: A STUDY

B. Deepajyothi *

India is a land having considerable number of tribes all through the corners of the country. They are "the autochthonous people of the land who are the earliest settlers in Indian peninsula. The hilly regions and forest areas have been providing a veritable ground for the habitation, subsistence and perpetuation of folk and tribal lore, which can be seen throughout the country. The Lambadas are one among the Indian tribes, who are mostly known for their culture. The Lambadas are the nomadic tribe who originally belong to northern India, who traveled throughout the length and breadth of our country and settled down in various parts of our country. According to Rustom Barucha: "Banjaras are the nomads, who involved in transportation of trading items like salt"! They are the Scheduled tribes inhabiting throughout different belts of Andhra Pradesh. The Lambadas who settled in Telangana region claim that they belong to Rajput class and their forefathers were soldiers.

The Lambadas who settled in different places were addressed by different names such as Vanjara, Vanjari, Banjara, Lavan, Lambadi, Sugali etc. They speak the language known as 'Gorboli' which does have a script. The place of habitation of the Lambadas is known as 'Tanda'. Even today, they still have their hamlets far away (two to three kms) from the main villages. Lambadas address themselves as 'Gowr' or 'Gormati' and

the non-banjaras as 'Kwor' to indicate their sense of separate entity. The cultural and social segregation of the Banjara from the non banjara is also evident from their frequent use of the term 'Gwaria' for themselves and as 'Kwaria' for the permanent settlers of other caste communities.

The Lambadas are mostly known for their culture and tradition, which added grandeur to the region with their rich heritage of culture, life style and age old ethnicity. Their culture originated, developed and even today largely flourishes in the lap of nature. They being the children of nature have _no dearth of literature and art. They have their own distinct culture and heritage. They are mostly known for their various colored ornaments, bangles and dresses in colorful grabs.

They had a strong tradition of oral literature which includes folksongs, folktales, proverbs, riddles, myths and legends. The rich resource of oral tradition has been preserved in their communities from past generations, by word of mouth. According to N. Scott Momday: "The oral-tradition is that process by which the myths, legends, tales and lore of the people are formulated, communicated and preserved in language by word of mouth, as opposed to writing"(161). The Lambada oral traditions are luscious with songs, poetry, myths, parable and wonder.

The folksongs have a special importance in tribal imaginative transactions, as they relate to every aspect of their life. The

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Lambadas sing various types of folksongs during festivals, weddings and dance performances. They express their joys and sorrows through the songs. There is beauty, spirit, delicacy and sentimentality in the songs which are sung rhythmically by womenfolk in their dance. They sing and dance spontaneously. The folk songs of the Lambadas include songs related to nature, traditional and cultural practices, religious, romantic and labour songs.

The folktale is very important in Lambada folk literature. The folktales of Lambadas are called as 'Samaler saki'. The folktales of the Lambadas are narrated during the leisure time, while traveling or collecting firewood. These folktales have didactic and entertainment purposes. In these tales the imagination soars high like a dream and hallucination. They have folktales related to men-women relationship, religious, romantic, tales of magic, and animal tales.

The proverbs of Lambadas have a significant place among the genres of the folk literature. The Lambadas call proverbs as 'Saki' (aphorism). The Lambada proverbs have a distinct place in the 'Goar Panchayat'.

They are often used in preaching of moral behaviour expressing specific expressions and parodying others' behaviour. The proverbs describe their sense of imagination and their social, religious and cultural elements. The riddles are another important form of folk literature. The riddles of Lambadas are known as 'Phoder saki'. It means a riddle story. They are used especially at the settlement of disputes and in festivals. The riddles throw light on their imagination, intellectual practices, justice, morality and cultural traditions. The oral-tradition of the Lambadas is the source of their literature, social customs, religion and history. It represents an integrated and holistic approach to the culture of people 'who for generations have been living in the morality of a verbal dimension. The importance of oral-tradition is widely recognized in the tradition-oriented communities for the search of identity in the waves of changes. It is poignant that the strain of urbanization and colonization has led to the demise of oral-tradition, a valuable educational tool, which was an important tool of preserving cultural tradition. Therefore, it is important to retrieve the lost past and identity of the people as folklore, which is the most intrinsic part of life connecting the past with the present and future.

TYRANNY OF HUMAR

Syria's Hafez Assad was a brutal despot who ruled the country with an iron fist and a 65000 strong secret police force for 20 years. When he died, his son Bashar took over and was fighting a growing insurgency. A joke that did the rounds in Hafez Assad's time seems

pertinent. One of his aides informed him, "Mr. President, you won the election with a 99.7 percent majority. That means only three tenths of one percent of the people did not vote for you. What more could you ask for?" Assad's reply: "Their names".

Courtesy: Outlook

NARAYANEYAM An Epitome of Bhagavata

Ramakrishna Rao Gandikota*

The Narayaneeyam is an epitome of Bhagavata, a chronicle of Bhagavatas. While Vyasakruta Sreemad Bhagavata Purana has 18000 verses, *Narayaneeyam* is epitomized into 1036 stanzas of exquisite beauty. They are ambrosial capsules of poetic ecstasy. The work 'Narayaneeyam' deserves the name in two ways. The first one is that the text deals with the glory of Sriman Narayana, the Supreme Being, and secondly the author is Narayana Bhattatiri. This devotional hymn has a high place in Sanskrit literature as a Kavya. It is divided into 100 cantos, each canto limited to just 10 to 15 slokas.

The greatness of this Kavya is, even a long episode like 'Sri Rama Avatar' is abridged into two cantos of 10 slokas each. What a herculean task it is to epitomize such a long episode, without compromising the beauty of its narration!

Narayana Bhattatiri - The Author: Meppathur Narayana Bhattatiri was a Nampuduri Brahman of Kerala, born in 1560 AD. He is a great Sanskrit grammarian who authored Prakriya Sarvasva. He studied sastras and veda at a young age. He was a prodigy.

When his guru Achyuta Pisharady fell a victim of paralysis, Narayana Bhattatiri attended on him and took upon himself the ailment and became a paralytic himself. It is

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said at his request, Narayana Bhattatiri was taken to the temple of Lord Krishna of GURUVAYOOR, where he composed the Narayaneeyam with a great devotional fervour - appealing to Him to cure the ailment. Because of this prayer, this text attained the status of a *Nitya Parayana Grantha*, like *Sundarakanda*, and *Durga Saptasati*.

The Narayaneeyam was composed while the author was in his 27th year and he is said to have lived upto the age of 106 years. In addition to *Narayaneeyam*, his magnum opus, Narayana Bhattatiri wrote "*Sreepada Saptati*" on the Divine Mother and *Guruvayupura Stotra*, a short poem on Sri Krishna. His "*Dhatu-Kavya*", a grammatical work is quite unique, it reads like a poem on Sri Krishna's life, but it is about "Dhatu", the grammatical roots in Sanskrit, that are illustrated. A very difficult grammatical work in Sanskrit herein is made easy, for the benefit of Sanskrit students to easily memorise.

Lord Krishna of Guruvayoor: The temple of Lord Krishna at Guruvayoor is near Trichur in Kerala State. Guruvayoor pura - mahatyam gives a historical account of the temple. The exquisitely beautiful 4'.6" idol of Lord Krishna is made up of 'Patalasila' of more than five thousand years. It is believed that the trinity i.e. Brahma, Vishnu and Maheswara worshipped this idol. Kasyapa Prajapati gave the idol to Vasudeva, father of Sri Krishna. Sri Krishna installed it in Dwaraka and worshipped it. When Dwaraka got

engulfed in the Sea, Brihaspati, the 'Deva-guru' and the wind god Vayu, as per the directions of Lord Siva, installed the idol at 'Ambapura'. As the idol of Krishna was installed by Guru and Vayu, the place acquired the name 'Guruvayoor'. As the idol is said to be installed after the Krishna Nirvana, the temple is more than 5,000 years old and is famous as Kaliyuga Vaikuntah. Devotees strongly believe that by worshipping Guruvayurappa (Krishna), any ailment could be cured.

A Bhakti Kavya :

Salient features of a Kavya are

- It should have an ultimate objective in view.
- It should have didactic purpose as a rule, for ennobling the life of man.
- It should have unified theme.
- Human sentiment, emotional experiences, and beauties of nature should be depicted artistically.
- It should be a piece of literary artistry
- Good vocabulary, felicity of expression, style as per the theme or situation, liberal usage of figures of speech, stylistic devices like Anuprasa, Yamaka, common metres suited to the sentiment are some of the elements of literary craftsmanship which constitute a Maha Kavya. Most of these literary characteristics of a Kavya are present in *Narayaneeyam*.

The fourth purushartha i.e. Moksha - salvation of man, is the main purpose of this Kavya. Some literary critics do not consider Bhakti - i.e. Devotion as a suitable sentiment for a Kavya. But Pundita Jagannadha Rayalu, a great authority in poetics, has accorded a place for Bhakti as a poetic sentiment in a Kavya. While dealing with Bhakti, Bhattatiri has brought within the ambit of his poesy, all

the well recognized human sentiments like the heroic, the erotic, the sublime, the pathetic etc. His theme Bhagavata, the life of Sri Krishna, which forms 52 of the 100 cantos of Narayaneeyam, gives adequate scope for the expression of all such sentiments.

There are about 20 metres in Sanskrit literature; out of which the poet Narayana Bhattatiri made use of 18, which is remarkable. In the cantos of Rukmini Sandesa, (78) Rukmini Kalyana (79), and in canto 71 (Krishna becomes Kesava) Bhattatiri's mastery of poetic devices for creating sound effects through Anuprasa, Yamaka etc., and his capacity to make effective use of figures of speech, euphemisms, puns and witticisms are abundantly displayed.

The cantos 37 to 76 deal with the incarnation of Krishna and his 'Leelas'. On keen observation, a discerning reader can confidently say that this 'abridged' version is in no way inferior to the Bhagavata, in its poetic effect and devotional impact.

A Devotional Hymn: *Narayaneeyam* stands unique among the Sanskrit hymns in many respects. It is the longest hymn with 1039 slokas - while other hymns however poetical they might be, do not share all the features of a Kavya. It has attained a Nitya parayana grandha status, in many parts of the country. As per the Bhagavad Geeta, there are four types of Devotees (i) the Distressed, (ii) the enquirers (iii) seekers of some desire or other and (iv) the jnanis. As we commence the study of Narayaneeyam, we find the author to be, one distressed, praying for relief from the ailment, but as we progress we find the poet's devotional exuberance

Its Philosophy: In addition to narratives of the Bhagavata, we find philosophical and devotional teachings. Narayana Bhattatiri originally is a follower of Vedic ritualistic philosophy i.e. Bhatta - mimamsaka. On a close study of Narayaneeyam we find Bhattatiri to be an ardent Vaishnava in his theology and an Advaitin in philosophy. In Narayaneeyam while dealing with the incarnations of Vishnu, the poet establishes that Krishna is not a conception of god but God himself. 'Krishnastu Swayam Bhagavan', other deities are expressions. But in metaphysics, he goes all the way with Sankara's Advaitism and upholds the doctrine of the Impersonal Absolute (Nirvishesha Brahman), from whom the individual soul is non-different. This unity with the Impersonal Absolute, according to the strict Advaita Doctrine, is attained only through the sublation of the world, the individual self and Iswara, whose common substratum is the Absolute. Reading between the lines of the Narayaneeyam, one is likely to feel that Bhattatiri's heart is more for Bhakti, as eternal service than for the Moksha of dissolution in Brahman. Some critics feel that Narayana Bhattatiri is oscillating between Dvaita and Advaita. But one should realise that the very

founder of Advaita philosophy, Sankara authored several hymns praising Vishnu, and commentaries on the Bhagavad Geeta and the Vishnu Sahasra Nama.

Progress in Devotion: As we progress, in the 99th Canto the poet addresses "O Supreme Being! Possessor of countless heads, feet and eyes, Thou art manifested as 'Viratpurusha' (the Divine Person with the cosmos as the body). Though Thou dost infill the whole universe and also shine (as the light of consciousness) within the limitation of the living principle in man, Thou art ever the Transcendent Being (whom no limitation can affect or exhaust). Thou art all that is included in the past, present and future. Further, it is verily Thou that hast entered the combination of the body and the senses as the individual soul and (after undergoing the travails of Samsara), dost get released from them and enjoy the bliss of liberation".

This is the top most form of sublime devotion of a Jnani, a devotee's progress. Thus the Narayaneeyam is truly a Bhagavatanam-charitam, an epitome of Srimad Bhagavata and a poetic ecstasy.

THE BIRTH OF A POEM

Thummuri Sharath Babu *

Like a bolt from the blue
When the light of lyrics flashes in conscience
Startled by the eruption of volcanic emotion
The blazing molt of verse gushes out

The inflated expressions from the heart of
emotion

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Trickle down pregnant with twisted thoughts
A few streaks of stanzas run deep
Bearing outstandingly far-fetched images

The stuttered hands instantly grope for
The hitherto unruffled writing implements
And when the fiery passion settles down
The conscience gets the cool of the moon

DEMOCRACY

S. Vijaya Kumar *

India is a paradox, it has an impressive Democracy that is peopled for the most part by unimpressive politicians. True Democracy is defined not only by elections but by the democratic governance that should be by the people for the people.

The constitution guarantees each citizen liberty of thought, expression, belief, faith and worship.

Unless some countervailing action is taken, the working of our democracy as envisaged in the preamble of our constitution and the freedom associated with it cannot be taken for granted for all times to come. Democracy without morality will not only weaken it but also expose it to derision and eventual decline.

Rule of law is the bedrock of our constitution. One of the bye-laws of democracy is that every good government needs the full cooperation of an enlightened opposition to succeed.

MP's of yester year imparted vibrancy to India, fledgling democracy, and bolstered its international reputation.

Today some of our politicians have learnt greed, rapacity and plunder wrapped up in the false consciousness of glory and romanticism.

Parliament should be a forum for reasoned debate not a place which resembles Roman coliseum where gladiators spill blood and fight for the crowd's emotions.

In the relentless march of a nation there is no second chance. There are only lessons to be learnt from a similarity of situations elsewhere.

When settled principles and norms of decent behaviour are set at naught, when established conventions are thrown to the winds, no constitution, not even the best worded can work. In such a situation, democracy tends to commit suicide.

This may not necessarily be because of coalition contradictions but because it is simply not possible for so many men of doubtful character with conflicting agendas to loot the country together almost in perfect unison. The Indian political philharmonic orchestra must be the most amazing cacophony in the world.

Our freedom fighters dreamt of Utopia and hence made a constitution for us to follow thinking that the people will have free elections, free press, independent judiciary, commitment to human rights etc. They expected the opposition parties to keep the Govt. on the right track when it tends to derail. Alas, God save our country.

* Former Director, LIDCAP, Hyderabad

PARTNERSHIP SANS LOVE: A STUDY OF JAI NIMBKAR'S 'A JOINT VENTURE'

Amaravadi Shesha Chalam *

Indian English fiction of the post-eighties has won great recognition. The contribution of the Indian women novelists to the genre in English during the period is commendable. They have signified a new era of emancipation for the Indian women with increased opportunities and dynamic participation in the social and the intellectual life.

Jai Nimbkar was born in the year 1932. A short story writer with her slow and steady progress for a period of three decades, she has attained the status of a mature novelist in Indian English fiction. Her novels reflect the themes of inequality of the sexes, place of the woman in her family and society, her search for personal identity, the meaning of marriage and its effect on the Indian woman.

A Joint Venture portrays Jyoti as its heroine. She is a commerce graduate and secures a job in a bank. When her father was bedridden, she learns to live modestly giving economic support to her parents. She moves to "Shirgao" with her husband, Ram, after her marriage. Well-qualified, she establishes her self-identity by her efficient role as an efficient accountant in her husband's Triveni Seeds business. In course of time, she realizes that she is made to act always as per the dictates of her husband and that she is losing her identity gradually. At fifty, she finds Ram's attitude unbearable. She learns to solve her

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problem by being different from a man. As she is not inferior to her husband, she determines not to play the way her husband wants her to be. Ultimately, she gains confidence in herself and achieves her purpose. But she cannot leave her husband for good. She feels that marriage is a joint venture with or without love. So, she comes back to live with him under the same roof. This is the central theme.

Jai Nimbkar's *A Joint Venture* shows remarkable clarity of thought and vision and control of material and fuses the realistic with the symbolic. A Joint Venture fictionalizes a woman's world when she enters into marriage with the hope to have "an equal relationship." "In her illusion of wholeness" she stands "alone, complete" in herself.

The novel begins with Jyoti's decision to leave her husband's house. The novel unfolds the twenty-five years of Jyoti's married life in a flashback to bring her face to face with the challenges offered by the institution of marriage. Jyoti decides to leave her husband after having spent a married life of twenty-five years with Ram, who runs successfully a well-established company in the western Maharashtra. Ram's failure in understanding her emotional upsurge gradually leads to the situation that threatens to break the bond of their marriage. Ram advises Jyoti to go on a holiday trip to Mahabaleshwar with the hope that change of place might change her decision favourably to him.

While considering her past, Jyoti realizes how she had allowed her husband to prevent her doing the things as she wished. "Hers is a story of an enslaved woman's suffering, it is the tale of conscious erosion of the self of an educated modern woman who has the ability to think and feel, analyze and decide the course of her life" (Salunke 212).

Ram's reaction to the decision taken by Jyoti can be seen through the questions he asked, "What have I done? Do I beat you, starve you, mistreat you in any other way?" (JN 7). It shows his inability to understand his wife. For him, ill-treatment can be seen only at the physical level, not at the emotional or spiritual level.

As a mother of two children, a responsible wife, and a business partner in his Triveni Seeds company, Jyoti finds herself an outsider totally dependent on her husband. Her sacrificing services at home and in running the business of her husband have not brought any recognition to her. Ram had no clear idea about the institution of marriage. His thoughts are shaped by the close observation of the strange relationship of his parents' married life. They were more like business partners. When Ram's mother died, his father wept but with gentle sorrow, not with any great anguish. Shortly afterwards, to fill the gap left by his wife, he brought his widowed sister.

Ram's married life was influenced by his parents and aunt's life. He was in need of a capable, responsible girl and not a decorative doll. When he found these qualities in Jyoti, he immediately accepted to marry her and made it clear to her that there should not be any room for complaint of any sort in future.

After their marriage, Jyoti felt her needs were fulfilled at her husband's house without any grudge. She felt very happy. She accepted to lead a new and different life at the village away from the earlier routine of city life. This was the natural order of things and Jyoti accepted it without resentment, with pleasure and pride, in fact (JN 32). But slowly she understood the selfish, self-seeking, self-centred, business like, even hypocritical attitude of her husband.

As a mother of two children, she has to face an inevitable estrangement from her progeny due to Ram's refusal of their claim upon mother. Ram's theory was that each person required certain minimum amount of privacy in order to preserve his innermost self intact. Jyoti felt hurt by the words of Ram, "we go there to escape from the pressure of work. What kind of a holiday will it be if the children are along?" (JN 95). "His arguments were persuasive, and she usually gave in but the guilt pursued her all weekend" (JN 95). The mother in her never reached a sense of fulfillment. She tried to walk on a razor's edge between husband and children, finally losing both.

As a good housewife and daughter-in-law, as an intelligent, responsible business partner, she rendered her services with utmost sincerity and honesty. But when her services were not recognized, Jyoti realized slowly that, "It was Ram's house, and Ram's farm and Ram's company. If she left Ram, she would have to leave all these... this thought came as a shock" (JN 107).

Jyoti and Ram do not remain as mere characters but attitudes. They are the representatives of the class they symbolize,

the feminine and the masculine yoked violently together in their joint venture - by investing their lives for the lifetime with each other by the bond of marriage.

The change of the physical surroundings of their residence from Shirgao to Pune represents the change in their relationship.

Ram's character is represented as a symbol of changing principle and Jyoti's character is represented as a symbol of unchanging principle. Whereas, she belongs to either the past or the present, he belongs always to the future. As his single-minded pursuit of success made Ram perpetually move forward and Jyoti's central position lose its significance. She thinks: "once she accepted the role of meek follower, ineffective protester, passive recipient, she had closed the door to real communication" (JN 137). Their Joint "Venture" comes to a breaking point at this stage.

The novelist brings out Jyoti's grief effectively through the bitter words spoken by her friend Vinnie. "Marriage is funny. You spend twenty years of your life living with a man. Twenty happy years. At least you think you were happy. And at the end of it you are left feeling cheated. What's it all been for? You

make a home, raise a couple of children. There's no place for what you call love in man's scheme of things (JN 108).

Finally, the reader is believed to expect that Jyoti will finally walk out of her marriage. But the abrupt ending, which lacks proper resolution of the plot, merely, shocks him. Jyoti presumes that a woman need not search for love in marriage, as love in a relationship called marriage may be a tall claim. In the present context, marriage is a bond which exists with or without love. Thus Jyoti changes her decision. The title suggests that for Jyoti the end of marriage is "a joint venture" sans love; it is a partnership pure and simple.

The ending of the novel is realistic. It shows the naked reality to a woman who had cherished dreams of love in marriage. Devoid of her dreams and ideal, Jyoti tells her husband "Yes, Ram, I've come back," as the novel ends. Her decision is considered serious, thoughtful, consistent, but not an unmindful one. Whether Jyoti has come back to her husband with a sense of compromise of independence is left to the reader's conjecture. But it is certain that she has had a new awareness of the institution of marriage as a new woman.

Lokamanya Bal Gangadhar Tilak was a great national leader and champion of India's Independence before Gandhi. When once he was asked "What portfolio will you take up when we obtain SWARAJ? Will you be Prime Minister or Foreign Minister? His answer showed where his heart lay. "Under Swaraj I will become a Mathematics professor and retire from political life. I detest politics. I still desire to write a book on Differential calculus. The country is in a bad way and so I am compelled to take part in politics".

From Dr. S. Radhakrishnan's "LOKAMANYA"

FAITH, INTUITION AND WILL

True faith is not mere belief but an intuition of our hidden and unmanifest potentialities and a firm, persistent will to realize it.

Shraddha: The Power of True Faith

Faith means what? The Sanskrit word for faith in the Indian spiritual tradition is *Shraddha*, which has a much deeper meaning than mere belief. In Katha Upanishad a profound Indian scripture, it is said, Nachiketha, a seeker of truth is "seized with faith" and with a self-confidence borne of faith says to his Guru, "I have faith. Now teach me the Truth," which means faith makes him competent to know the highest Truth. Similarly, Bhagavat Gita, another Indian scripture, states that whatever faith one has, that one becomes. What is precisely this Shraddha or faith, which is extolled so much in these Indian scriptures and considered as a force capable of great accomplishments? Obviously a mere belief or a mental conviction of the surface being cannot be a force of spiritual or secular realization. These beliefs and convictions of the surface mind are weak, uncertain and fickle. They are shattered to pieces when they are confronted with persistent oppositions or contradictions.

Shraddha or true faith has two aspects. At the cognitive level it is an intuition of our deeper self which perceives a hidden or unmanifest potentiality of our inner being or an unaccomplished possibility in the outer world, which has not yet become conscious knowledge or experience in the surface levels of our mind or an accomplished actuality in our external life. At the dynamic faculties of

action, Shraddha expresses itself as a dynamic conviction in the will, which feels, "I can and I will do it". Shraddha gives to the individual the ability to endure, persist and go through in spite of all difficulties, repeated failures and obstinate opposition or contradiction until what is perceived by faith is successfully accomplished.

Faith is normally associated with religious belief or the spiritual path. But Faith as we have defined it, is not something which is confined to religion or spirituality; it is manifest in all successful accomplishments in every field of human life, religious, spiritual or secular. All leaders of action who have achieved great and difficult things against heavy odds possess this faith. As Sri Aurobindo points out: "All men of action, discoverers, inventors, creators of knowledge proceed by faith and, until the proof is made or the thing done, they go on in spite of disappointment, failure, disproof, denial because of something in them that tells them that this is the truth, the thing that must be followed and done." For example, Lee Kuan Yen, a nation-builder, who built Singapore into a modern nation, said, "I am very determined, if I decide something is worth doing then I'll put my heart and soul into it. The whole ground can be against, but if I know it is right, I will do it". This is nothing but Faith.

So in order to comprehend how faith works in human accomplishments, we have to dissociate the concept and the word from religion and spirituality and understand its psychological basis.

A Corporate Example: In the corporate world an example of a dogged persistence, which comes from faith, is Herber Henry Dow, the founder of the multinational chemical firm Dow Chemical Company. When Herbert Dow was a teenager, he read about a crude incubator invented by an Australian for hatching ostrich eggs. Dow thought he could have the same idea to hatch chicken eggs. He tried and tried and failed repeatedly. But after 39 failed attempts, Dow finally succeeded in making the incubators.

Later, when Dow became an entrepreneur, he built his company into a multi-billion dollar enterprise, with the same persistence he displayed in making the egg-hatching machine. As Nathan Aazeng in his brief biographical profile of Dow Jones, states:

"In the 1890s, most residents of Midland, Michigan, would not have believed the Dow Chemical Company would ever be successful. There was no hint that the company

would one day do more than \$11 billion worth of business in a single year. While setting up his business, Dow faced many discouraging obstacles. He had little money, few management skills, and partners who thwarted him at every step. Processes he used failed to work as expected, vats exploded for no apparent reason, and powerful foreign competitors started price wars. All of these problems, along with a business panic, hindered Crazy Dow's efforts to build a moneymaking business. Yet somehow Dow survived the disastrous beginning and built his company into a successful member of the chemical industry. After his initial success in the business, Dow had continued to expand his operations. Some of his investments had failed miserably. When a bank failure sent the business community into a depression, Dow was hit hard. Although no one knew it at the time, Dow Chemical Company was broke. Before anyone noticed there was no money. But somehow he persisted and succeeded".

Courtesy: Sri Aurobindo's Action

ARE THERE SUCH HONEST PERSONS?

Gulzarilal Nanda was a staunch Gandhian known for his honesty and simplicity. Twice he was in-charge Prime Minister when Jawaharlal Nehru died and Lal Bahadur Sastry died. He lived in a rented house.

When he was Home Minister his grandson drew his grandfather's sketch to win his appreciation. Nanda praised his effort but found fault with him for drawing the sketch on Government paper.

Such honest persons cannot be found today among the politicians.

OF OTHER TIMES, OTHER VALUES

Srinivasa Rangaswamy *

Shell-shocked I am
as I view the change that has been
in my incredible India.

Twelve rupees, he would say,
shell frame, glasses and all, my optician
Triplicane street-corner Chari, handing me
my solid specs to try, his professional pride
beaming in his face.

Kindly Dr. Doraiswamy --
peace be on his soul – after drops and dilation
for half-a-day, for a five-rupee fee,
had written out his prescription and
checked the glasses too.
That was on another day.

After a five-figure eye surgery, the other day,
when I go to collect the prescribed glasses,

Chennai

the optician on the premises of the five-star
clinic hands me a flimsy pair of spectacles
encased in a dainty case,
for a solid three thousand bucks.

When put on, lo! the round cup and saucer
on the table

looks a little oblong, and the book in my hand
resembles a rhombus-shaped kite in the sky—
my vision skewed as the world I see today.

Visions and values vary and
may not always sync.

Chidambaram's global vision, struck with
stars and stripes

hooked to global dictates

may not comprehend

the shifts and struggles of the left out sector
to survive in our world today.

THRALL

Dr. K. Rajamouly*

Something glides past
from mysterious realms
Shown in charming flowers
Shone in flying colors
As seen from the days of
lamb-like innocence
The future in lures slides into the present.

All, to man's witness,
is beyond expectations
Fade the charms of blossoms
Evades the glories of dreams
Happens by surprise here
at the spur of the moment

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College, Warangal

The transient present turns into the past

The past, cud to be chewed

in the interior horizon

Emotions of embittered hearts

Experiences in shattered dreams

Cling for spasm whether reluctant or

be an aspirant

As milestones in man's life-expedition

It's time: the future, the present and the past

That wakes man to its wonders

Its display of infinite powers

For its enlightenment to man

in its move eternal

As its life-long inevitable thrall

LYRICAL THOUGHTS OF ANNAMACHARYA AND THE BRITISH ROMANTICS

G.V.Sudhakar *

‘A Poem is a speaking picture and a picture a silent Poem’ - A critic

The above statement is very true and is applicable to the lyrics of Annamacharya, the Telugu poet-prophet, and the British romantic lyricists. A reader is sure to witness word-pictures in their lyrics. The power of a song to arrest and delight people is undeniable. Children feel it. Poets acknowledge it. This is so, because of the song's apparent simplicity of diction and pattern, which is its chief passport to popularity. A song acts on people with the immediacy of a scent or melody. A good song in its original form exemplifies the combination of word and design and exercises a spell-binding effect that is peculiar to a pure lyric.

It is true that Annamacharya's lyrics and the lyrics of the British Romantic Poets have an effect of immediacy and tune the minds of the readers and audience, because they are subjective and born out of the individual's love, affection, religious fervor, anxiety, and anguish. The popular twentieth-Century American poet, Robert Frost, in describing what a good poem is, has said: 'A good poem begins in delight and ends in wisdom'. Frost had further added that: 'A poem begins as a lump in the throat, may be due to homesickness or a love-sickness or agony or anxiety.' Lyrics of this nature abound

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in British romantic poetry as well as in Annamacharya's Poetry. Though Annamacharya and the British romantics are wide apart from one another, separated by centuries of time, their thoughts and themes, diction and style appear to be very similar. The father of Telugu Blank verse, the poet-seer Tallapaka Annamacharya (1408-1503) who belongs to the Fifteenth-Century Andhra, is distanced from the British romantic lyricists of the late Eighteenth Century by time, by geography and by language. In spite of these barriers, their themes, thoughts and poetic diction seem to have certain similarities that give poetic pleasure even to the common man. All of them have made attempts to democratize the poetic language for the benefit of the commoners at large.

This paper makes a very modest attempt to study the similarities in the thought pattern and poetic diction of these two distinct groups of lyricists who were segregated by time, land, language and religion. For the purpose of a just assessment and interpretation of their themes and techniques, a brief appraisal of the major romantic concepts is made and a few of these poets, in whose poetry there is an echo of Annamacharya's thought, are drawn for comparison and contrast.

The British romantic poetry has certain qualities that set it apart from the poetry that was written earlier. The poetry of

the romantics is subjective rather than objective, fragmentary rather than complete, organic rather than preconceived in form and interested in nature, in self, the wonderful and the supernatural. Poetry for a romantic writer is inspiration. It is liberalism in literature where emotion, passion and imagination have invaded poetry. It is a poetry that is based essentially upon individual experience. For them, as stated by William Wordsworth, Poetry is a 'spontaneous overflow of powerful feelings' and it takes its origin from the 'emotions recollected in tranquility.' The prefatory note to the second edition of *The Lyrical Ballads*, Jointly produced by William Wordsworth and Samuel Taylor Coleridge, is a manifesto for the romantics' method of writing.

Romanticism, as the literary expression of idealism, the revolutionary hope for a better world, articulated in visionary poetry, compels people to look at the old-world through a new pair of eyes. There is an astonishing change of sensibility that has influenced even the moderns of today. So, one may conclude that Romantic Poetry, is poetry with a purpose. It is essential that Poetry's language should be a spontaneous and genuine one, and not a contrived and simulated expression of the emotional state of the poet. Words, appropriate and properly placed words, naturally embody and convey the exact emotions of the poet. By using such verbal simplicity, they were able to stimulate one's thought. The Romantic Poets have shown interest in the social and political state of the World around them, with the ultimate effect that they have shown interest upon themselves as human beings. The ideas of the moderns about the nature of the individual, the society

of which he is a part, the natural world that surrounds him, and the role of art in society are inherited from the romantics of the 18th Century. This method of the moderns has prompted David Perkins, a critic, to proclaim that: 'We are still living in the Comet's tail of the early Nineteenth-Century.'

These romantic poets of the 18th-19th Century have echoed some of the themes and techniques found in Annamacharya's Poetry. They neither knew his language nor have they read his works in original or in translation. It is said that human mind, which is continuously moving, has the same thoughts like those of the ancients. The earlier generations of writers have anticipated the same thoughts as those of their later day successors. This, in itself, is a testimony to the oneness of human mind and soul. Annamacharya and the British romantic lyricists believed in the dictum that: "A Poem is not meant simply to be read, but is to be read aloud". This emphasizes the sonorous quality of a poem when it is read aloud. This, in its turn, leads to the musical ambience of the poem. Both Annamacharya and the romantics exhilarated themselves in the rhyme and rhythmic structure of music in a lyric. As a result a corpus of musical poetry is produced by them. In their poetry one finds nothing but beauty of thought and beauty of expression.

The great poet-seer, Sri Tallapaka Annamacharya, who belonged to the 15th Century had created history through his ecstatic worship of lord Sri Venkateswara by penning about thirty two thousand short-lyrics in praise of Him (writing a lyric a day). Through his hymns of praise of the lord, he became a consummate artist and the father of

blank verse in Telugu literature. Music and literature usually go hand in hand to give rapturous pleasure to one and all. Annamacharya had been gifted with unequivocal talent to blend music with poetry. Because of the great quality of his poetry, every reader or listener is transported into a world of Blissful joy. A devout rendition of his hymns of praise, leads one to eternal happiness and gives one a glimpse of the Lord. In a way, Annamacharya's lyrics in blank verse have helped humanity in reaching out to the Lord Sri Venkateswara, the presiding deity of the seven hills of Tirumala. His hymns have enthralled, fascinated and enchanted people through ages.

There is not even an iota of exaggeration in stating that Annamacharya's contribution to Telugu literature especially, folk poetry, devotional poetry and spiritual poetry is beyond one's assessment as it is beyond one's comprehension. He is a poet born, and not a poet-made. He has not adopted the ancient methods of translation of-- 'Puranas' or Poetry, but invented a fresh style for writing hymns in praise of the Lord. He has extolled through his descriptive style of lyrics, a terse presentation of several layers of meanings in a single word or phrase. Annamacharya was singularly responsible for raising the status of Telugu blank verse. He is referred to as the fore-runner and the father of blank-verse in Telugu literature. He had gifted these laces of gems to Lord 'Hari' himself and became the supreme worshipper of the Lord. In addition, he had also produced in couplet form, Ramakatha and Sringeri Manjari. He wrote twelve 'Sathakams' (a compilation of hundred poems), of these only Venkateswara Sathakam is available to the posterity.

There is a wide range of themes in Annamacharya's poetry. In his poetry one finds devotional lyrics, spiritual lyrics, ascetic lyrics, love lyrics, sensuous lyrics, lyrics of social-relevance, that are a feast to people's intellectual and emotional appetite. He never ventured to append his name to his hymns of praise, like others of the later day. There is pure divine magic in his hymns. The differential treatment meted out to these various themes by the Western (occidental) poets of the romantic era and Eastern (oriental) poet Annamacharya is the focus of this paper. Individual poets dealing with similar themes are drawn for contrast and comparison in a minor way. Among the romantic poets of the west, none had totally devoted himself to glorify God so intensely as was done by Annamacharya.

Annamacharya in his poem 'Hari nerugani janmamadi' pleads for the realization of the glory of God 'Hari'. He pleads in this lyric that our life would be a waste, if we are unable to acknowledge the presence of Lord 'Hari'. Our Learning would be of no use without Him. Penance without the milk of human kindness, does no good. Devotion without awe is of no use. Doing good to humanity and praising and prostrating before Lord Hari alone would save us. The lyrics which help none in doing good to humanity are useless.

Similarly, William Blake the British romantic lyricist had suggested that the right relationship of mankind with nature, God with mankind and creation, the protector with the protected, creates a kind of Heaven on Earth. In his poem 'The Divine Image', he has celebrated the divine qualities that are found

in human beings, whose paramount virtue is love which is a 'human form of the divine':

*For Mercy, Pity, Peace and Love
Is God, our father dear?
And Mercy, Pity, Peace and Love
Is man, his child and care?
For Mercy has a human heart
Pity a human face
And Love, the human form divine
And Peace, the human dress*
(*The Divine Image*, ll.9-12)

William Blake in his 'Songs of Innocence and Experience' writes with an economy, a directness and poetic penetration that compel response. . Everything is fine in the eyes of God. Blake records that every aspect of life is humane.

*Cruelty has a human heart
And jealousy a human face
Terror the human form of divine
And secrecy, the human dress*
(*A Divine Image*, ll.1-4)

Annamacharya felt the ubiquitous presence of the Lord every where, in this universe. The omniscient Lord pervades the whole Universe and his presence is seen in all the objects/ things, says Annamacharya. In his Lyric 'Evvari gaadanna nidi ninnu gaadanta' spells out that denial of any one is a denial of the Lord's service.

Yet in another lyric (In Aadhyathmika Keerthanalu), he speaks of the Lord's presence every where and assures Him that the creation itself is his wealth/property:

William Blake like wise felt the omnipresence of God in the objects of this

Universe. In the poem 'AUGURIES OF INNOCENCE', he describes the process of seeing things 'through the eye' that allows the inauguration to work upon the created world and reveal the inherent wonders within.

*To See a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the Palm of your Hand
And Eternity in an Hour!*
(*Auguries of Innocence*, ll.1-4)

In the poetry of William Blake and Annamacharya, there are several kinds of poems on a variety of themes. Annamacharya in his lyric 'Appu leni sansaramaina pate chalu' conveys home truths and a moral for good living:

In this lyric, Annamacharya endorses certain restraints for a peaceful living. This lyric when translated into English reads thus:

A Debtless family is sufficient enough. A meager corruption free salary is more than enough. A tiny hutment without a seeping roof is good enough. A square meal without worries is good enough. For consummation, a woman of any caste is good enough. A little wealth without problems is sufficient enough

William Blake also wrote about human moods in his poem 'A POISON TREE' and argued in favor of open anger rather than concealed resentment.

*I was angry with my friend.
I told my wrath, my wrath did end
I was angry with my foe.
I told it not, my wrath did grow*
(*A Poison Tree*, ll. 1-4)

Blake's poetry reflects his genius, and is immediately striking and lingers in the mind. One senses the lurking truth in his poetry.

William Blake habitually endorsed energy as one of the great enlivening and moral qualities. When this quality is associated with anger, then anger too can be a moral virtue. The remarkable feature of Blake is his ability to relate things to a moral and spiritual world that can be recognized and realized. He pleads for extending the 'milk of kindness' to people in problems.

*Pity would be no more,
if we did not make somebody
And Mercy no more could be
if all were as happy as we*

(The Human Abstract, ll.1-4)

William Wordsworth, the poet-prophet of nature, exhibits a passionate devotion to nature. He celebrates nature with inexhaustible enthusiasm. He was able to see both evil and good in nature. What is extraordinary about Wordsworth is not his evocation of nature but his insight into nature and the nature of man. By 'divinization of nature', he has ascribed various attributes to nature. Nature, he tells us, is: The anchor of my purest thought, the nurse. The guide, the guardian of my heart and soul of all my moral being... (Tintern Abbey, ll.109-111)

Wordsworth is one with nature and identifies himself with its spirit. Here, he has written about landscape and its power of healing and secular redemption through memory. One should have a feeling of poetry that comes through love of nature and reverence for God, says Wordsworth. The end of poetry is to please. This is what

Wordsworth has done.

Annamacharya glorifies the seat of the Lord as the Heaven on Earth. The abode where Lord Hari dwells is a place where the Vedas have taken the form of Hills. It is where all the angels dwell in the form of animals. Annamacharya like Wordsworth has glorified and divinized nature.

Love poetry usually attracts the immediate attention of the people. Annamacharya also wrote sensuous Poetry, using words of love, first to coax the people to read his poetry and then to lead them to his Sermons of devotion or renunciation or asceticism. By doing so, he was able to help them, in perceiving God and His attributes. He helped people reach out to the Lord, through love. So, he submitted himself to the Lord in all humility.

Annamacharya in his lyric "*Nelatha Chakkadaname Nindu Bangaramu Neeku*" describes the sensuous beauty of a lady by comparing her with the 'NAVARATNAS'/ GEMS. The gems symbolize various beauties of the female physique. The lady here is no other than "Lakshmi" the goddess of wealth. Or may be it is Annamacharya in her garb.

A woman's beauty is her sole treasure. That's why you have become the beloved husband of Goddess Lakshmi. A woman's graceful and beautiful face and her serene smile are silver mines according to Annamacharya.

Her smiling face symbolizes a lace of corals. Her thin waist is a heap of Sapphires.

Her toe nails are like glittering diamonds. Her finger nails are like Rubies. Her eyes filled with astonishment are her laces of pearls. Her nipples are like mountains of emeralds. Her honeyed words are like cupid's arrows/tunes. The expressions of coy desires are her gems. Her vibrant love is like a great topaz. She like an entwined vine crept into the embrace of Lord Venkateswara. Such description of the divine embrace of the Lord and his consort is beyond the grasp of many.

In a similar way, Annamacharya describes a lady's radiant beauty by glorifying her physique by using the twelve zodiac signs of astrology.

*A lovely lady with several beauties in her
is a mass of wonders
A virgin's assemblage of rich features
is a mass of beauty
Her Crescent shaped eye-brows make her
a SAGITTARIAN.
Her shining ichthyus-shaped eyes make her
appear like PISCES.
Her pitcher shaped heaving bosom makes
her an AQUARIAN.
Her strong and cute lion-like waist makes
her a LEO.
Her pretty sandal colored scarf over her
bosom makes her a CAPRICORN.
Her virtues as a virgin make her a VIRGO.
Her gold complexion makes her a LIBRAN.
Her sharp finger nails make her a
SCORPIO.
Her benevolent services make her
a TAURUS.
Her sweet words like, excellent pills are as
contagious as CANCER.
Her supple body like tender leaves
is like ARIES.*

*Her beautiful consummation with her lord
Venkateswara is like GEMINI.*

As was done by Annamacharya, John Keats, the romantic lyricist, also wrote sensuous poetry using different images. Keats in his narrative poem "The eve of St. Agnes' presents an atmosphere of romantic glamour. The poem is rich in color and full of word pictures and effects of sculpture. The following lines stand out as example for the same:

*Of all its wreathed pearls, her hair she frees
Unclops her warmed jewels one by one
Loosens her fragrant bodice; by degrees
Her rich attire creeps rustling to her knees
Half hidden like a mermaid in sea-weed.
(St. Agnes. ll.227-31)*

In her bed chamber, Madeline after her prayers undresses for bed. As she unclasps her jewels, one notices the characteristics of Keats' observation and sympathy. Keats is celebrating the joys of youthful love, the contemplation of and union with a beautiful, pure and kind girl. Into this story of Madeline and Porphyro, Keats injects multiple degrees of sensuousness to give the reader intense pleasure.

Keats's sensuousness comes to the fore even in his odes. In his 'Ode to psyche', Cupid the boy god of love falls in love with the nymph, psyche, and often makes love to her in darkness in the blissful Arcadian bowers. The poet describes very sensuously his vision of the two lovers embracing each other.

*...Saw two fair creatures,
couched side by side
In deepest grass, beneath the*

*whispering roof.
Of leaves and trembled blossoms,
where there ran
A brooklet scarce espied...
...They lay calm-breathing on the
bedded grass;
Their arms embraced, and their pinions too
Their lips touched not, but had not bade
adieu,
As if disjoined by soft-handed slumber
And ready still past kisses to outnumber
(Psyche, ll.9-19)*

John Keats here is only bothered about the sensuous love for its own sake. He does not lead us to divinity or God through his treatment of physical love. But the poet Annamacharya's main desire was to lead the mortals to the immortal world of the Lord through different forms of love.

Societal concerns like 'social-justice' and 'social-awakening' are the terms coined by the modern society. But Annamacharya spoke of these problems way back in the 15th Century and strove for creating an atmosphere of universal brotherhood. As a social-reformer he asserted the need to wipe out those differences arising out of caste and race. For Annamacharya, all living creatures are one and enjoy equal status in the view of God. He pleads through his lyrics, that none should be preferred over others because of one's caste or community but by one's character and conduct. His poetry joyously pictures the beauties of the common and ordinary. He, with his social-awareness, used blank verse to glorify the lower-classes of the society and sang in praise of the dignity of labor. He had contributed to the welfare of masses, by writing folk songs for entertaining them, and

giving them respite from hard-labor. A Brahmin by birth, Annamacharya intermingled with the masses, observed them at work, and used their language for providing poetic pleasure to all. This is clearly endorsed in his lyric: 'Brahma Mokate Para-Brahma Mokate'. In this lyric he equated the king and the slave, the upper caste and the lower cast, the angels and the animals, the rich and the poor alike. All of them are showered benevolence equally by god, says Annamacharya. The democratic ideal of Annamacharya is seen in the above lyric. When translated into English the poem reads as:

*The sleep of the king and the slave is the same,
The earth, the Brahmin traverses and the
untouchable lives on is the same,
The pleasure of carnal consummation of
the angels and the animals is alike.
The day and the night for the rich
and the poor are the same,
The hunger that devours a multi-course
meal and porridge is the same
The wind that blows over the stink
and the perfume is the same.
The sun rays that illuminate an elephant
and a dog are the same
The name of Venkateswara that blesses
the sinner and the saint is the same.*

In a similar manner, Coleridge has also presented a moral, in his work of pure imagination, The Rime of the Ancient Mariner. He captured the strange magic of the supernatural in this poem and revealed a personal feeling with a touching intimacy:

*He prayeth well, who loveth well
Both man and bird and beast*

*He prayeth best, who loveth best
All things both great and small
For the dear God who loveth us
He made and loveth all.*

(Rime, ll.612-17)

The democratic spirit of Annamacharya that all are equal is also echoed in this poem of Samuel Taylor Coleridge.

Where the great Philosophers failed to make the common man accept purity, piety, faith and divinity, Annamacharya the poet-seer took off and impressed them with his hymns of praise and led them towards divinity through the sheer music of his poetry. This, he could achieve because he chose the idiom of the common man for his lyrics. He was able to convince them that a soulful prayer would give them a vision of God when their minds go blank and are helpless. Annamacharya entertained the scholars and the illiterates alike with the sheer music of his hymns of praise. He had thus garnered the name of 'Sankeertanacharya' and remained immortal

in the minds of the people.

To conclude, Annamacharya is seen as the lode-star for many generations of poets who embarked on blank verse in Telugu literature. His delightful hymns are pregnant with piety of thought, emotion and feeling. People believed in his greatness and thought that he is bestowed with divine powers. He has finally achieved salvation and union with God.

Annamacharya's thought is deeply rooted in the works of several generations of writers both of the East and the West, more so in the works of the English romantic lyricists. John Keats speaking about poetry once said: "If poetry comes not as naturally as the leaves of a tree, it had better not come at all". This is so very true of Annamacharya's poetry as it is a natural out growth of his mind and spirit.

Thus we find similarities between Annamacharya and the British lyricists like Blake, Wordsworth, Coleridge and Keats.

Soichiro Honda was turned down by Toyota Motor Corporation during a job interview as "engineer" after World War 2. He continued to be jobless until his neighbours starting buying his "home-made scooters". Subsequently, he set out on his own to start his own company. Honda. Today, the Company has grown to become the world's largest motorcycle manufacturer and one of the most profitable automakers - beating giant automaker such as GM and Chrysler. With a global network of 437 subsidiaries, Honda develops, manufactures and markets a wide variety of products ranging from small general-purpose engines and scooters to specialty sports cars.

Source: Internet

READERS' MAIL

"The Only Way to Do Great Work is to Love What You Do"

The above words of Steve Jobs prove that he loved what he did because the work he did was great. I'm inspired by the "iInspired" article by Sreedevi Iyyanki in the Oct-Dec 2011 issue of Triveni. It reveals a man intensely passionate about his vision and thoroughly uncompromising about bringing that vision to fruition. I know several people who swear by Apple products, as do countless others across the globe. It felt nice to read about this man who inspires such loyalty and fan following. Steve welded science and technology with art and thereby changed the face of personal computing and indeed the technology industry for all time to come. He has made people see new possibilities and stretched the bounds of imagination. To paraphrase Alexander Pope: The human face of technology lay hid in night: God said, "Let Steve Jobs be!" and all was light.

Dr. D. Samarender Reddy, Hyderabad

The Editorial "Strengthening National Integration: The Role of Teachers" is an excellent article on the declining trend of human and ethical values. He has given valuable suggestions that all should share responsibility to create an atmosphere everywhere in all the sections of society. Teachers specially should play a predominant role in moulding the youth.

Dr. Emmadi Pullaiah, Warangal

Your articles and editorials in 'Triveni' are as precious as pearls strung together in a 'string'. They are more of a source of inspiration to the youth of today than a mere compilation of facts and view points.

Bhavana S. Chary, Satna

I read with delight the introduction of 'WhatLife Taught Me' by Sri Venkat Rao, Your response thereto reflected your modesty at its best.

Prof. Hazara Singh, Ludhiana

I have just received Triveni (October-December 2011) containing a report on the release of your Autobiography on September 22. The speakers at the function most appropriately recalled your achievements as administrator, teacher, scholar and editor ever in quest of values at these levels. You are indeed a teacher even to the present generation, imparting the traditional wisdom imbibed by you in your illustrious career. I hope the future generation too will benefit from your shining example.

Prof. D. Ramakrishna, Warangal

I have read the article on Jobs, the Apple King by Sreedevi Iyyanki. It is very interesting. Our young men and women should emulate his example and develop creativeness.

S. Mahalingam, Bangalore

BOOK REVIEW

Name: Sunny Reveries
Author : KVV Subrahmanyam
Publishers: Triveni Foundation, 12-13-157, Street No. 2 Tarnaka, Hyderabad - 500 017, Phone: 040 - 27014762
Price : Rs. 100/-

Sri Subrahmanyam is a Police Officer by profession and a poet by inclination. As a true and sensitive citizen he is disturbed by the deteriorating standards of law and order, by the accelerating rate of crime and by the diminishing standards of punishment. That is the reason why Sri I. V. Chalapati Rao calls him a "Conscientious Change Agent". Speaking of poetic sensitivity Thomas Sterns Eliot says "Sensitivity changes from generation to generation but it is a genius who changes it. Rajasekhara, the Indian aesthetician and author of "Kavya Meemams" defines poetic sensitivity or brilliance as twofold. "Praticha dwividha karayitri Bhavatricha". "Karayitri" is creativity, "Bhavayitri" is interpretation. So poet should create and interpreted as a dexterous connoisseur.

Sri Subrahmanyam has that poetic sensitivity. He is sensitive to the surrounding squalor, and the ubiquitous corruption. Sri Surahmanyam's style, though simple and deceptively naïve, is sometimes very caustic and pungent. His heart bleeds by the all pervading terrorism and annihilating violence.

His resonant poetry is punctuated with alliteration and embellished in graceful words

and imagery. He questions, "will it be if emotion is penned in turbulence"? Valmiki's very first adventurous outcome and impromptu utterance is caused by the killing a male bird of loving pair of curlew birds by a fowler. The very first poem in the world of literature was born in anguish and sorrow. "Sloka comes from sorrow". In his "Wither village wither Town" Sri Subrahmanyam contrasts the equanimity, the severity, and the blissful ignorance of the village life, with the hurrying, rushing lives of the urban people.

*The simple joys and sorrows
of the rural masses
The purple patches and
screaming sadness of the urban lasses.*

In his poem "the Nuclear Portents" the poet writes

*The atom has in it immense power
To raze the earth, temple and tower*

We tearfully and painfully remember the much devastated Hiroshima and Nagasaki and the massacred and mutilated millions and their untold misery.

In his "April, the cruel month" the poet evidently remembers T.S Eliot's "The Wasteland" which begins with the line "April is cruelest month". The poet grieves loudly for the man's invasion, nay, his molestation of nature, the absolute dominance of machines over man and science and technology making

inroads into the quiet and peaceful lives of the people. This loud noise of science chokes the tuneful voice of nature.

In "Secret of Seven Hills" the poet lists all the discomforts and inconveniences a devotee experiences in the serpentine rows and queues. The prince and the pauper, the

millionaire and the poor man equated magically in the divine sanctum sanctorum of the Lord of Seven Hills. With the happy note, the poem ends. The poet deserves all compliments for dealing with varied subjects effortlessly and elegantly without losing hope in the divine cosmic design.

Dr. Aruna Vyas

Name: What Life Taught Me
Author : Prof. I.V. Chalapati Rao
Publishers: Sri yabaluri Raghavaiah Memorial Trust, H.No.1-104/1, Sowrag, St. No.3, Bhavani Nagar, Nacharam, Hyderabad- 500076, Ph.40-27171383/27014762
Price : Rs. 150/-

The book exhorts the youth to learn from others' mistakes while taking note of good deeds. Printed word has the power to shape events and influence course correction, regenerate and reestablish perennial values and good governance with its inspiring message which has immense potential to be a profound change agent. His autobiography conjures up before its readers vast vistas of the old world i.e. 1930s and the momentous years thereafter. It presents the charm, gaiety, literary, cultural, social and most importantly the academic and scholastic life. His style of writing manifests in his autobiography, his racy conversational tone with happy blending of idiom and phrase

and the punch in his epigrams born out of a crucible of life's experiences which stand out as quotable quotes. Its purple patches make the autobiography a book of absorbing reading. More importantly, its poignant message to educationists and administrators is to stop the rapidly declining standards of education and administration and to revive and restore the old values and standards. The Old Testament proverb says 'where there is no vision, the people perish'.

IVC's towering personality has embellished the autobiography with perennial values that make the society and state vibrant, dynamic and progressive. The undercurrent of values that permeate this book are Insaniat, Izzat, Imaandari and Insaf. As written by a famous Telugu poet "chakkani palapai misimi chendina meegada panchadaratho mekkina bhangi" - so is this autobiography.

Sri A Venkat Rao IPS(Retd)

Name: Corridors of Life
Author : Chitrapu Ramakrishna
Publishers : Triveni Foundation, 12-13-157, Street No. 2 Tarnaka, Hyderabad - 500 017, Phone: 040 - 27014762
Price : Rs. 100/-

Is it possible for anyone to be an ardent anti-smoking activist while occupying a Managerial position in one of the largest cigarette manufacturing companies in the world? Yes, it is for Mr. Chitrapu Ramakrishna, the author of the book *Corridors of Life*, his autobiography. It is possible for him, because he is a man of firm convictions. I do not know Mr. Ramakrishna personally, but I have come to know a great deal about him, about his personality and character both moral and intellectual having gone through his autobiography. When it happens to be an autobiography, to talk about the book is to talk about the man, and to talk about the man is to talk about the book, because an autobiography is a faithful, personal, literary record which reveals the kind of man the author is.

Mr. Ramakrishna is lucky; he has had an opportunity to serve in very high managerial positions in India and abroad and especially for a long time in Jakarta, Indonesia. Though he is a top ranking professional accountant of level 5 cadre, he is immensely interested in English language and literature, besides being

a famous short story writer. He has a flair for writing in English and his book *Corridors of Life* makes an absorbing reading because he has come to perfect a style of his own characterized by absolute honesty, unadorned simplicity, brevity and beauty. He has successfully proved that it is not necessary for a person to be a celebrity to write an autobiography if he has something solid and substantial of deep, enduring and abiding interest to readers, and if it is conveyed in a charming way, a captivating style. And this is what Mr. Ramakrishna has precisely done in his book.

If success is his achievement, humility is his virtue. He is a devout person with spiritually inclined sensibilities. He believes in destiny, but very highly values human effort. He is a kind hearted man, a very generous friend and a very good family man, but ever actively aware of his social obligations, obligations to his fellowmen around him and away from him. He has many endearing qualities the chief of which is that he always gratefully remembers the person from whom he receives a favour or help.

Perceptive and insightful and generous Foreword is written by a very senior professor of English and renowned writer, Prof. I. V. Chalapati Rao. He has lent to the book grace and a stamp of authenticity.

Sri C Subba Rao, Hyderabad

Name of the Book :
Vemana in English Verse

Translators:

K. Srinivasa Sastri, Usha K. Srinivas

Publications: Ugadi Publishers

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A number of translations have been made starting from Dr. Brown. All of them have tried to bring the verses into another language, without losing the originality of the thought of the author. The translators made an excellent effort to bring out the essence of the poems to the non-telugu speaking people. To find an exact word for every word used by the poet is almost an impossibility though the poems written by Vemana are in simple and easily understandable Telugu and philosophy and thinking of the great poet. Even then there are a few words here and there which I find could have been different .. Some

times for the sake of rhythm we use particulars words.

Poem 17 . . "Bekku Tindibothu bendla merugu" is translated as "man's appetite wife knows". Thindubothu means a glutton. I think glutton could have been used instead of appetite.

Poem 31 . . Daya does not mean regard . . . It may be either affection or kindness or compassion towards parents.

Poem 52 . . Different versions say Elugu tholu, Eluka Tholu . . . but since both are black it does not make much of a difference whichever word we use.

What I mentioned above are just the alternatives that could be considered and not meant as corrections. These comments by no means cast a shadow on the brilliant work of the translators. The translators deserve a compliment for picking up the best of Vemana and bringing them to readers who do not speak Telugu but who would like to read the works of Vemana.

I admire the courage of the authors in undertaking the herculean task of translating these verses into Telugu. It is not easy to translate verses, particularly Vemana's language which is terse and is part of folklore. I congratulate the translators.

Chitrapu Ramakrishna

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Translators:

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